

ORIGINAL ÉTUDES FOR THE DEVELOPING CONDUCTOR

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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.

Haithcock, Michael, Brian K. Doyle, Kevin M. Galdi, 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 Jeweler	Biederbender - Saint	Betti - Vespers	Bozoni - Lyrish	Browns - Saunter	Browns - Tarantella	Bumpgarner - Choppy Frontier	Chen - Bari (Bass)	David - Native American Etude	Flagello - Bullproof	Graf - Fantasy with Afterimages	Herrmann-Rodriguez - Tumbado Pesante	Jolley - Legend of the Moonlight Above	Joyce - Offbeat	Lamb - Adornments (sweetly, softening)	Lambrecht - Festive Fugue	Li - Etude for Conductors	Lorenz - Etudio a quattro voices	McCune - Pony Hollow Trail	Purtingian - Jeepsake	Ross - Loose Canon	Sherwood-Gabrielson - Last Waltz in Paris	Specht - Fortress	Tam - Moonrise	Zare - Reverse	
TEMPO																											
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	Fast	*	*	*					*	*			*		*		*			*		*					
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STYLE																											
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	Chorale			*									*														
	Conduct in 1	*							*		*		*		*	*	*	*	*	*	*	*	*	*	*	*	*
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Parts in F
Parts in E-Flat
Viola Parts

Biedenbender, David: *Swirl* (0:50)

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For print users

Musical Characteristics by Étude

	Arias - The Jester	Biedenbender - Swirl	Botti - Vespers	Bozzone - Lyrab	Browne - Saunter	Browne - Tarantella	Bungamer - Choppy Frontier	Chen - Ban (Beat)	David - Native American Étude	Flagello - Bulletproof	Graf - Fanfare with Afterimages	Herrymann-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	Sprecht - Fortress	Tann - Moonrise	Zare - Reverie
TEMPO																									
Slow								•			•		•		•			•		•			•	•	•
Moderate			•		•				•								•	•				•			
Fast	•	•	•	•				•	•			•		•		•					•				
Very fast	•					•	•		•	•									•						
Changing		•						•	•									•							
STYLE																									
Marcato	•	•				•	•	•		•	•	•		•		•	•	•					•		
Lyrical	•		•	•	•			•	•		•		•		•			•	•	•	•	•		•	•
Changing	•							•		•								•							
METER																									
2/2										•															
3/2										•															
1/4									•																
2/4	•	•	•	•				•	•					•		•		•	•			•			
3/4			•	•				•	•			•						•				•	•	•	
4/4	•		•					•	•				•		•			•				•			
5/4				•			•																		
6/4				•													•								
7/4				•	•				•																
3/8									•																
5/8						•				•															
6/8	•	•							•										•						•
7/8	•					•												•		•					
12/8																			•		•				
Simple & Compound Subdivisions	•	•				•			•	•								•		•					
PEDAGOGICAL GOALS																									
Accelerando				•				•			•			•									•		
Aleatoric		•																							
Chorale			•										•												
Conduct in 1		•						•			•														
Cues/soloists	•	•	•		•		•	•				•		•	•	•	•	•	•	•	•			•	
Dead beats	•											•		•			•								
Fermatas	•	•	•	•						•		•				•	•	•		•	•	•	•		
Fractional preparation												•					•								
Fugue																•									
Gesture of Syncopation *		•	•		•	•	•	•	•	•	•	•	•	•		•	•	•	•	•	•	•	•	•	•
Melding	•	•	•	•			•		•		•		•				•	•						•	•
Non-English/Italian terminology												•						•							
Ritardando	•	•		•	•			•							•	•		•		•			•	•	
Shifting beat emphasis	•	•	•				•	•			•	•			•									•	
Spare markings/indications on page																						•			
Starting on beat other than 1	•									•		•	•	•		•	•								
Subdivided										•					•								•	•	•

*Gesture of syncopation is borrowed from the pedagogy of Elizabeth Green.

For further explanation, readers may reference Elizabeth Green's The Modern Conductor.

About the Editors

Jonathan Caldwell, Lead Editor

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

Derek Shapiro, Lead Editor

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

Editorial Team

Kindred Grey, Design and Editorial Assistance

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

Anita Walz, Managing Editor

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

Acknowledgments

Reviewers

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- Cat Lasky, Virginia Tech
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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.

Finding Additional Resources for Your Course

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

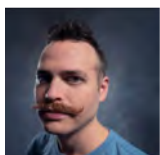
Style: Marcato

Pedagogical Element: Cues/Soloists

Additional Pedagogical Opportunities:

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

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The Jester

Spencer Arias

Scherzo ♩ = 152

Soprano

Alto

Tenor

Bass

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



5

S. *p* *ff* *f* *mp* *mf* sweetly

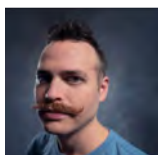
A. *f* *mp* *mf* regal

T. *ff* *f* *mp* *mf* regal

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

so. solo tutti

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The Jester – Spencer Arias – Full Score

10

S. *ff* *tutti*

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

T. *ff* *tutti*

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

15

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

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

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

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

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

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

10 tutti *ff*

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

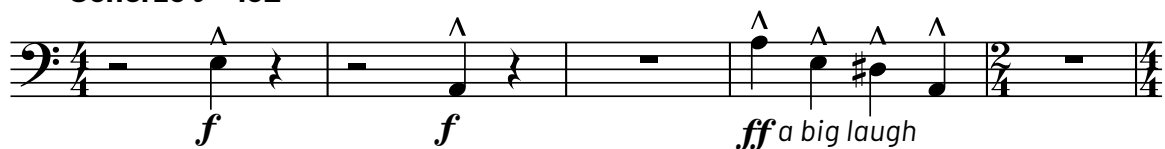
19 mf p mf pp

Tenor in C

The Jester

Spencer Arias

Scherzo ♩ = 152



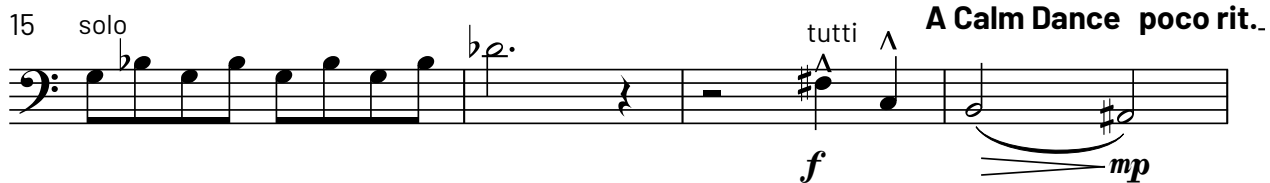
6



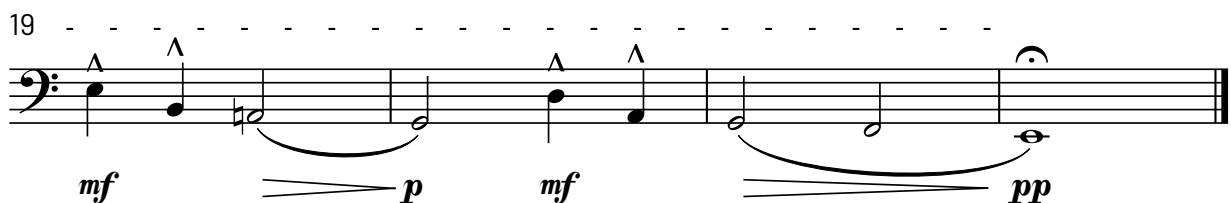
10



15



19



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

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

10 tutti *ff* *mp*

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

5

10

15

19

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

f *mp* *mf* regal

p sub. *ff*

f *mp*

mf *p* *mf* *pp*

A Calm Dance poco rit..

Tenor in B $\flat$

The Jester

Spencer Arias

Scherzo ♩ = 152

f *f* *ff* a big laugh

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

10 *ff* *mp* 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

5 solo tutti solo

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

10 tutti

p sub. ff

15 2 solo tutti A Calm Dance poco rit..

f *mp*

19

mf *p* *mf* *pp*

Alto in F

The Jester

Spencer Arias

Scherzo ♩ = 152

5

10

15

19

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

f *mp* *mf* regal

p sub. *ff* tutti

f *mp* solo tutti

mf *p* *mf* *pp* A Calm Dance poco rit..

Tenor in F

The Jester

Spencer Arias

Scherzo ♩ = 152

6

10

15

19

f *f* *ff* *a big laugh* *mp* *mf* *regal* *ff* *tutti* *mp* *mf* *p* *mf* *pp*

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

Bass in F

The Jester

Spencer Arias

Scherzo ♩ = 152

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

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

10 tutti *p* sub. *ff*

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

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

Alto in E $\flat$

The Jester

Spencer Arias

Scherzo ♩ = 152

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

5 *f* *mp* *mf* regal

10 *p* sub. *ff* tutti

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

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

Tenor in E♭

The Jester

Spencer Arias

Scherzo ♩ = 152

ff *a big laugh*

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

ff **tutti**

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

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

Bass in E $\flat$

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 Viola

The Jester

Spencer Arias

Scherzo ♩ = 152

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

10 tutti *ff*

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

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

Alto Viola

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 *f* *mp* *tutti* *solo* **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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Swirl

David Biedenbender

Vivace ♩ = 144-160

Soprano
f

Alto
f

Tenor
f

Bass
f



S.

A.

T.

B.

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Swirl – David Biedenbender – Full Score

8

Score for measures 8-11. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is one flat (B-flat). The time signature is 2/4. The music features a variety of note values including eighth and sixteenth notes, with many notes beamed together. There are also rests and some notes with accents (^). The measures are grouped by a brace on the left.



12

Score for measures 12-15. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is one flat (B-flat). The time signature is 2/4. The music continues with similar notation to the previous system, including beamed notes and accents. The measures are grouped by a brace on the left.



16

Score for measures 16-19. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is one flat (B-flat). The time signature is 2/4. The music continues with similar notation to the previous systems, including beamed notes and accents. The measures are grouped by a brace on the left.

Swirl – David Biedenbender – Full Score

20

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). The time signature is 7/8. Measure 20: S. has a half note G4, A. has a half note F4, T. has a half note E4, and B. has a half note D4. Measure 21: S. has a half note G4, A. has a half note F4, T. has a half note E4, and B. has a half note D4. Measure 22: S. has a half note G4, A. has a half note F4, T. has a half note E4, and B. has a half note D4. Measure 23: S. has a half note G4, A. has a half note F4, T. has a half note E4, and B. has a half note D4. Dynamics: *p* (piano) for S. and A. in measures 21 and 22, *f* (forte) for S. and A. in measure 23, *mp* (mezzo-piano) for T. in measure 23, *f* (forte) for B. in measures 21 and 22, *p* (piano) for B. in measure 23. There are also *f* (forte) markings for S. and A. in measure 20, and *f* (forte) markings for T. and B. in measure 20.



24

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). The time signature is 7/8. Measure 24: S. has a half note G4, A. has a half note F4, T. has a half note E4, and B. has a half note D4. Measure 25: S. has a half note G4, A. has a half note F4, T. has a half note E4, and B. has a half note D4. Measure 26: S. has a half note G4, A. has a half note F4, T. has a half note E4, and B. has a half note D4. Dynamics: *mp* (mezzo-piano) for S. in measure 24, *f* (forte) for S. and A. in measure 25, *ff* (fortissimo) for S. and A. in measure 26, *f* (forte) for T. and B. in measures 24 and 25, *ff* (fortissimo) for T. and B. in measure 26.



27

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). The time signature is 7/8. Measure 27: S. has a half note G4, A. has a half note F4, T. has a half note E4, and B. has a half note D4. Measure 28: S. has a half note G4, A. has a half note F4, T. has a half note E4, and B. has a half note D4. Measure 29: S. has a half note G4, A. has a half note F4, T. has a half note E4, and B. has a half note D4. Measure 30: S. has a half note G4, A. has a half note F4, T. has a half note E4, and B. has a half note D4. Dynamics: *f* (forte) for S. and A. in measures 27 and 28, *ff* (fortissimo) for S. and A. in measure 29, *f* (forte) for T. and B. in measures 27 and 28, *ff* (fortissimo) for T. and B. in measure 29.

Soprano in C

Swirl

David Biedenbender

Vivace ♩ = 144-160

4

8

12

16

20

p *f*

Swirl – David Biedenbender – Soprano in C

24 *mp* *ff*

27

Alto in C

Swirl

David Biedenbender

Vivace ♩ = 144-160



Swirl — David Biedenbender — Alto in C

20

p *f* *mp*

24

f *ff*

27

The musical score for the Alto in C part of 'Swirl' by David Biedenbender, measures 20 through 27. The score is written in treble clef with a key signature of one flat (B-flat). Measure 20 begins with a 7/8 time signature. The first staff (measures 20-23) features a melodic line with accents (^) and dynamic markings: *p* (piano) at measure 21, *f* (forte) at measure 22, and *mp* (mezzo-piano) at measure 23. A crescendo hairpin connects the *p* and *f* markings. Measure 24 starts with a 6/8 time signature and includes a *f* (forte) marking. A double bar line occurs between measures 24 and 25. The second staff (measures 24-26) continues the melodic line with accents (^) and a *ff* (fortissimo) marking at measure 25. A crescendo hairpin connects the *f* and *ff* markings. The third staff (measures 27-28) concludes the passage with accents (^) and a final double bar line at measure 28.

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

f

fp *f* *p* *f*

ff

Soprano in B $\flat$

Swirl

David Biedenbender

Vivace ♩ = 144-160

The musical score for 'Swirl' is written for Soprano in B $\flat$. It is in 7/8 time and consists of six staves. The tempo is marked 'Vivace' with a range of 144-160 beats per minute. The piece begins with a forte (*f*) dynamic. The notation includes various articulations such as accents (^), slurs, and breath marks (v). The key signature has one flat (B $\flat$). The score concludes with a piano (*p*) to forte (*f*) crescendo marking.

Swirl – David Biedenbender – Soprano in B $\flat$

24 *mp* *ff*

27

Alto in B $\flat$

Swirl

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

Swirl – David Biedenbender – Alto in B $\flat$

20

p *f* *mp*

24

f *ff*

27

The musical score for the Alto in B $\flat$ part of "Swirl" by David Biedenbender, measures 20 through 27. The score is written in treble clef with a key signature of one flat (B $\flat$). The time signature is 7/8. Measure 20 begins with a half note G $\flat$ (F $\sharp$) and a quarter rest, followed by a quarter note G $\flat$ (F $\sharp$) and a quarter rest. The dynamic is *p*. Measure 21 contains a half note G $\flat$ (F $\sharp$) and a quarter note A $\flat$ (G $\flat$), followed by a half note B $\flat$ (A $\flat$) and a quarter note C $\flat$ (B $\flat$). The dynamic is *f*. Measure 22 contains a half note D $\flat$ (C $\flat$) and a quarter note E $\flat$ (D $\flat$), followed by a half note F $\flat$ (E $\flat$) and a quarter note G $\flat$ (F $\flat$). The dynamic is *mp*. Measure 23 contains a half note A $\flat$ (G $\flat$) and a quarter note B $\flat$ (A $\flat$), followed by a half note C $\flat$ (B $\flat$) and a quarter note D $\flat$ (C $\flat$). The dynamic is *mp*. Measure 24 begins with a half note E $\flat$ (D $\flat$) and a quarter note F $\flat$ (E $\flat$), followed by a half note G $\flat$ (F $\flat$) and a quarter note A $\flat$ (G $\flat$). The dynamic is *f*. Measure 25 contains a half note B $\flat$ (A $\flat$) and a quarter note C $\flat$ (B $\flat$), followed by a half note D $\flat$ (C $\flat$) and a quarter note E $\flat$ (D $\flat$). The dynamic is *f*. Measure 26 contains a half note F $\flat$ (E $\flat$) and a quarter note G $\flat$ (F $\flat$), followed by a half note A $\flat$ (G $\flat$) and a quarter note B $\flat$ (A $\flat$). The dynamic is *ff*. Measure 27 contains a half note C $\flat$ (B $\flat$) and a quarter note D $\flat$ (C $\flat$), followed by a half note E $\flat$ (D $\flat$) and a quarter note F $\flat$ (E $\flat$). The dynamic is *ff*. The score ends with a double bar line.

Tenor in B $\flat$

Swirl

David Biedenbender

Vivace ♩ = 144-160

4

8

14

20

25

f

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

ff

Bass in B $\flat$

Swirl

David Biedenbender

Vivace ♩ = 144-160

4

8

14

20

25

f

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

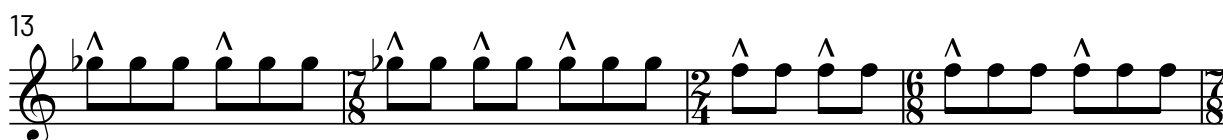
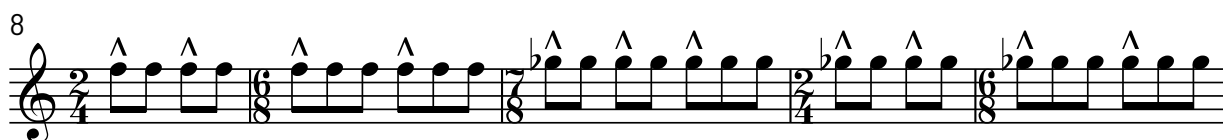
ff

Alto in F

Swirl

David Biedenbender

Vivace ♩ = 144-160



Swirl – David Biedenbender – Alto in F

20

p *f* *mp*

24

f *ff*

27

Tenor in F

Swirl

David Biedenbender

Vivace ♩ = 144-160

4

8

14

20

25

f

fp *f* *p* *f*

ff

Bass in F

Swirl

David Biedenbender

Vivace ♩ = 144-160

4

8

14

20

25

f

f p *f* *p* *f*

ff

Soprano in E♭

Swirl

David Biedenbender

Vivace ♩ = 144-160

f

4

8

12

16

20

p *f*

Swirl – David Biedenbender – Soprano in E $\flat$

24

mp *ff*

27

Alto in E $\flat$

Swirl

David Biedenbender

Vivace ♩ = 144-160

f

4

8

13

17

Swirl – David Biedenbender – Alto in E $\flat$

20

p *f* *mp*

24

f *ff*

27

The musical score is written for Alto in E-flat. It consists of three staves of music. The first staff (measures 20-23) starts with a treble clef and a 7/8 time signature. It features a series of eighth and sixteenth notes, with dynamic markings *p*, *f*, and *mp*. The second staff (measures 24-26) continues the melody, with a key signature change to E-flat major (one flat) and a 6/8 time signature. It includes dynamic markings *f* and *ff*. The third staff (measures 27-30) concludes the piece with a final cadence. The score includes various musical notations such as accidentals, slurs, and dynamic markings.

Tenor in E $\flat$

Swirl

David Biedenbender

Vivace ♩ = 144-160

4

8

14

20

25

f

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

ff

Bass in E $\flat$

Swirl

David Biedenbender

Vivace ♩ = 144-160

4

8

14

20

25

f

f

p

f

ff

Soprano Viola

Swirl

David Biedenbender

Vivace ♩ = 144-160

f

4

8

12

16

20

p *f*

Swirl – David Biedenbender – Soprano Viola

24

27

mp *ff*

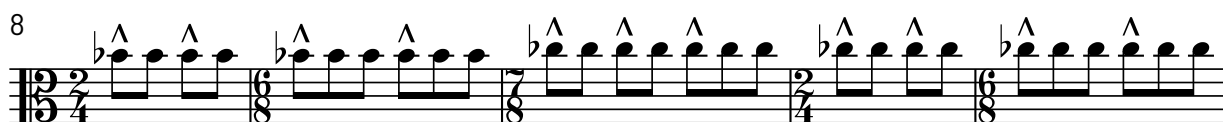
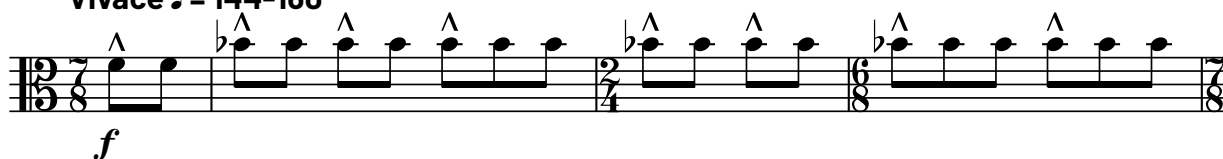
The musical score for Soprano Viola consists of two staves. The first staff begins at measure 24 in 3/8 time, featuring a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The second staff begins at measure 27, marked with a mezzo-piano (*mp*) dynamic. It features a triplet of eighth notes followed by a series of eighth notes, then a change to 7/8 time indicated by a bracketed '7' over the staff. The dynamics shift to fortissimo (*ff*) for the final measures, which include a triplet of eighth notes and a half note. The piece concludes with a double bar line.

Alto Viola

Swirl

David Biedenbender

Vivace ♩ = 144-160



Swirl – David Biedenbender – Alto Viola

20

p *f* *mp*

24

f *ff*

27

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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

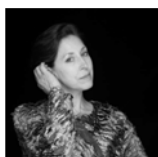
Style: Lyrical

Pedagogical Elements: Cues/soloists, fermatas

Additional Pedagogical Opportunities:

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

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Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

♩ = 168

① 12 sec. ② 6 sec. 5x

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

[conduct in "1"]

Soprano

Alto

Tenor

Bass

p

p



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

S.

A.

T.

B.

mp

mp

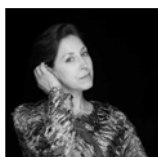
mp

mp

(1st x only)

7

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



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Parts in C

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Viola Parts

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*

A. *mf* *f*

T. *f* *mf* *f*

B. *f*

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

The image displays a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is divided into three systems, each starting with a double bar line and a measure number (22, 26, and 32).

System 1 (Measures 22-25):

- Measure 22:** Soprano (S.) begins with a forte (*f*) dynamic, playing a melodic line with a grace note. Alto (A.) plays a steady eighth-note accompaniment at mezzo-piano (*mp*). Tenor (T.) and Bass (B.) play sustained notes at mezzo-piano (*mp*).
- Measures 23-25:** The Soprano continues its melodic line, while the other voices maintain their accompaniment. The Bass part features a crescendo leading to a forte (*f*) dynamic in measure 25.

System 2 (Measures 26-31):

- Measure 26:** A section marker 'B' is placed above the Soprano staff. The Soprano enters with a new melodic phrase. The Alto continues its accompaniment. The Tenor and Bass parts have a mezzo-piano (*mp*) dynamic marking.
- Measures 27-31:** The Soprano's melody develops, featuring various ornaments and slurs. The Alto and Tenor parts provide harmonic support. The Bass part includes a triplet figure and a forte (*f*) dynamic marking in measure 31.

System 3 (Measures 32-35):

- Measure 32:** The Soprano part begins with a new melodic line. The Alto, Tenor, and Bass parts continue their accompaniment.
- Measures 33-35:** The Soprano's melody continues, with the other voices providing a consistent harmonic background.

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

37 **C**

42

48 **D**

mp

p

f

mf

p

mp

f

mp

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** (♩. = ♩.)

S. *pp*

A. *pp*

T. *mf*

B. *mf*

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

73

S. *mf*

A. *mf*

T. *mf*

B. *mf*



76

S. *p* *mp*

A. *p* *f*

T. *f*

B. *f*



78

S. *mf* *mp* *mf*

A. *mp* *mf*

T. *mp* *mf*

B. *mp*

G

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

81

S. 3

A. 3

T. 3 3 3

B. 3

85

S. $\text{H} (\text{J} = \text{J.})$

A. $\text{H} (\text{J} = \text{J.})$

T. $\text{H} (\text{J} = \text{J.})$

B. $\text{H} (\text{J} = \text{J.})$

90

S. $\text{I} (\text{J} = \text{J.})$ $\text{J} (\text{J} = \text{J.})$

A. $\text{I} (\text{J} = \text{J.})$ $\text{J} (\text{J} = \text{J.})$

T. $\text{I} (\text{J} = \text{J.})$ $\text{J} (\text{J} = \text{J.})$

B. $\text{I} (\text{J} = \text{J.})$ $\text{J} (\text{J} = \text{J.})$

mp

mp

mp

mp

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

95 **K**

S.
A.
T.
B.

101 **L**

S.
A.
T.
B.

106 **M**

S.
A.
T.
B.

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

111

S.

A.

T.

B.

119 **N**

poco rit.

The image displays a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is divided into two systems. The first system, starting at measure 111, shows a melodic line for S. and A. with a long slur, and a harmonic line for T. and B. with a long slur. The second system, starting at measure 119, is marked with a double bar line and a repeat sign, and contains a 'poco rit.' instruction. The score ends with a double bar line and a repeat sign.

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.

② 6 sec.

5x

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

8 **A** mp

13 3 mf

20 **f** *tr* **f** 4

28 **B** 2

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

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 C

80 **G**

mf

85 **H** ($\text{♩} = \text{♩.}$)

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

mp

95 **K**

mp

101 **L**

106 **M**

111

119 **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)

① 12 sec. ② 6 sec. 5x

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

8 **A** 2

14

18 3

22

mp *mf* *f*

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

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

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.*

Tenor in C

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

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

① 12 sec. ② 6 sec. 5x

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

4 **mp**

8 **A** **mp**

14 **f** **mf**

18 **f**

22 **mp** **f**

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

28 **B**

35 **C**

42 **D**

49 **D**

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

60

68 **F** $(\text{♩} = \text{♩})$

73

77 **G**

mp

f

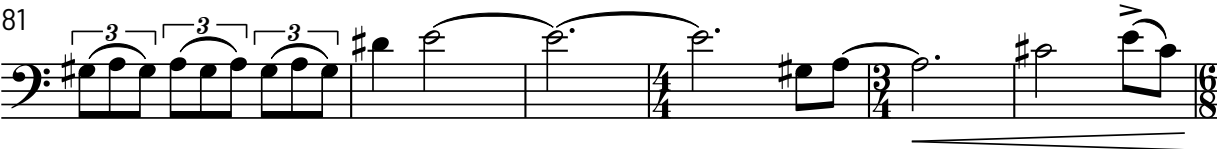
f

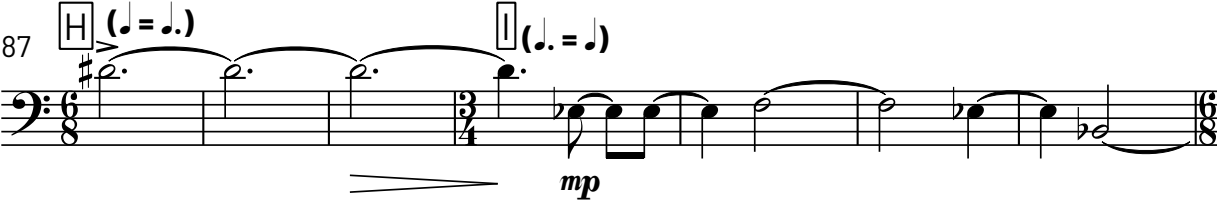
mf

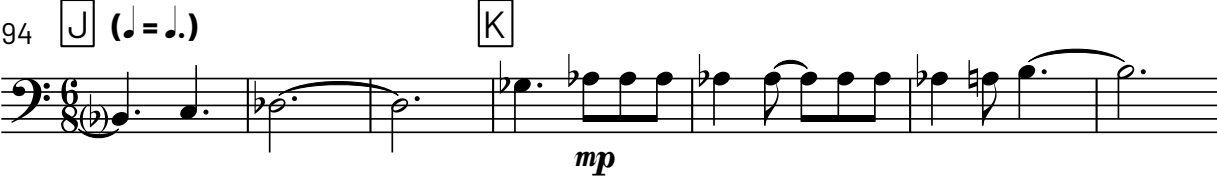
f

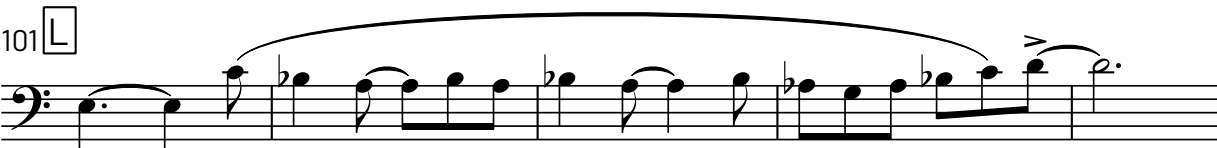
mp

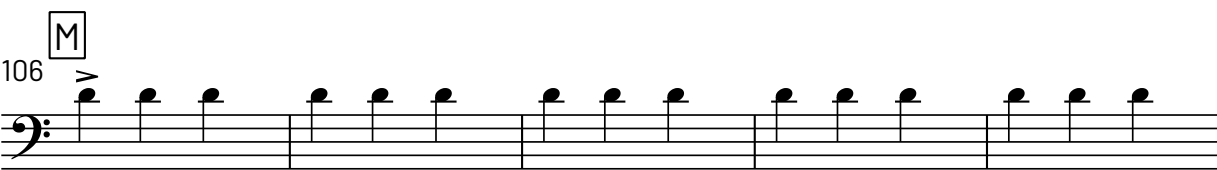
Vespers (Walking in Beauty) – Susan Botti – Tenor in C

81 

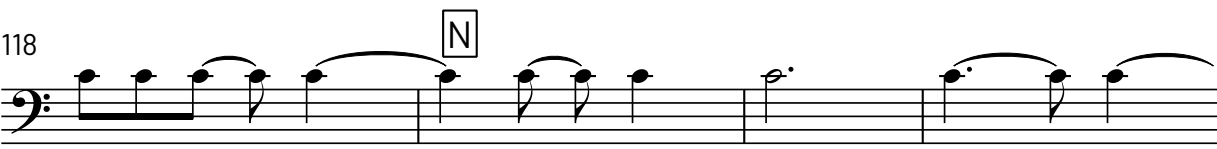
87 
mp

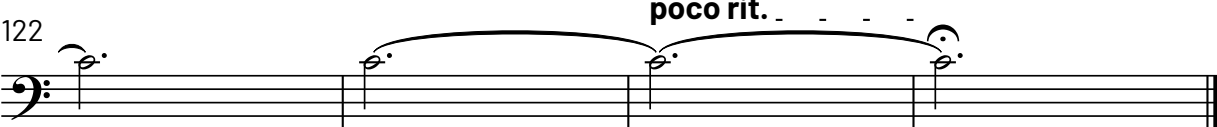
94 
mp

101 

106 

111 

118 

122 
poco rit.

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

4 7 [open repeat - last x in "3"]

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

13

17 *f* *mp*

22 *mp* *f*

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

28 **B**

32

37 **C**

45 **D**

55 **E** ♩. = ♩. (♩. = c. 60)

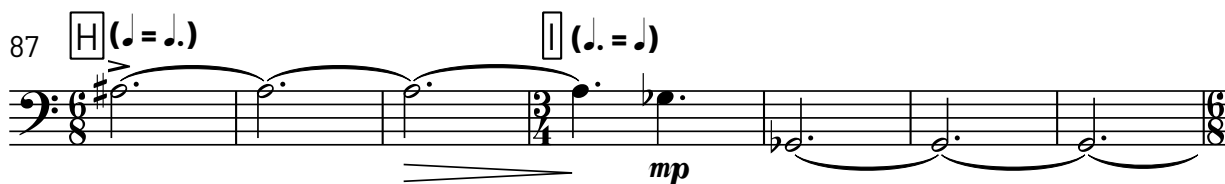
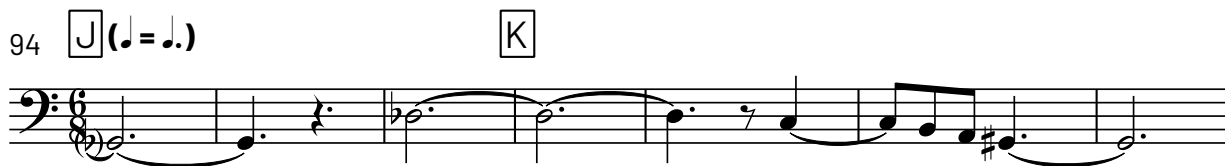
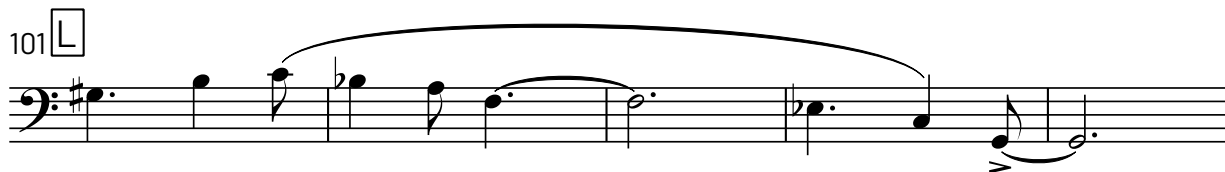
65 **F** (♩. = ♩)

73

77 **G**

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

83

87 H (♩ = ♩.)94 J (♩ = ♩.)101 L106 M

111

119 N

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)

12 sec.

②
6 sec.

5x

4

2

5

[open repeat - last x in "3"]

mp

8

A

mp

13

3

mf

20

f

tr

f

4

28

B

2

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

37 C

45 D

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

55 F $(\text{♩} = \text{♩})$

61

68 F $(\text{♩} = \text{♩})$

73

77

mp *p* *mf* *mp*

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"]

8 **A** 2

14 3

18 3

22

mp *mf* *f*

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

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

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

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 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

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 B♭

28 **B**

35 **C**

42 **D**

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

55 **F** $(\text{♩} = \text{♩})$

60 **G**

68 **H**

73 **I**

77 **J**

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

81

87

94

101

106

111

118

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

mp

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

mp

13

17 *f* *mp*

22 *mp* *f* *mp*

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

28 **B**

32 *f*

37 **C**

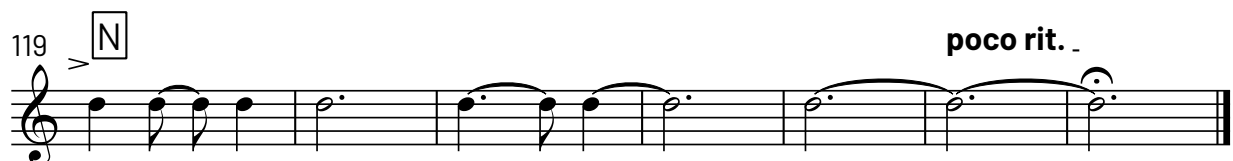
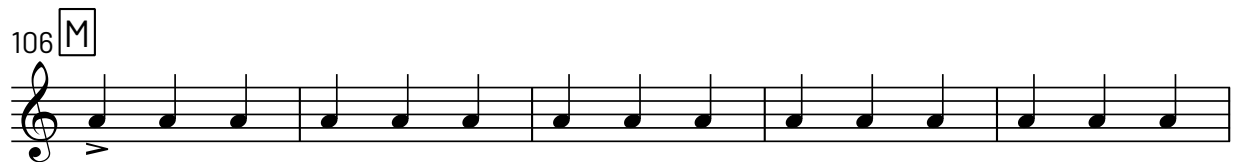
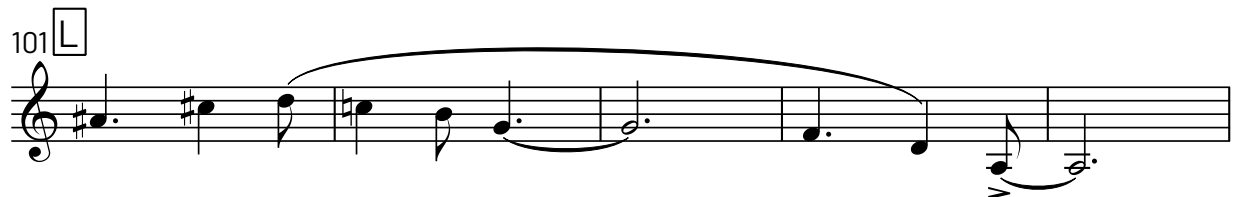
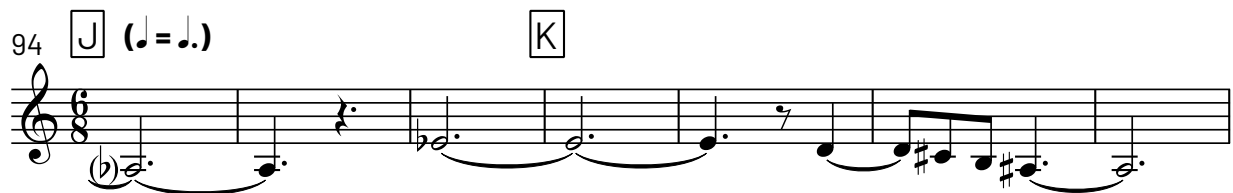
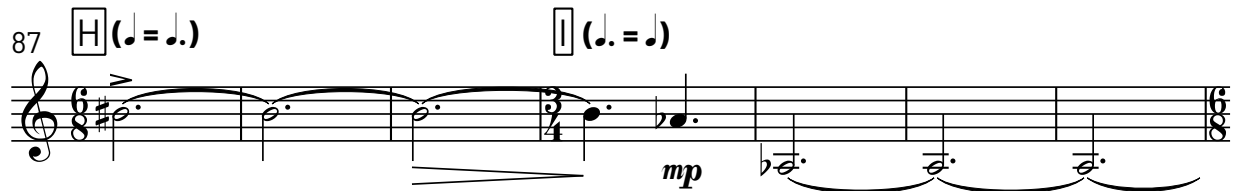
45 **D**

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

65 **F** $(\text{♩} = \text{♩})$ *mf*

73

77 **G**

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

Alto in F

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

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

① 12 sec. ② 6 sec. 5x

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

8 **A** 2

14

18 3

22

mp *mf* *f*

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

27 B

31

37 C

43

49 D

56 E ♩. = ♩. (♩. = c. 60)

64 F (♩. = ♩)

69

73

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

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

77 G

f *mp* *mf*

81

86 H (♩ = ♩.)

90 I (♩ = ♩.)

mp

94 J (♩ = ♩.) K

101 L

106 M

111

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

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

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

28 **B**

35 **C**

42 **D**

49 **D**

55 **E** ♩. = ♩. (♩. = c. 60)

60

68 **F** (♩. = ♩)

73

77 **G**

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

81

87 H (♩ = ♩.) I (♩ = ♩.)

94 J (♩ = ♩.) K

101 L

106 M

111

118 N

122 **poco rit.**

Bass 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"]

mp

mp

f

mp

f

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

28 **B**

32

37 **C**

44 **D**

55 **E** ♩. = ♩. (♩. = c. 60)

65 **F** (♩. = ♩)

73

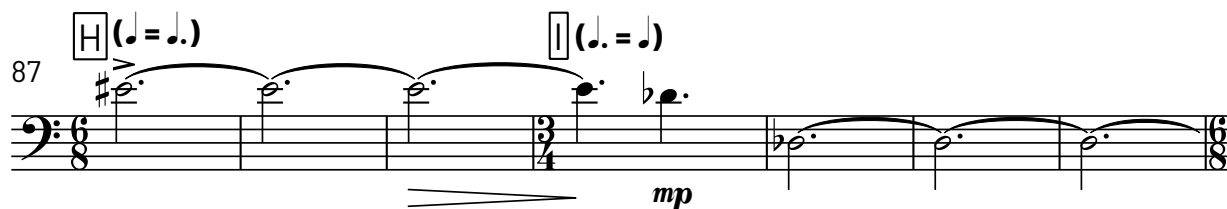
77 **G**

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

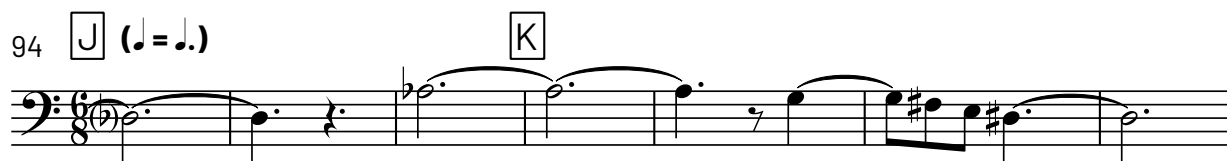
83



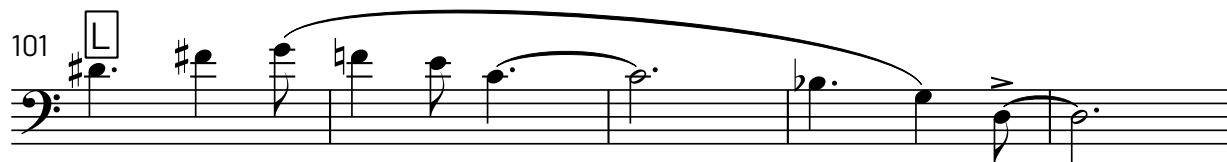
87



94



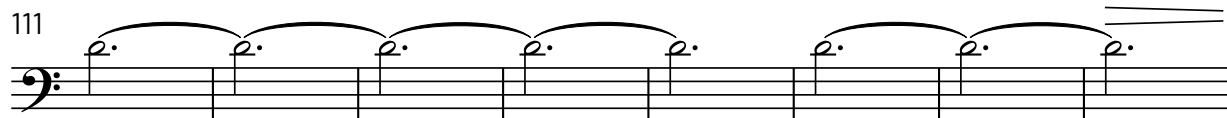
101



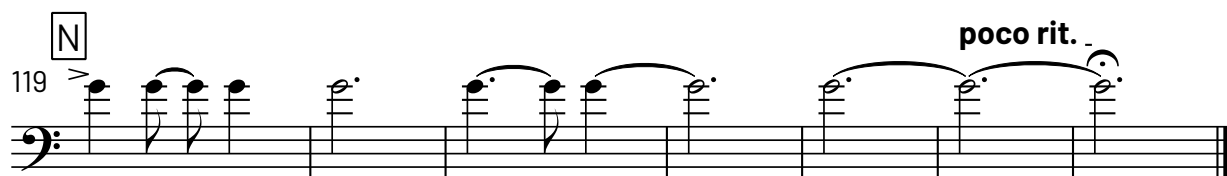
106



111



119



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)

12 sec.

②
6 sec.

5x

4

2

5

[open repeat - last x in "3"]

8

A

mp

13

3

mf

20

f

4

28

B

2

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

37 C

45 D

51 *mp* *p*

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

61

68 F $(\text{♩.} = \text{♩.})$ *pp*

73 *mf* *p*

77 *mp* *mf* *mp*

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

80 **G**

mf

85 **H** ($\text{♩} = \text{♩.}$)

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

mp

95 **K**

mp

101 **L**

106 **M**

111

119 **N**

poco rit.

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)*

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

27 B

31

37 C

43

49 D

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

64 F $(\text{♩.} = \text{♩.})$

69

73

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

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

77 G

81 *f* *mp* *mf*

86 H (♩ = ♩.)

90 I (♩ = ♩.) *mp*

94 J (♩ = ♩.) K

101 L

106 M

111

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 **D**

49 **E** ♩. = ♩. (♩. = c. 60)

55 **F** (♩. = ♩.)

60 **G**

68 **F** (♩. = ♩.)

73 **G**

77 **G**

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

81

87 H (♩ = ♩) I (♩ = ♩)

94 J (♩ = ♩) K

101 L

106 M

111

118 N

122 **poco rit.**

Bass in E $\flat$

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

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

① 12 sec. ② 6 sec. 5x

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

4 7 **mp**

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

13

17 **f** **mp**

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

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

28 **B**

32

37 **C**

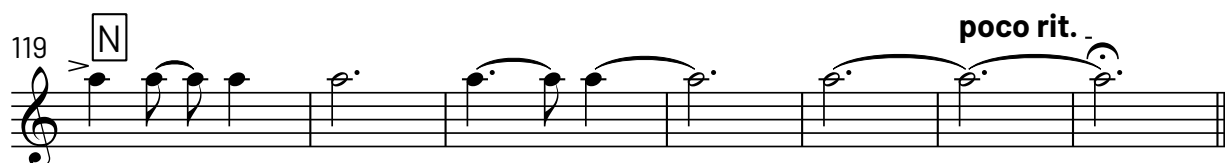
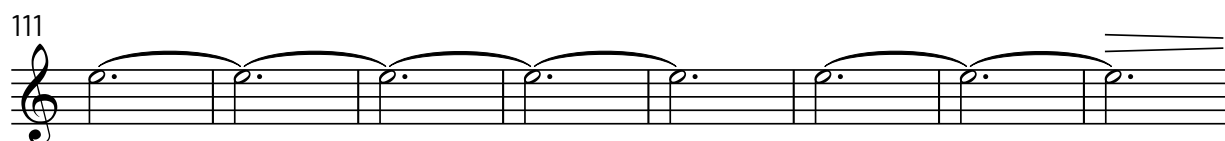
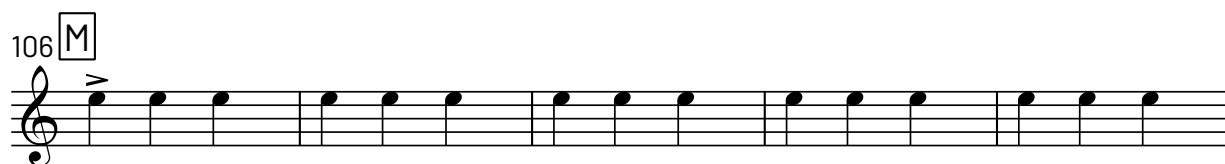
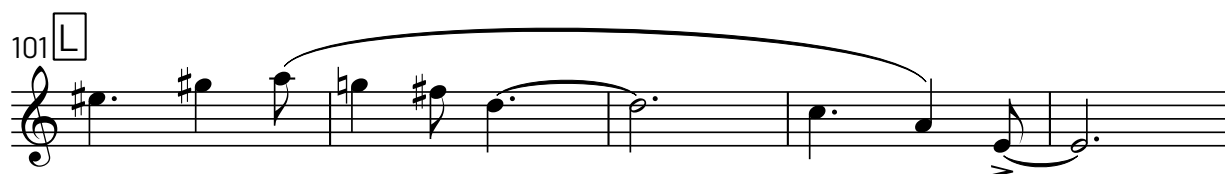
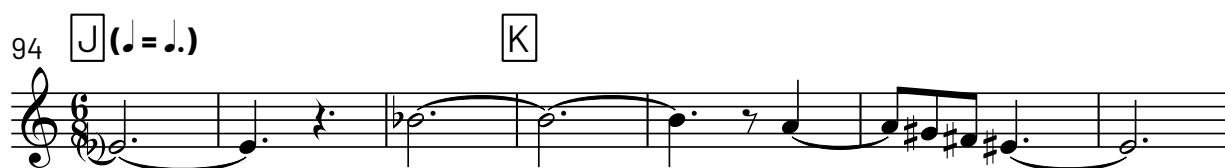
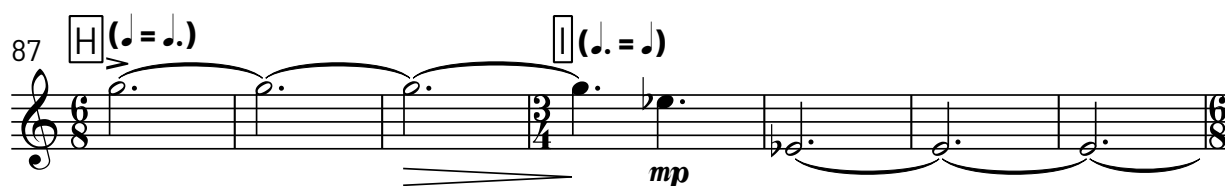
45 **D**

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

65 **F** $(\text{♩} = \text{♩})$

73

77 **G**

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

Soprano Viola

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

4

2

5

[open repeat - last x in "3"]

8

A

mp

13

3

mp

20

f

mf

f

28

B

2

4

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

37 C

45 D

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

55 *pp*

61

68 F $(\text{♩} = \text{♩})$

73 *mf* *p*

77 *mf* *mp*

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

80 **G**

mf

85 **H** (♩ = ♩.)

90 **I** (♩ = ♩.)

mp

95 **K**

mp

101 **L**

106 **M**

111

119 **N**

poco rit.

Alto Viola

Vespers (Walking in Beauty)

Mvt. 3 Les Distances

Susan Botti

$\text{♩} = 168$
(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 Viola

27 B

31

37 C

43

49 D

mf *p*

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

64 F $(\text{♩} = \text{♩})$

69

73

mf *pp* *p*

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

77 G

81 *f* *mp* *mf*

86 H (*♩* = *♩*)

90 I (*♩* = *♩*) *mp*

94 J (*♩* = *♩*) K

101 L

106 M

111 2

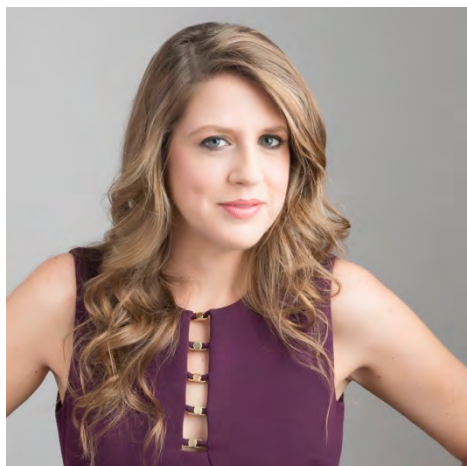
119 N *poco rit.*

Judy Bozone

Lyrah

Judy Bozone

Lyrach



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

"Lyrach" – 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.

"Lyrach" 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>)



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

Lyrah

Judy Bozone

♩ = 126

Soprano

Alto

Tenor

Bass



7

A

S.

A.

T.

B.

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go to the composer's website



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



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Lyrah – Judy Bozone – Full Score

14

S. A. T. B.

21 **B** (in two)

27

S. A. T. B.

Detailed description: This image shows a musical score for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) in G major. The score is divided into three systems. The first system (measures 14-20) is in 6/4 time. The second system (measures 21-26) starts with a double bar line and a key signature change to B major, indicated by a box around the letter 'B' and the text '(in two)'. The time signature changes to 3/4. The third system (measures 27-30) returns to 6/4 time. The Soprano part features a melodic line with various note values and rests. The Alto part provides harmonic support with chords and single notes. The Tenor and Bass parts have more active lines, particularly in the later measures, with the Bass part featuring a descending scale in measure 30.

Lyrah – Judy Bozone – Full Score

31 (2+2+3)

S.
A.
T.
B.

This musical system contains measures 31, 32, and 33. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure 31 is marked with a rehearsal mark '31'. Measure 32 is marked with a rehearsal mark '(2+2+3)'. The Soprano (S.) part begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note A4. The Alto (A.) part begins with a half note F#4, followed by a quarter note G4, a quarter note A4, and a quarter note G4. The Tenor (T.) part begins with a half note E4, followed by a quarter note D4, a quarter note C4, and a quarter note B3. The Bass (B.) part begins with a half note D3, followed by a quarter note C3, a quarter note B2, and a quarter note A2. The system concludes with a double bar line.

34

S.
A.
T.
B.

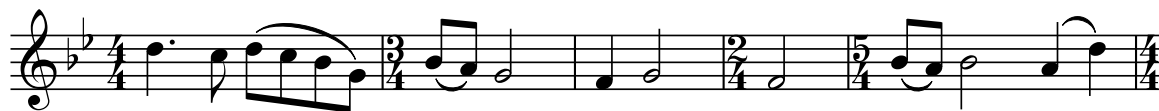
This musical system contains measures 34 and 35. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure 34 is marked with a rehearsal mark '34'. The Soprano (S.) part begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note A4. The Alto (A.) part begins with a half note F#4, followed by a quarter note G4, a quarter note A4, and a quarter note G4. The Tenor (T.) part begins with a half note E4, followed by a quarter note D4, a quarter note C4, and a quarter note B3. The Bass (B.) part begins with a half note D3, followed by a quarter note C3, a quarter note B2, and a quarter note A2. The system concludes with a double bar line.

Soprano in C

Lyrah

Judy Bozone

♩ = 126



6

A



12



18

B (in two)



26



32

(2+2+3)



Alto in C

Lyrach

Judy Bozone

♩ = 126

6

A

12

Musical notation for measure 12, featuring a treble clef, a key signature of two flats, and a 2/4 time signature. The melody consists of a half note G4, a quarter note F4, a half note E4, and a quarter note D4. The bass line consists of a half note C3, a quarter note B2, a half note A2, and a quarter note G2.

18 B (in two)

[illegible]

32 (2+2+3)

Measure 32 is in 7/4 time. It begins with a 7/4 time signature. The notes are: a half note G4, a half note A4, a quarter note B4, a quarter note C5, a half note D5, a half note E5, and a quarter note F5. A bracket labeled (2+2+3) groups the first six notes. The measure ends with a double bar line.

Tenor in C

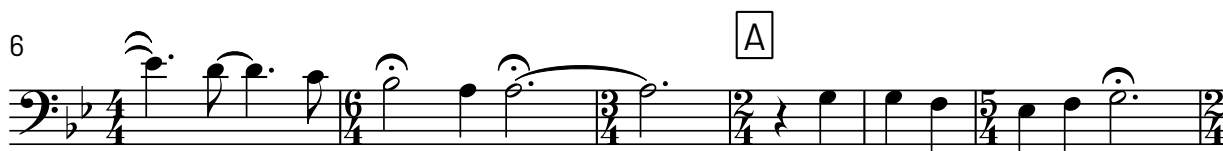
Lyrah

Judy Bozone

$\text{♩} = 126$



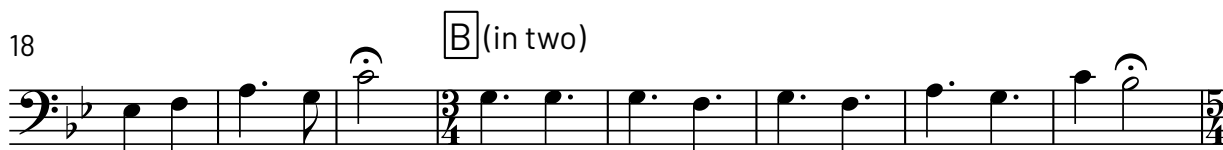
6



12



18



26



32



Bass in C

Lyrah

Judy Bozone

♩ = 126



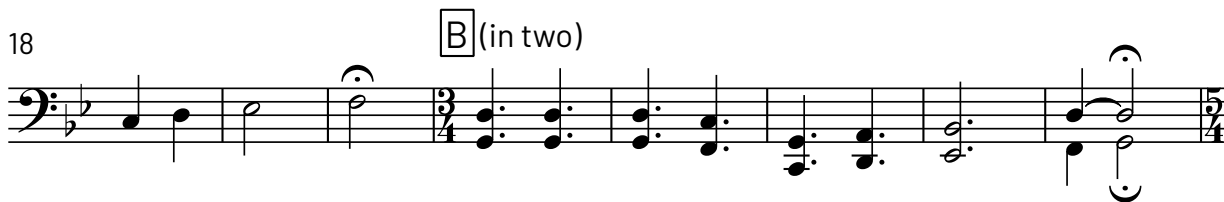
6



12



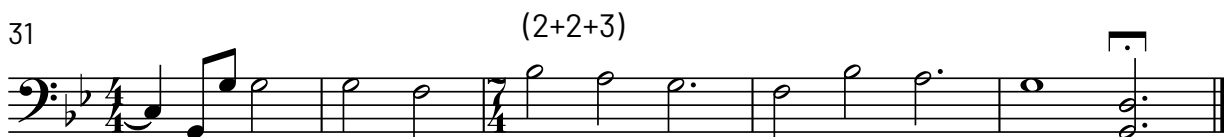
18



26



31



Soprano in B $\flat$

Lyrah

Judy Bozone $\text{♩} = 126$ 

6

A



12



18

B (in two)



26



32

(2+2+3)



Alto in B $\flat$

Lyrah

Judy Bozone

♩ = 126



6

A



12



18

B (in two)



26



32

(2+2+3)



Tenor in B $\flat$

Lyrah

Judy Bozone

$\text{♩} = 126$

6 A

12

18 B (in two)

26

32 (2+2+3)

Bass in B $\flat$

Lyrah

Judy Bozone

$\text{♩} = 126$

6 A

12

18 B (in two)

26

31 (2+2+3)

Alto in F

Lyrah

Judy Bozone

$\text{♩} = 126$

6

A

12

18

B (in two)

26

32

(2+2+3)

Tenor in F

Lyrah

Judy Bozone

$\text{♩} = 126$

6 A

12

18 B (in two)

26

32 (2+2+3)

Bass in F

Lyrah

Judy Bozone

♩ = 126

6

12

18

26

31

(2+2+3)

A

B (in two)

Soprano in E $\flat$

Lyrah

Judy Bozone

$\text{♩} = 126$

6 A

12

18 B (in two)

26

32 (2+2+3)

Judy Bozone

♩ = 126

6

A

12

18

B (in two)

26

32

(2+2+3)

Tenor in E♭

Lyrah

Judy Bozone

♩ = 126



6

A



12



18

B(in two)



26



32

$$(2+2+3)$$


Bass in E $\flat$

Lyrah

Judy Bozone

$\text{♩} = 126$

6

A

12

18

B (in two)

26

31

(2+2+3)

Soprano Viola

Lyrah

Judy Bozone

$\text{♩} = 126$

6

A

12

18

B (in two)

26

32

(2+2+3)

Alto Viola

Lyrah

Judy Bozone

♩ = 126



6

A



12



18

B (in two)



26



32

(2+2+3)



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. **(♩ = c. 132) rit.**

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.**

S. *p*

A. *p*

T. *p*

B. *p*



12 **(♩ = c. 104)** **♩ = c. 104**

S. *mp* *p* *pp*

A. *mp* *p* *pp*

T. *mp* *p* *pp*

B. *mp* *p* *pp*

Soprano in C

Saunter

Matt Browne

Lilting ♩ = 116

p

poco accel.

7

(♩ = c. 132) **rit.** //

f *mf*

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

p

12 (♩ = c. 104) ♩ = c. 104

mp *p* *pp*

Alto in C

Saunter

Matt Browne

Lilting ♩ = 116

4 **poco accel.**

7 (♩ = c. 132) **rit.** //

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

12 (♩ = c. 104) ♩ = c. 104

mp **p** **pp**

Tenor in C

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 C

Saunter

Matt Browne

Lilting ♩ = 116



4

poco accel. - - - - -

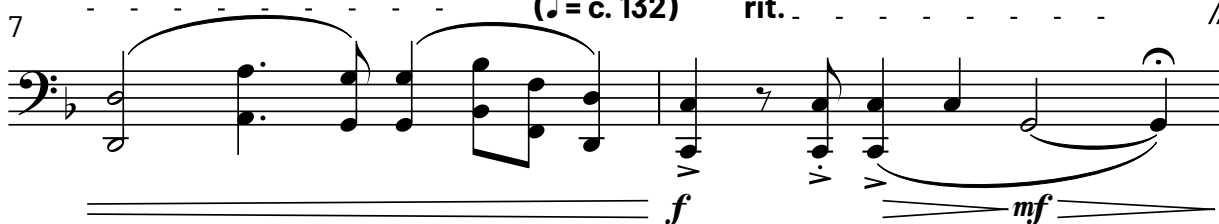


7

(♩ = c. 132)

rit. - - - - -

//



9

Tempo I

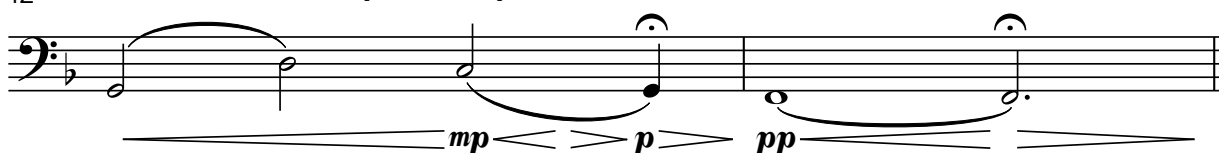
poco rit. - - - - -



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.** **p**

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

Alto 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**

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

Tenor 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**

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

Bass in B $\flat$

Saunter

Matt Browne

Lilting ♩ = 116

p

poco accel.

f **rit.**

mf

Tempo I **poco rit.**

p

mp *p* *pp*

♩ = c. 104

Alto in F

Saunter

Matt Browne

Lilting ♩ = 116

4 **poco accel.**

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

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

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

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

Bass in F

Saunter

Matt Browne

Lilting ♩ = 116

p

4 **poco accel.** - - - -

7 (♩ = c. 132) **rit.** - - - - //

9 **Tempo I** *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



4

poco accel. - - - - -



7

(♩ = c. 132)

rit. - - - - -



9

Tempo I

poco rit. - - - - -



12

(♩ = c. 104)

♩ = c. 104



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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*).

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

"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)

A

Soprano

Alto *mp*

Tenor *mp*

Bass *mf*

Timpani *mf* Tambourine

Percussion *mp*

fp



6

S. *mf* *n*

A.

T.

B.

Timp. *mf*

Perc.

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Tarantella – Matt Browne – Full Score

11

B

S. *f* *fp* *f*

A. *mf*

T. *mf*

B. *f*

Timp. *f*

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



16

S. *mp*

A. *mp*

T.

B.

Timp.

Perc.

Tarantella – Matt Browne – Full Score

21 C

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

A. *f* *mp* *mf*

T. *mp* *mf*

B. *mp* *f*

Timp. *mp* *f* *mf*

Perc. *f*



26 rit.

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

A. *p* *fp* *mf* *p*

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* *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)

Alto in C

Tarantella

Matt Browne

Frantic (♩ = 136)

5 A

8

11 B

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



35 **(♩ = c. 96)** *pp*



Bass in C

Tarantella

Matt Browne

Frantic (♩ = 136)

mf

5 **A**

9

13 **B**

f

17

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 (♩ = 136)

The musical score is written for Soprano in B $\flat$ and is in 3/8 time. The tempo is marked 'Frantic' with a quarter note equal to 136 beats per minute. The key signature has one sharp (F#). The score is divided into measures, with measure numbers 7, 11, 16, 21, 26, and 31 indicated. The score includes various dynamics: *fp* (fortissimo piano), *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). There are also articulations such as accents (^), slurs, and breath marks. Structural markers A, B, and C are placed above the staff. A 'rit.' (ritardando) marking is present above measure 26. The score ends with a double bar line and a final key signature change to B $\flat$.

Measure 1: *fp* (fortissimo piano) *mf* (mezzo-forte)

Measure 7: *n* (normal)

Measure 11: *f* (forte) *fp* (fortissimo piano) *f* (forte)

Measure 16: *mp* (mezzo-piano)

Measure 21: *f* (forte) *f* (forte) *fp* (fortissimo piano) *f* (forte)

Measure 26: *rit.* (ritardando) *p* (piano) *fp* (fortissimo piano) *mf* (mezzo-forte) *p* (piano)

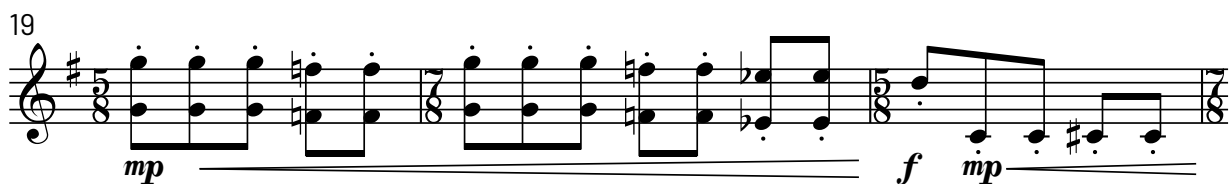
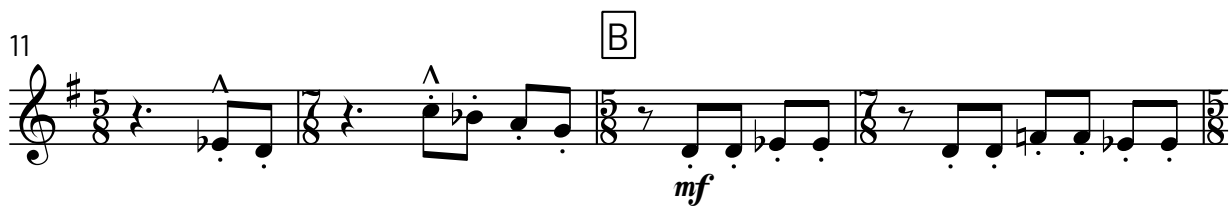
Measure 31: *mp* (mezzo-piano) *p* (piano) *pp* (pianissimo) (♩ = c. 96)

Alto in B $\flat$

Tarantella

Matt Browne

Frantic (♩ = 136)



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)

5 **A**

9

13 **B**

17

21 **C**

25

mp

mf

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 (♩ = 136)

5 **A** *mf*

9

13 **B**

17 *f*

21 **C**

25 *mp* *f*

The musical score is written for a single melodic line in B-flat major, 5/8 time. It consists of 28 measures. The tempo is marked 'Frantic' with a quarter note equal to 136 beats per minute. The score is divided into three sections: Section A (measures 5-12), Section B (measures 13-16), and Section C (measures 21-24). Dynamics include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). Articulations include accents (^) and slurs. The key signature has one flat (B-flat).

Tarantella — Matt Browne — Bass in B $\flat$

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

31

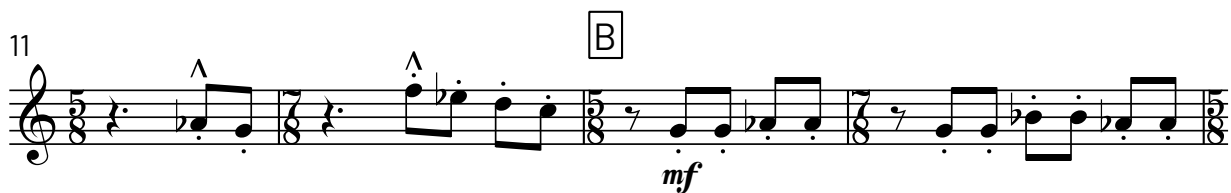
35 **(♩ = c. 96)**
pp

Alto in F

Tarantella

Matt Browne

Frantic (♩ = 136)



Tarantella – Matt Browne – Alto in F

22 C

mf

25

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

31 - - - - -

35 - - - - - **(♩ = c. 96)**
pp

Tenor in F

Tarantella

Matt Browne

Frantic (♩ = 136)

5 **A**

9

13 **B**

17

21 **C**

25

mp *mf*

Tarantella – Matt Browne – Tenor in F

29 **rit.** - - - - -

dim. poco a poco

32 - - - - -

35 - - - - - (**♩ = c. 96**)

pp

Bass in F

Tarantella

Matt Browne

Frantic (♩ = 136)

mf

5 **A**

9

13 **B**

f

17

21 **C**

mp ————— **f**

25

Tarantella – Matt Browne – Bass in F

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

31

35 **(♩ = c. 96)** *pp*

Soprano in E $\flat$

Tarantella

Matt Browne

Frantic (♩ = 136)

7

11

16

21

26

31

fp *mf*

f *fp* *f*

mp

f *f* *fp* *f*

p *fp* *mf* *p*

mp *p* *pp*

rit.

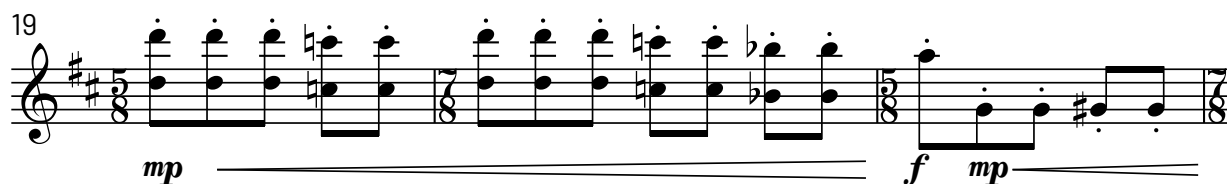
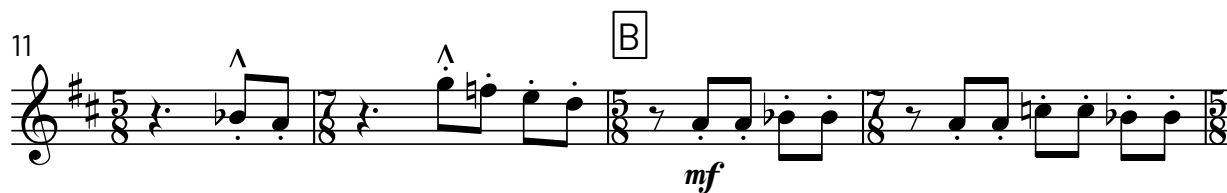
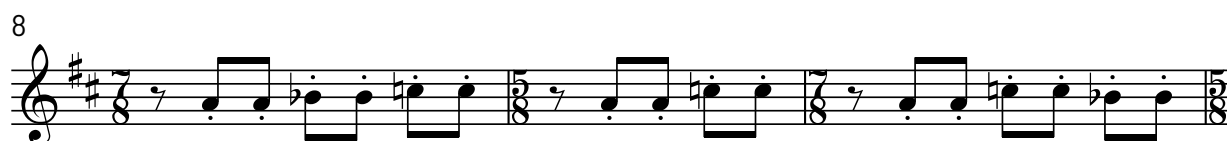
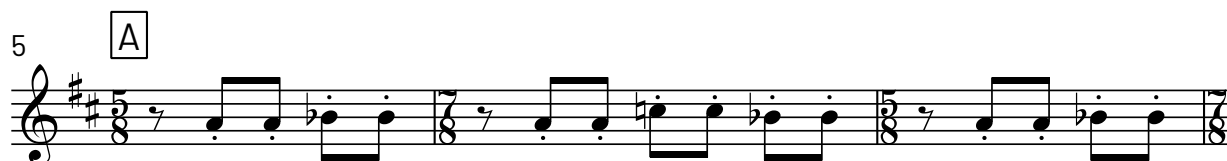
(♩ = c. 96)

Alto in E $\flat$

Tarantella

Matt Browne

Frantic ($\text{♩} = 136$)



Tarantella – Matt Browne – Alto in E $\flat$

22 C

mf

25

28 *rit.*

dim. poco a poco

31

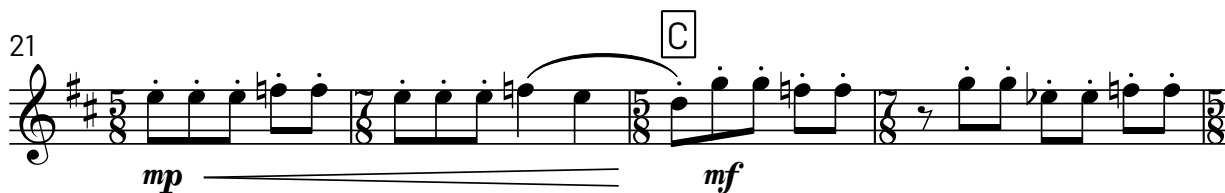
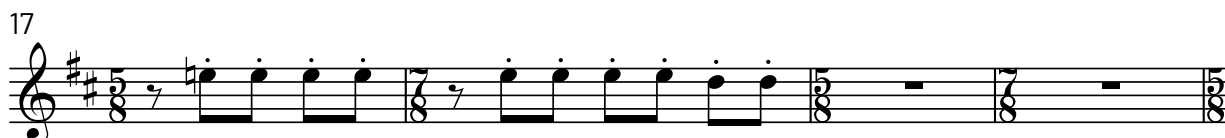
35 *pp* (♩ = c. 96)

Tenor in E $\flat$

Tarantella

Matt Browne

Frantic (♩ = 136)



Tarantella – Matt Browne – Tenor in E♭

29 **rit.** *dim. poco a poco*

32

35 **(♩ = c. 96)** *pp*

pp

Bass in E $\flat$

Tarantella

Matt Browne

Frantic ($\text{♩} = 136$)

The musical score is written for a single melodic line in E-flat major, 5/8 time. The tempo is marked 'Frantic' with a quarter note equal to 136 beats per minute. The score consists of 28 measures, divided into four systems of seven measures each. The key signature has two sharps (F# and C#). The time signature is 5/8. The score includes various dynamics: *mf* (mezzo-forte) at measure 1, *f* (forte) at measure 17, and *mp* (mezzo-piano) at measure 21. There are also articulations such as accents (^) and slurs. Section markers A, B, and C are placed above measures 4, 13, and 21 respectively. The score ends with a double bar line at measure 28.

5 **A**

9

13 **B**

17 *f*

21 **C**

25 *mp* *f*

Tarantella – Matt Browne – Bass in Eb

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

31

35 **(♩ = c. 96)** *pp*

Soprano Viola

Tarantella

Matt Browne

Frantic (♩ = 136)

7

11

16

21

26

31

fp *mf*

f *fp* *f*

f *f* *fp* *f*

p *fp* *mf* *p*

mp *p* *pp*

rit.

(♩ = c. 96)

Alto Viola

Tarantella

Matt Browne

Frantic (♩ = 136)



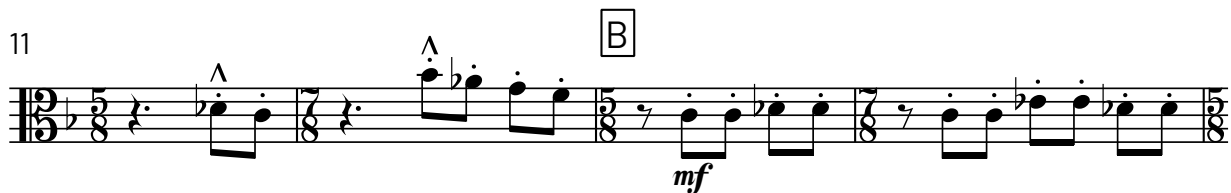
5 A



8



11



15



19



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

Soprano
Alto
Tenor
Bass

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



6

S.
A.
T.
B.

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

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Choppy Frontier – Trevor Bumgarner – Full Score

11

S.
A.
T.
B.

ff *p* *f*

ff *p* *f*

ff *p* *f*

ff *p* *f*

Soprano in C

Choppy Frontier

Trevor Bumgarner

Very fast

4

7

10

13

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

p *f* *mf*

f *ff*

p *f*

Alto in C

Choppy Frontier

Trevor Bumgarner

Very fast

4

7

10

13

f *p* *p* *f* *p* *sub* *f* *mp* *f* *ff* *p* *f*

Bass in C

Choppy Frontier

Trevor Bumgarner

Very fast



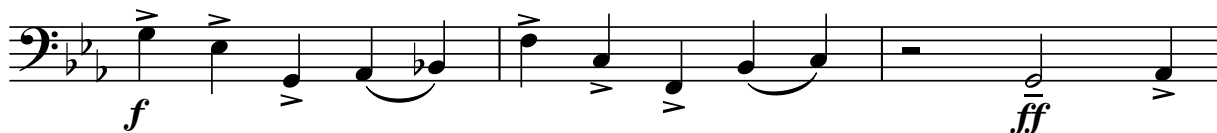
4



7



10



13



Soprano in B $\flat$

Choppy Frontier

Trevor Bumgarner**Very fast**

4

7

10

13

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

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

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

Alto in F

Choppy Frontier

Trevor Bumgarner

Very fast

4

7

10

13

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

p *f* *mp*

f *ff*

p *f*

Tenor in F

Choppy Frontier

Trevor Bumgarner

Very fast

4

7

10

13

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

Bass in F

Choppy Frontier

Trevor Bumgarner

Very fast

4

7

10

13

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

Soprano in E $\flat$

Choppy Frontier

Trevor Bumgarner

Very fast

The musical score is written for Soprano in E $\flat$ and is marked 'Very fast'. It consists of 15 measures across five staves. The key signature has one flat (B $\flat$). The time signature is 5/4. The score includes various dynamics: *f* (forte), *p* (piano), *p sub* (piano subitissimo), and *ff* (fortissimo). There are also accents (>) and slurs. The first staff contains measures 1-3, the second staff contains measures 4-6, the third staff contains measures 7-9, the fourth staff contains measures 10-12, and the fifth staff contains measures 13-15. The piece ends with a double bar line in measure 15.

Alto in E $\flat$

Choppy Frontier

Trevor Bumgarner

Very fast

The musical score for the Alto in E $\flat$ part of "Choppy Frontier" by Trevor Bumgarner is written in 5/4 time. The tempo is marked "Very fast". The score consists of 15 measures, divided into five systems of three measures each. The key signature has one flat (E $\flat$).

- Measure 1:** Starts with a fortissimo (*f*) dynamic, followed by a piano (*p*) dynamic and a fortissimo (*f*) dynamic.
- Measure 2:** Starts with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic and a piano (*p*) dynamic.
- Measure 3:** Starts with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic and a piano (*p*) dynamic.
- Measure 4:** Starts with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic and a piano (*p*) dynamic.
- Measure 5:** Starts with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic and a piano (*p*) dynamic.
- Measure 6:** Starts with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic and a piano (*p*) dynamic.
- Measure 7:** Starts with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic and a piano (*p*) dynamic.
- Measure 8:** Starts with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic and a piano (*p*) dynamic.
- Measure 9:** Starts with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic and a piano (*p*) dynamic.
- Measure 10:** Starts with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic and a piano (*p*) dynamic.
- Measure 11:** Starts with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic and a piano (*p*) dynamic.
- Measure 12:** Starts with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic and a piano (*p*) dynamic.
- Measure 13:** Starts with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic and a piano (*p*) dynamic.
- Measure 14:** Starts with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic and a piano (*p*) dynamic.
- Measure 15:** Ends with a fortissimo (*f*) dynamic.

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

4

7

10

13

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

Soprano Viola

Choppy Frontier

Trevor Bumgarner

Very fast

Measures 1-3: *f*, *p*, *p* → *f*

Measure 4: *p* → *f*, *p sub*, *f*

Measures 5-6: *p* → *f*, *mf* →

Measures 7-9: *f*, *ff*

Measures 10-14: *p* → *f*

Alto Viola

Choppy Frontier

Trevor Bumgarner

Very fast

The musical score for the Alto Viola part of 'Choppy Frontier' by Trevor Bumgarner is written in 12/16 time, key of B-flat major, and marked 'Very fast'. The score consists of five staves of music, with measures numbered 1 through 13.

Staff 1 (Measures 1-3): Measure 1 starts with a forte (*f*) dynamic and a half note G2. Measure 2 has a half note G2. Measure 3 has a half note G2. Dynamics: *f*, *p*, *p* to *f*.

Staff 2 (Measures 4-6): Measure 4 has a half note G2. Measure 5 has a half note G2. Measure 6 has a half note G2. Dynamics: *p*, *f*, *p* sub, *f*.

Staff 3 (Measures 7-9): Measure 7 has a half note G2. Measure 8 has a half note G2. Measure 9 has a half note G2. Dynamics: *p* to *f*, *mp*.

Staff 4 (Measures 10-12): Measure 10 has a half note G2. Measure 11 has a half note G2. Measure 12 has a half note G2. Dynamics: *f*, *ff*.

Staff 5 (Measures 13-15): Measure 13 has a half note G2. Measure 14 has a half note G2. Measure 15 has a half note G2. Dynamics: *p* to *f*.

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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_M4RSmLfCnO_-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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Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Ban (Beat)

Chen Yi

Andante ♩ = 76

Soprano *mp*

Alto *p* *mp*

Tenor *mp*

Bass *p* *mp*



S. *p* *mp*

A. *mf* *p*

T. *p* *mp*

B. *mf* *p*

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

Ban (Beat) – Chen Yi – Full Score

7 **A**

S. *mf*

A.

T. *p*

B.

11

S.

A.

T.

B.

15 **B** Moderato ♩ = 108

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Ban (Beat) – Chen Yi – Full Score

20

S.
A.
T.
B.

25

S.
A.
T.
B.

C

f

31

S.
A.
T.
B.

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

S. *mf* *p*

A. *mf* *p*

T. *mf* *p*

B. *mf* *p*

60

S. *mp*

A. *mp*

T. *mp*

B. *mp*

66

F Presto ♩ = 168

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Ban (Beat) – Chen Yi – Full Score

73

S.
A.
T.
B.

80

S.
A.
T.
B.

p
p
p
p

87

S.
A.
T.
B.

G
mf
mf
mf
mf

Ban (Beat) – Chen Yi – Full Score

94

S.
A.
T.
B.

101

S.
A.
T.
B.

108

S.
A.
T.
B.

mp *mf*
mp *mf*
mp *mf*
mp *mf*

Ban (Beat) – Chen Yi – Full Score

115

S.
A.
T.
B.

f

121

S.
A.
T.
B.

128

S.
A.
T.
B.

ff

Ban (Beat) – Chen Yi – Full Score

135

The musical score is for measures 135 through 140 of the piece 'Ban (Beat)' by Chen Yi. It features 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. Measures 135-138 contain vocal entries for Soprano, Alto, Tenor, and Bass respectively, each with a half note followed by a quarter rest. Measures 139-140 feature a full choir entry with a half note followed by a quarter rest. The Soprano and Alto parts have a slur over measures 139-140, while the Tenor and Bass parts have a slur over measures 139-140. The score ends with a double bar line at measure 140.

S.

A.

T.

B.

Soprano in C

Ban (Beat)

Chen Yi

Andante ♩ = 76

mp

4

p *mp*

7 **A**

mf

11

B **Moderato** ♩ = 108

14 *mf*

20

27 **C** *f*

Ban(Beat) – Chen Yi – Soprano in C

37 *mf* *mp* *f*

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

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 C

88 G

94

102

109 *mp* *mf*

115 *f*

123

128 *ff*

135

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

Tenor in C

Ban (Beat)

Chen Yi

Andante ♩ = 76

mp

4

p *mp*

7

A

p

11

B **Moderato** ♩ = 108

15

mf

20

C

27

f

Ban (Beat) – Chen Yi – Tenor in C

32

36

42 **D**

47

52 **E**

58

64

68 **F** **Presto** ♩ = 168

73

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

Ban (Beat) – Chen Yi – Tenor in C

80

p

87

mf

94

102

109

mp

115

f

122

128

ff

135

Bass in C

Ban (Beat)

Chen Yi

Andante ♩ = 76

p *mp*

5

mf *p*

7 **A**

11

15 **B** **Moderato** ♩ = 108

mf

20

24 *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

B **Moderato** ♩ = 108

14

mf

20

27

C

f

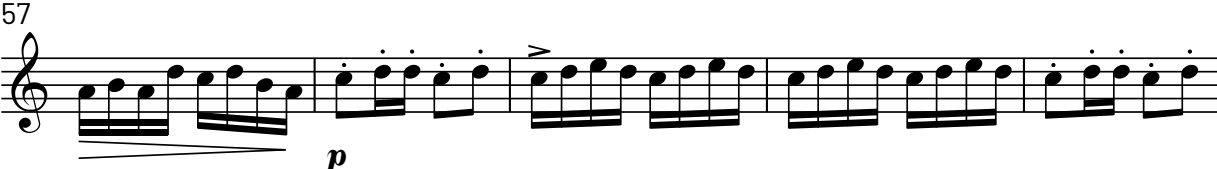
Ban (Beat) – Chen Yi – Soprano in B $\flat$

37 

42 

47 

52 

57 

62 

68 

73 

81 

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

88 G

94

102

109

115

123

128

135

mf

mp

mf

f

ff

Alto in B $\flat$

Ban (Beat)

Chen Yi

Andante ♩ = 76

p *mp*

4 *mf* *p*

7 **A**

11

15 **B** **Moderato** ♩ = 108 *mf*

20

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

24

29 **C**

37

42 **D**

47

52 **E**

57

63

68 **F** Presto ♩ = 168

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

73

80

p

87

G

mf

94

102

109

mp *mf*

117

f

124

ff

132

Tenor in B $\flat$

Ban (Beat)

Chen Yi

Andante ♩ = 76

mp

4

p *mp*

7

A

p

11

B **Moderato** ♩ = 108

15

mf

20

C

27

f

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

32

36

42 D

47

52 E

58

64

68 F Presto ♩ = 168

73

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

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

80

87

94

102

109

115

122

128

135

p

mf

mp

mf

f

ff

G

The musical score is written for a Tenor in B $\flat$ instrument. It consists of nine staves of music, each containing measures 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 score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Dynamic markings include *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). A box containing the letter '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 ♩ = 76

5

7

11

15

B **Moderato** ♩ = 108

20

24

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

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

29 **C**

33

37

42 **D**

47 **E**

53

60

66 **F** Presto ♩ = 168

73

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

82

p

88

mf

94

102

109

mp

115

mf

122

f

128

ff

135

Alto in F

Ban (Beat)

Chen Yi

Andante ♩ = 76

p *mp* *mf* *p*

A

B **Moderato** ♩ = 108

mf

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

94

102

109

117

124

132

p

mf

mp

mf

f

ff

G

Tenor in F

Ban (Beat)

Chen Yi

Andante ♩ = 76

mp

4

p *mp*

7

p

11

B **Moderato** ♩ = 108

15

mf

20

27

C

f

Ban (Beat) – Chen Yi – Tenor in F

32

36

42 D

47

52 E

58

64

68 F Presto ♩ = 168

73

Ban (Beat) – Chen Yi – Tenor in F

80

87

94

102

109

115

122

128

135

Bass in F

Ban (Beat)

Chen Yi

Andante ♩ = 76

p *mp* *mf* *p*

5

7 **A**

11

15 **B** **Moderato** ♩ = 108

mf

20

24 *f*

Ban (Beat) – Chen Yi – Bass in F

29 C

33

37

mp *f*

42 D

mf

47

p *mf* *f*

53

p

60

mp

F Presto ♩ = 168

66

mf

73

3

Ban (Beat) – Chen Yi – Bass in F

82 

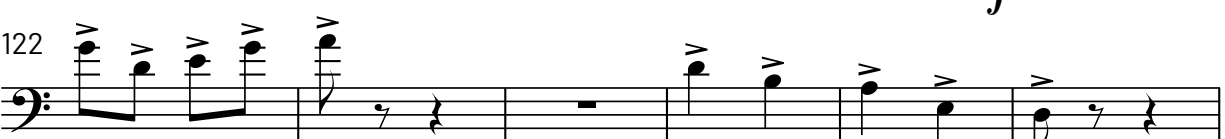
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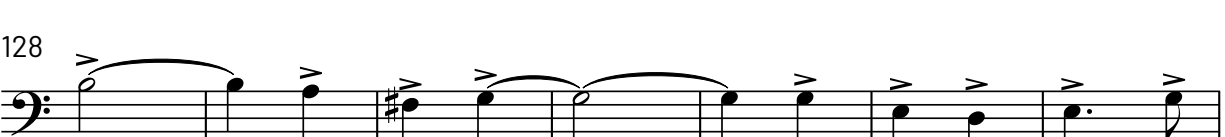
94 

102 

109 

115 

122 

128 

135 

Soprano in E♭

Ban (Beat)

Chen Yi

Andante ♩ = 76

mp

4 *p* *mp*

7 **A** *mf*

11 *mf*

14 **B** **Moderato** ♩ = 108 *mf*

20 *f*

27 **C** *f*

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

37 *mf* *mp* *f*

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

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

Alto in E $\flat$

Ban (Beat)

Chen Yi

Andante ♩ = 76

p *mp*

4 *mf* *p*

7 **A**

11

15 **B** **Moderato** ♩ = 108 *mf*

20

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

24

29 **C**

37

42 **D**

47

52 **E**

57

63

68 **F** Presto ♩ = 168

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

73

80

87

94

102

109

117

124

132

p

mf

mp

mf

f

ff

G

Tenor in E $\flat$

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 Eb

32

36

42 **D**

47

52 **E**

58

64

68 **F** **Presto** ♩ = 168

73

mf

mp

f

mf

p

mf

f

mf

p

mp

mf

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 ♩ = 76

p *mp*

5 *mf* *p*

7 **A**

11

15 **B** **Moderato** ♩ = 108 *mf*

20

24 *f*

Ban (Beat) – Chen Yi – Bass in E♭

29 C

33

37

42 D

47 E

53

60

66 F Presto ♩ = 168

73

mf *mp* *f* *p* *mf* *f* *p* *mp* *mf* *3*

Ban (Beat) – Chen Yi – Bass in E♭

82

p

88

mf

94

102

109

mp

115

f

122

128

ff

135

Soprano Viola

Ban (Beat)

Chen Yi

Andante ♩ = 76

mp

4

p

mp

7

A

mf

11

B **Moderato** ♩ = 108

14

mf

20

C

27

f

Ban (Beat) – Chen Yi – Soprano Viola

37

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

47 *mf* *p* *mf*

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

57 *p*

62 *mp* *mf*

68 **F** *Presto* ♩ = 168

73 3

81 *p*

Ban (Beat) – Chen Yi – Soprano Viola

88

mf

94

102

109

mp *mf*

115

f

123

128

ff

135

Detailed description: This musical score is for the Soprano Viola part of 'Ban (Beat)' by Chen Yi. It consists of eight staves of music, numbered 88 to 135. The time signature is 12/8. The key signature has one sharp (F#). The music features a variety of dynamics: *mf* (mezzo-forte) at measures 88-93, *mp* (mezzo-piano) at measure 109, *f* (forte) at measure 115, and *ff* (fortissimo) at measure 128. Articulations include accents, slurs, and breath marks. A box labeled 'G' is placed above the staff at measure 89. The score ends with a double bar line at measure 135.

Alto Viola

Ban (Beat)

Chen Yi

Andante ♩ = 76

p *mp*

4 *mf* *p*

7 **A**

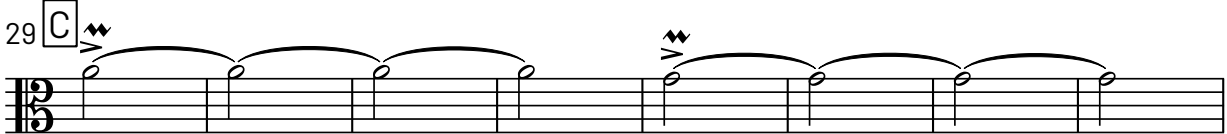
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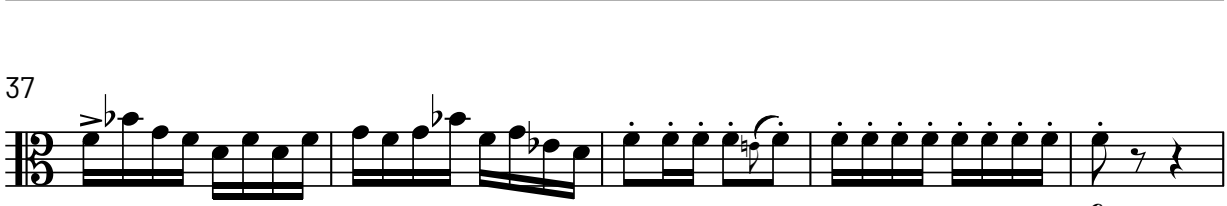
15 **B** **Moderato** ♩ = 108 *mf*

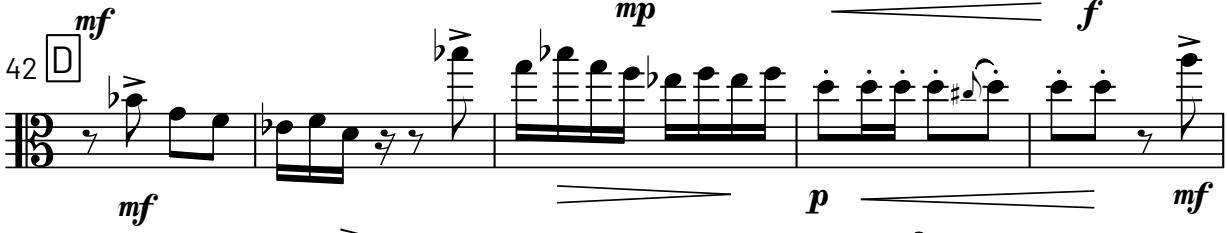
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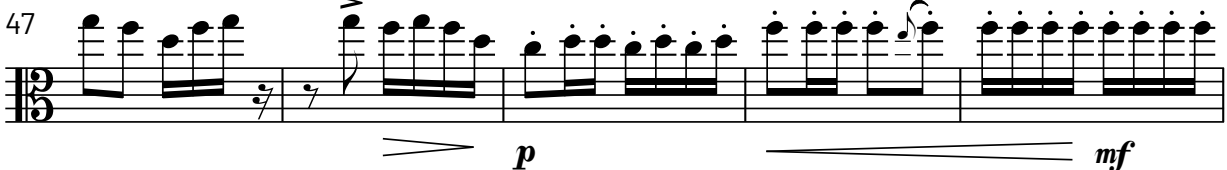
Ban (Beat) – Chen Yi – Alto Viola

24 

29 

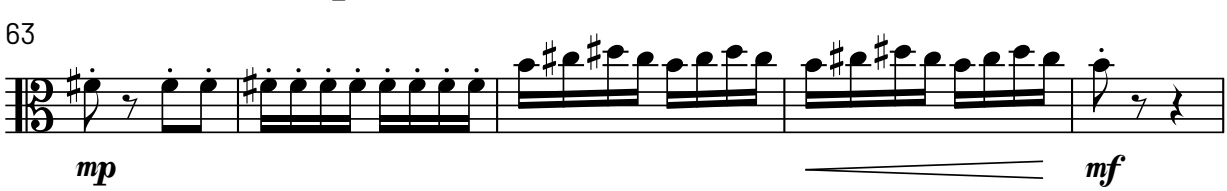
37 

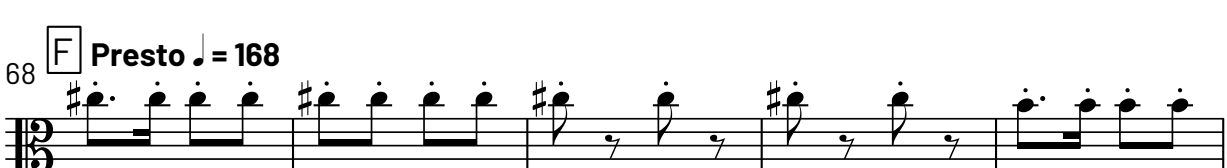
42 

47 

52 

57 

63 

68 

[F] Presto ♩ = 168

Ban (Beat) – Chen Yi – Alto Viola

73

80

87

94

102

109

117

124

132

p

mf

mp

mf

f

ff

Brent Michael Davids

Native American Étude

Brent Michael Davids

Native American Étude



Stephen Warbeck.

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

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

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

About This Étude

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

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

Length: 1:52

Commissioned Parameters:

Meter: Changing (simple and compound)

Tempo: Moderate

Style: Lyrical

Pedagogical Elements: Accelerando, ritardando

Additional Pedagogical Opportunities:

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

Click here to
go to the composer's website



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listen



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



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Parts in C
Parts in B-Flat
Parts in F
Parts in E-Flat
Viola Parts

Native American Étude

Brent Michael Davids

♩ = 104

p ***f***

Soprano
Hey - - oh Yah - ey - oh Yah -

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

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 $\text{♩} = 80$ **accel.**

S. *p* Hey - ah Hey - oh Hey - ah *f* Dey Dah Dey Doh Ah

A. *p* Ah *f* Hey - ah Hey - oh Hey - ah Hey - oh

T. *f* Hey - ah Hey - oh Hey - ah Ah

B. *p* Hey - ah Hey - oh Hey - ah Ah

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

S. *p* Hey - ah Hey - oh Hey - ah Hey - oh *f* 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 $(\text{♩} = 112)$ $(\text{♩} = 120)$

S. *p* Dey Dah Dey Doh Ah *f* 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. *f* 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* *p* *f*
Hey - ah Hey - oh Hey Oh

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

B. [*f*] Hey Oh Hey Oh Hey Oh Hey Oh Hey 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. [*p*] Hey Oh Ah

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

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

Native American Étude – Brent Michael Davids – Full Score

51

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

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

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

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

f

p

f

55

F $\text{♩} = 208$

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

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

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

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

p

f

p

f

59

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

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

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

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

f

p

f

Soprano in C

Native American Étude

Brent Michael Davids

♩ = 104 ALL REPEATS ARE OPTIONAL

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

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

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

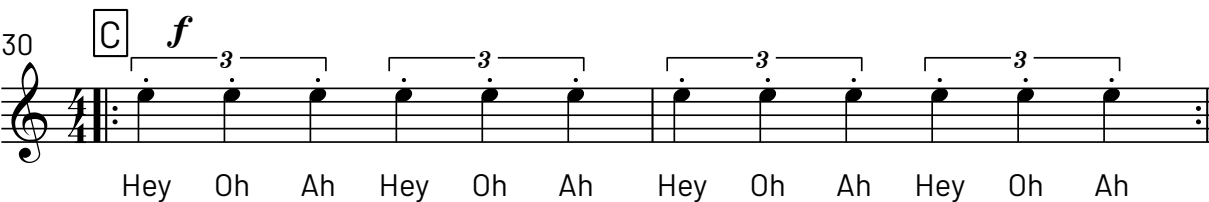
12 *f* Hey-ah Hey-oh Hey-ah Hey-oh *p* Hey - ah *f* Hey Oh

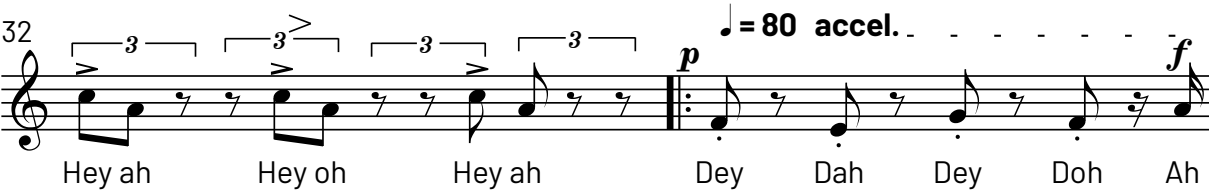
17 **B** Hey Oh Ah Hey-ah - oh

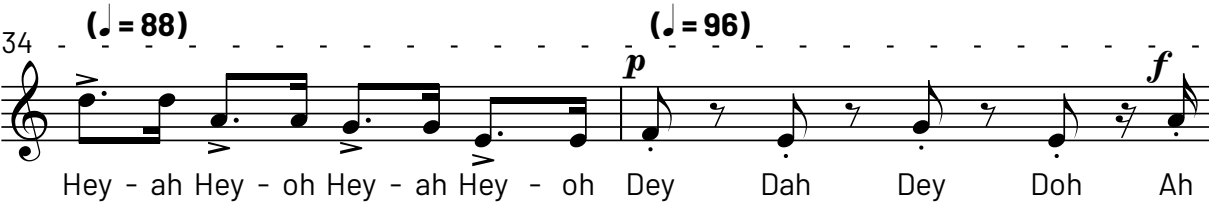
22 Hey - ah Hey oh Hey - ah - oh Hey - ah Hey oh Hey - ah - oh

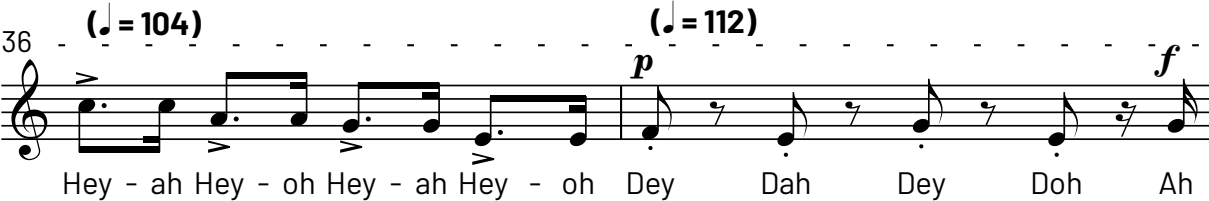
Native American Étude – Brent Michael Davids – Soprano in C

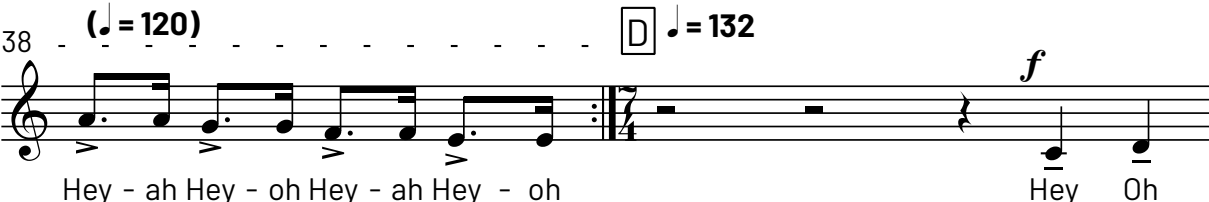
26 
Hey-oh Hey Oh Ah Hey Oh Ah Ah Hey oh

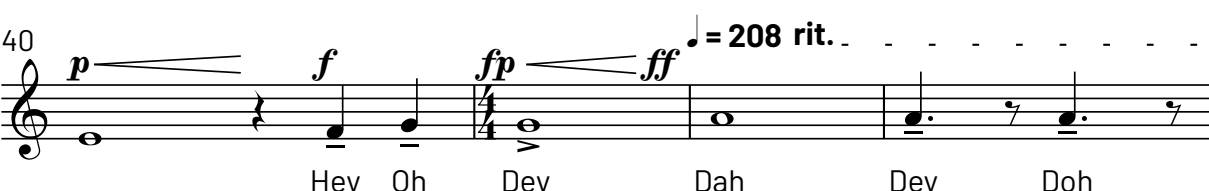
30 
Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah

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 C

44 **(♩ = 144)** ***f***

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 ***f***

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

55 **F** **♩ = 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

Hey - oh Yah - ey - oh Hey yah-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 C

26 *f* *p*

oh Hey Oh Ah Hey Oh Ah Ah Hey - oh

30 *f* [C] *p*

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)** **(♩ = 132)** **[p]**

Yah - ey Yah - oh Hey Oh Ah

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

55 **(♩ = 208)** **[p]**

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

59 **f**

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

Tenor in C

Native American Étude

Brent Michael Davids

f $\text{♩} = 104$

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 *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 C

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

oh Hey - ah Hey - oh

27

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

30 C

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

32 *f* *f* *f* *f* ♩ = 80 accel.

Hey-ah Hey-oh Hey-ah Ah

34 (♩ = 88) (♩ = 96)

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

36 (♩ = 104) (♩ = 112)

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

38 (♩ = 120) D ♩ = 132 *f*

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

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 

Bass in C

Native American Étude

Brent Michael Davids

♩ = 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* *f* *p* Hey-ah Hey Oh Hey-ah - oh Hey - ah Hey -

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

p

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

(♩ = 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-oh - 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** **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 **F** **♩ = 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 B $\flat$

Native American Étude

Brent Michael Davids

♩ = 104 ALL REPEATS ARE OPTIONAL

p *f*

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

5 *p*

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**

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 **f**

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

55 **[f]** **E** **♩ = 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

♩ = 104

ALL REPEATS ARE OPTIONAL

Hey - oh Yah - ey - oh Hey yah-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 B♭

26 *f* *p*

oh Hey Oh Ah Hey Oh Ah Ah Hey - oh

30 *f* [C] *p*

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 **f**

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* $\text{♩} = 80$ accel.

Hey-ah Hey-oh Hey-ah Ah

34 $(\text{♩} = 88)$ $(\text{♩} = 96)$

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

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

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

38 $(\text{♩} = 120)$ **D** $\text{♩} = 132$ *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 $(\text{♩} = 96)$ *p* $\boxed{\text{E}}$ $\text{♩} = 132$

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 $\boxed{\text{F}}$ *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 *f* 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 *f* 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 *p* 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) *f* = 132 Hey-ah Hey-oh Hey-ah Hey-oh Hey-ah Hey-oh Hey-ah Hey-oh Hey Oh

40 *fp* *ff* *p* = 208 *rit.* Hey-ah Hey-oh Hey-ah Hey-oh 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 B $\flat$

48 **(♩ = 96)** **E** **♩ = 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 **F** **♩ = 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

Alto in F

Native American Étude

Brent Michael Davids

♩ = 104 ALL REPEATS ARE OPTIONAL

Hey - oh Yah - ey - oh Hey yah-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 -

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

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

10 **f**

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

13 **p** **f**

Hey - ah Hey Oh Hey Oh

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

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

Native American Étude – Brent Michael Davids – Tenor in 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 $\text{♩} = 208$ 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 $(\text{♩} = 96)$ 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

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

Bass in F

Native American Étude

Brent Michael Davids

♩ = 104 ALL REPEATS ARE OPTIONAL

p

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

5 *f* *p*

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 *p* *f* *p* B

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

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

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

Hey Oh Ah Hey Oh Ah Hey Oh Ah Hey Oh Ah Ah *p*

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

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

Hey - oh Yah - ey - oh Yah - eh Yah-oh Yah-
eh Yah-oh Yah - ey - oh Ah Hey ah Hey oh Hey ah Hey oh Yah-
ey Yah - ey Yah - ey Yah - ey Ah Hey Oh Ah
Hey-ah Hey-oh Hey-ah Hey-oh Hey - ah Hey Oh Hey Oh
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 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)** **(♩ = 120)**

f Hey Oh Hey ah Hey ah Oh Hey Oh Hey ah Hey ah Oh

48 **(♩ = 96)** **(♩ = 132)**

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

51 *f*

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

55 **(♩ = 208)** *f*

Hey - ah Hey - oh Hey - ah Hey oh Hey - ah Hey oh 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 Hey yah-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 3 3

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)** **E** **p**

Yah - ey Yah - oh Hey Oh Ah

51

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

55 **F** **p** **♩ = 208**

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

59 **f**

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

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

10 **f**

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

13 **p** **f**

Hey - ah Hey Oh Hey Oh

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

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

Native American Étude – Brent Michael Davids – Tenor in 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 rit. $\text{♩} = 208$

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 E $\text{♩} = 132$

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 F $\text{♩} = 208$ 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

1. *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 *f* Hey-ah Hey-oh Hey-ah Hey-oh *p* 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 Hey-ah Hey Oh Hey-ah - oh *p* Hey - ah *f* Hey - *p* Hey -

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

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

26 *f*

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

30 C

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

33 *f* = 80 **accel.** (= 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-oh - 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 $(\text{♩} = 96)$ $\boxed{\text{E}} \text{♩} = 132$

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

51

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

55 $\boxed{\text{F}} \text{♩} = 208$

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

59

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

Soprano Viola

Native American Étude

Brent Michael Davids

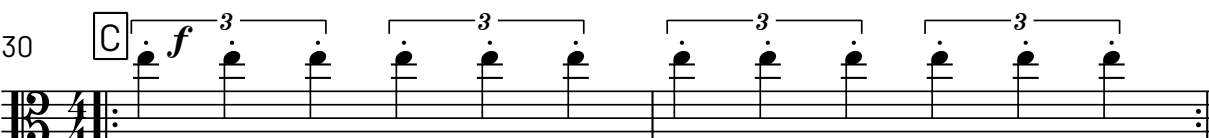
p $\text{♩} = 104$ *f* ALL REPEATS ARE OPTIONAL

Hey - oh Yah - ey - oh Yah - eh Yah-oh Yah-
 5 eh Yah-oh Yah - ey - oh Ah Hey ah Hey oh Hey ah Hey oh Yah-
 9 A ey Yah - ey Yah - ey Yah - ey Ah Hey Oh Ah
 12 *f* Hey-ah Hey-oh Hey-ah Hey-oh *p* Hey - ah *f* Hey Oh
 17 B Hey Oh Ah Hey-ah - oh
 22 Hey - ah Hey oh Hey - ah - oh Hey - ah Hey oh Hey - ah - oh

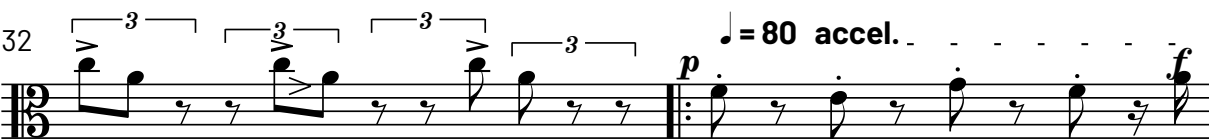
Native American Étude – Brent Michael Davids – Soprano Viola

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 

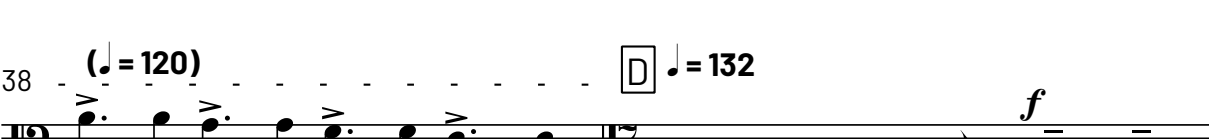
Hey ah Hey oh Hey ah Dey Dah Dey Doh Ah

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 **(♩ = 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 Viola

Native American Étude

Brent Michael Davids

♩ = 104 ALL REPEATS ARE OPTIONAL

p

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) (♩ = 132) [D] *p* *f*

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

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

oh Hey Oh Dey Dah Dey Doh

Native American Étude – Brent Michael Davids – Alto Viola

44 **(♩ = 144)** **(♩ = 120)**

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

48 **(♩ = 96)** **[E] ♩ = 132**

Yah - ey Yah - oh Hey Oh Ah

51

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

55 **[F] ♩ = 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 Hartt School, a Master of Music in Composition degree from the University of Michigan, and a Doctor of Musical Arts degree from the University of Michigan.

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

About This Étude

"Bulletproof" explores the idea of someone or something being "bulletproof" through musical texture, phrasing, and scoring. The ensemble showcases their imperviousness to error – and their resilience when being knocked off course – through forceful homophonic punches, angular registral shifts, and sweeping gestures. This miniature piece asks the performers, conductor, and listener if we can really be bulletproof, and, if so, why and how would we achieve that?

Length: 0:40

Commissioned Parameters:

Meter: 5/8

Tempo: Very fast

Style: Marcato

Additional Pedagogical Opportunities:

- Gesture of syncopation
- Melding
- Shifting beat emphasis
- Starting on a beat other than 1

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



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Bulletproof

Gala Flagello

Fearlessly, unstoppable ♩ = 144

Score for Soprano, Alto, Tenor, and Bass, measures 1-6. The tempo is marked "Fearlessly, unstoppable ♩ = 144". The dynamics are *p* foreboding and *f* fiercely.

Soprano: *p* foreboding, *f* fiercely

Alto: *p* foreboding, *f* fiercely

Tenor: *p* foreboding, *f* fiercely

Bass: *p* foreboding, *f* fiercely



Score for Soprano, Alto, Tenor, and Bass, measures 7-11. The tempo is marked "Fearlessly, unstoppable ♩ = 144". The dynamics are *p* foreboding and *f* fiercely.

S.: *p* foreboding, *f* fiercely

A.: *p* foreboding, *f* fiercely

T.: *p* foreboding, *f* fiercely

B.: *p* foreboding, *f* fiercely

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Bulletproof – Gala Flagello – Full Score

13

S. *p*

A. *p*

T. *p*

B. *p*

19

S. *f* *p*

A. *f* *p*

T. *f* *p*

B. *f* *p*

28

S. *mf* searching

A. *mf* searching

T. *mf* searching

B. *mf* searching

Bulletproof – Gala Flagello – Full Score

37

S.

A.

T.

B.

f

44

S.

A.

T.

B.

p

48

S.

A.

T.

B.

ff

Soprano in C

Bulletproof

Gala Flagello

Fearlessly, unstoppable ♩. = 144

p foreboding *f* fiercely

6

12 *p*

19 *f*

26 *p*

32 *mf* searching

Bulletproof – Gala Flagello – Soprano in C

39

44

f

p *ff*

Alto in C

Bulletproof

Gala Flagello

Fearlessly, unstoppable ♩. = 144

p foreboding *f* fiercely

p

f

p

mf searching

Bulletproof – Gala Flagello – Alto in C

39

45

f

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

p foreboding *f* fiercely

6

12

p

19

f

26

p

32

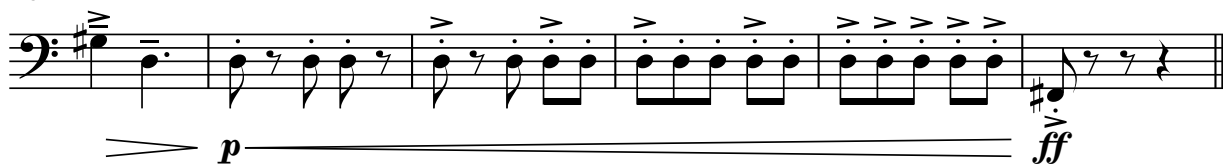
mf searching

Bulletproof – Gala Flagello – Bass in C

39



45



Soprano in B $\flat$

Bulletproof

Gala Flagello

Fearlessly, unstoppable $\text{♩} = 144$

p foreboding *f* fiercely

6

12 *p*

19 *f*

26 *p*

32 *mf* searching

Bulletproof – Gala Flagello – Soprano in B $\flat$

39

44

f

p

ff

Alto in B $\flat$

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 B $\flat$

39

45

f

p

ff

Tenor in B $\flat$

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 B $\flat$

39

45

f

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

Staff 1: Measures 1-5. Dynamic: *p* foreboding. Performance instruction: *f* fiercely.

Staff 2: Measures 6-11. Measure 6 starts with a '6' above the staff.

Staff 3: Measures 12-18. Dynamic: *p*.

Staff 4: Measures 19-25. Dynamic: *f*.

Staff 5: Measures 26-31. Dynamic: *p*.

Staff 6: Measures 32-37. Dynamic: *mf* searching.

Bulletproof – Gala Flagello – Alto in F

39

45

f

p

ff

Tenor in F

Bulletproof

Gala Flagello

Fearlessly, unstoppable ♩. = 144

p foreboding *f* fiercely

6

12

18

25

32

p *f* *p* *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 ♩. = 144

p foreboding *f* fiercely

6

12 *p*

19 *f*

26 *p*

32 *mf* searching

Bulletproof – Gala Flagello – Soprano in E♭

39 *f*

44 *p* *ff*

The musical score for Soprano in E♭, measures 39-44, is presented in two staves. The key signature is one flat (E♭). The first staff, starting at measure 39, features a series of eighth notes with accents, followed by a half note, and then a series of eighth notes with accents. The second staff, starting at measure 44, features a series of eighth notes with accents, followed by a half note, and then a series of eighth notes with accents. The dynamics are marked as *f* (forte) at the beginning of measure 39, *p* (piano) at the beginning of measure 44, and *ff* (fortissimo) at the end of measure 44. A crescendo hairpin is shown below the staff, indicating a gradual increase in volume from *p* to *ff*.

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 $\flat$

39

f

45

p *ff*

Tenor in E $\flat$

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 E♭

39

45

p *ff*

Bass 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 – Bass in E $\flat$

39

45

f

p

ff

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

39

f

44

p *ff*

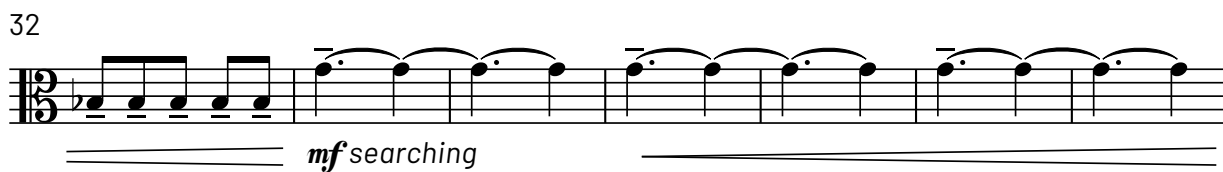
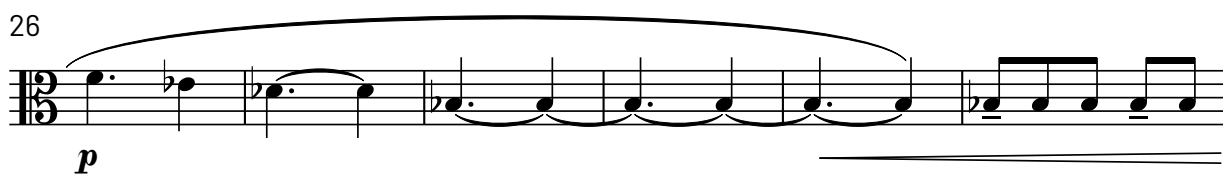
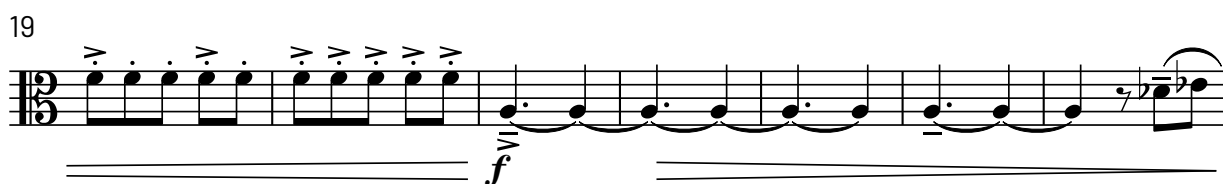
The musical score is for the Soprano Viola part of the piece "Bulletproof" by Gala Flagello. It consists of two staves. The first staff, starting at measure 39, is in 3/8 time and features a series of eighth notes with accents, some beamed together, and a long slur over measures 39-40. The second staff, starting at measure 44, continues the melodic line with similar eighth-note patterns, including a triplet in measure 44. Dynamic markings include *f* (forte) at the beginning of the first staff, and a crescendo leading to *p* (piano) followed by *ff* (fortissimo) at the end of the second staff.

Alto Viola

Bulletproof

Gala Flagello

Fearlessly, unstoppable ♩. = 144



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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Fanfare With Afterimages

Max Grafe

Slow but punctuated $\text{♩} = 54$

Slow but punctuated ♩ = 54

Soprano

ff ff p < sfp sfp sfp sfp sfp sfp sfp sfp

Alto

ff p < sfp < ff p sfp sfp sfp sfp sfp sfp sfp sfp

Tenor

sfp ff ff p sfp sfp sfp sfp sfp sfp sfp sfp

Bass

ff ff ff p < sfp sfp sfp sfp sfp sfp sfp sfp

[illegible]

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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*

Soprano in C

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

The musical score is written for Soprano in C and consists of four staves. The tempo is marked "Slow but punctuated" with a quarter note equal to 54 beats per minute. The time signature is 3/2.

Staff 1: Starts with a half rest, followed by a quarter note G4 (ff), a half rest, a quarter note A4 (ff), and a half note G4 (p). A slur covers the next two measures: a half note F#4 (sfz) and a half note E4 (sfz).

Staff 2: Begins with a triplet of eighth notes (F#4, G4, A4) marked sfz, followed by another triplet (B4, C5, B4) marked sfz. This is followed by a half note A4 (ff) and a half note G4 (ff). A slur covers the next two measures: a half note F#4 (p) and a half note E4 (sfz).

Staff 3: Starts with a triplet of eighth notes (F#4, G4, A4) marked ff, followed by another triplet (B4, C5, B4) marked ff. A slur covers the next two measures: a half note A4 (pp cantabile) and a half note G4 (pp cantabile). The staff ends with a half note F#4 (pp cantabile).

Staff 4: Begins with a half note G4 (mp), followed by a half note F#4 (p), a half note E4 (p), and a half note D4 (pp). A slur covers the next two measures: a half note C4 (mf) and a half note B3 (p). The staff ends with a half note A3 (ppp).

Alto in C

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

3

5

7

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

sfz *sfz* *sfz* *ff* *pp sub.* *sfz*

ff *pp cantabile*

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

Tenor in C

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

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

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

5 *sfpp*

7 *mp* *p* *pp* *mf* *p* *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* *sfp*

ff *pp* *pp*

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

Soprano in B $\flat$

Fanfare With Afterimages

Max Grafe

Slow but punctuated $\text{♩} = 54$

ff ff p < sf sf

3 sf sf sf 3 3 ff p sf

5 3 3 ff pp cantabile 3

7 mp p pp mf > p > ppp

Alto in B $\flat$

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

3

5

7

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

Staff 1: *sf* *ff* *ff* *p* *sf*

Staff 2: *sf* *sf* *sf* *ff* *pp sub.* *sf*

Staff 3: *sfpp*

Staff 4: *mp* *p* *pp* *mf > p > ppp*

Bass in B $\flat$

Fanfare With Afterimages

Max Grafe

Slow but punctuated $\text{♩} = 54$

The image displays three staves of musical notation for the piano part of 'The Swan' by Camille Saint-Saëns. The music is written in 3/2 time and features a variety of dynamic markings and articulations.

Staff 1: The first staff begins with a treble clef and a 3/2 time signature. It contains four measures of music. The first measure has a forte (*ff*) dynamic. The second and third measures also have a forte (*ff*) dynamic. The fourth measure has a piano (*p*) dynamic, followed by a crescendo leading to a fortissimo (*ff*) dynamic.

Staff 2: The second staff begins with a treble clef and a 3/2 time signature. It contains four measures of music. The first measure has a fortissimo (*ff*) dynamic. The second and third measures have a fortissimo (*ff*) dynamic. The fourth measure has a piano (*p*) dynamic, followed by a crescendo leading to a fortissimo (*ff*) dynamic.

Staff 3: The third staff begins with a treble clef and a 3/2 time signature. It contains four measures of music. The first measure has a fortissimo (*ff*) dynamic. The second and third measures have a fortissimo (*ff*) dynamic. The fourth measure has a piano (*p*) dynamic, followed by a crescendo leading to a fortissimo (*ff*) dynamic.

Alto in F

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

ff p sfz ff p sfz

3 sfz sfz sfz 3 3 ff pp sub. 3 sfz

5 3 3 ff pp cantabile

7 mp p pp mf > p > ppp

Tenor in F

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

The musical score is written for Tenor in F and consists of four staves of music. The tempo is marked 'Slow but punctuated' with a half note equal to 54 beats (♩ = 54). The key signature is one flat (Bb).

Staff 1: Measures 1-2. Dynamics: *sfp* (first measure), *ff* (second measure), *ff* (third measure), *p* (fourth measure), *sfp* (fifth measure).

Staff 2: Measures 3-4. Dynamics: *sfp* (first measure), *sfp* (second measure), *sfp* (third measure), *ff* (fourth measure), *pp sub.* (fifth measure), *sfp* (sixth measure).

Staff 3: Measures 5-6. Dynamics: *sfpp* (first measure), *sfpp* (second measure).

Staff 4: Measures 7-8. Dynamics: *mp* (first measure), *p* (second measure), *pp* (third measure), *mf* (fourth measure), *p* (fifth measure), *ppp* (sixth measure).

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

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

$\overset{7}{mp}$ p pp mf p ppp

Soprano in E $\flat$

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

The musical score is written for Soprano in E $\flat$ and consists of four staves. The tempo is 'Slow but punctuated' with a half note equal to 54 beats. The key signature has one flat (E $\flat$).

Staff 1: Starts with a half rest, followed by a dotted half note (E $\flat$ 4) with an accent and *ff*. This is followed by another half rest, then a dotted half note (F $\sharp$ 4) with an accent and *ff*. The staff concludes with a half note (G $\sharp$ 4) with an accent, followed by a half note (A $\sharp$ 4) with an accent, and a half note (B $\sharp$ 4) with an accent, all slurred together and marked *p* and *sf*.

Staff 2: Begins with a triplet of eighth notes (G $\sharp$ 4, A $\sharp$ 4, B $\sharp$ 4) marked *sf*. This is followed by another triplet of eighth notes (C $\sharp$ 5, D $\sharp$ 5, E $\flat$ 5) marked *sf*. The staff continues with a half note (F $\sharp$ 4) with an accent and *sf*, followed by a half note (G $\sharp$ 4) with an accent and *ff*. The staff concludes with a half note (A $\sharp$ 4) with an accent and *p*, followed by a half note (B $\sharp$ 4) with an accent and *sf*.

Staff 3: Starts with a triplet of eighth notes (G $\sharp$ 4, A $\sharp$ 4, B $\sharp$ 4) marked *ff*. This is followed by another triplet of eighth notes (C $\sharp$ 5, D $\sharp$ 5, E $\flat$ 5) marked *ff*. The staff continues with a half note (F $\sharp$ 4) with an accent and *ff*, followed by a half note (G $\sharp$ 4) with an accent and *pp* cantabile. The staff concludes with a half note (A $\sharp$ 4) with an accent and *pp* cantabile.

Staff 4: Begins with a half note (G $\sharp$ 4) with an accent and *mp*. This is followed by a half note (A $\sharp$ 4) with an accent and *p*. The staff continues with a half note (B $\sharp$ 4) with an accent and *pp*, followed by a half note (C $\sharp$ 5) with an accent and *mf*. The staff concludes with a half note (D $\sharp$ 5) with an accent and *p*, followed by a half note (E $\flat$ 5) with an accent and *ppp*.

Alto in E $\flat$

Fanfare With Afterimages

Max Grafe

Slow but punctuated $\text{♩} = 54$

The musical score for Alto in E $\flat$ is written in 3/2 time. The tempo is marked "Slow but punctuated" with a quarter note equal to 54 beats per minute. The score consists of four staves, each containing musical notation with various dynamics, articulations, and phrasing marks.

Staff 1: The first staff begins with a *ff* dynamic. It features a series of notes with accents and slurs. Dynamics include *ff*, *p*, *sfp*, *ff*, *p*, and *sfp*. There are also triplet markings.

Staff 2: The second staff starts with a triplet of notes marked *sfp*. It continues with more triplets and slurs. Dynamics include *sfp*, *ff*, *pp sub.*, and *sfp*. There are also triplet markings.

Staff 3: The third staff begins with a triplet of notes marked *ff*. It features a series of notes with slurs and a *pp cantabile* marking. There are also triplet markings.

Staff 4: The fourth staff starts with a *mp* dynamic. It features a series of notes with slurs and a *pp* marking. Dynamics include *mp*, *p*, *pp*, *mf*, *p*, and *ppp*. There are also triplet markings.

Tenor in E $\flat$

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

3

5

7

fp *ff* *ff* *p* *sf*

fp *sf* *sf* *ff* *pp sub.* *sf*

fpp

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

Bass in E $\flat$

Fanfare With Afterimages

Max Grafe

Slow but punctuated $\text{♩} = 54$

The musical score is written for Bass in E $\flat$ in 3/2 time. It consists of four staves of music. The first staff contains four measures: the first measure has a half note G $\sharp$ with a forte (*ff*) dynamic; the second measure has a half note B $\flat$ with a forte (*ff*) dynamic; the third measure has a half note D $\flat$ with a forte (*ff*) dynamic; the fourth measure has a half note F $\sharp$ with a piano (*p*) dynamic, followed by a triplet of eighth notes (G $\sharp$, A $\sharp$, B $\flat$) with a sforzando (*sf*) dynamic. The second staff contains six measures: the first three measures have eighth notes (G $\sharp$, A $\sharp$, B $\flat$) with a sforzando (*sf*) dynamic; the fourth measure has a triplet of eighth notes (G $\sharp$, A $\sharp$, B $\flat$) with a forte (*ff*) dynamic; the fifth measure has a half note G $\sharp$ with a pianissimo (*pp*) dynamic and a 'sub.' marking; the sixth measure has a half note B $\flat$ with a sforzando (*sf*) dynamic. The third staff contains two measures: the first measure has a half note G $\sharp$ with a forte (*ff*) dynamic; the second measure has a half note B $\flat$ with a pianissimo (*pp*) dynamic. The fourth staff contains five measures: the first measure has a half note G $\sharp$ with a mezzo-piano (*mp*) dynamic; the second measure has a half note B $\flat$ with a piano (*p*) dynamic; the third measure has a half note D $\flat$ with a pianissimo (*pp*) dynamic; the fourth measure has a half note F $\sharp$ with a mezzo-forte (*mf*) dynamic; the fifth measure has a half note G $\sharp$ with a piano (*p*) dynamic, followed by a final measure with a half note B $\flat$ with a pianissimo (*ppp*) dynamic.

Soprano Viola

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

The musical score for Soprano Viola, titled "Fanfare With Afterimages" by Max Grafe, is written in 3/2 time. The tempo is marked "Slow but punctuated" with a quarter note equal to 54 beats (♩ = 54). The score consists of four staves, each beginning with a measure number (1, 3, 5, 7) and a key signature of one sharp (F#).

Staff 1 (Measures 1-2): Measure 1 starts with a *ff* dynamic, followed by a half rest. Measure 2 begins with a *ff* dynamic, followed by a half note G#4, a half rest, and a half note F#4. The staff concludes with a phrase starting on a *p* dynamic, moving to *sfp*, and then to *sfp* with a crescendo hairpin.

Staff 2 (Measures 3-4): Measure 3 contains three eighth notes (G#4, A4, B4) marked *sfp*, followed by a triplet of eighth notes (G#4, A4, B4) marked *sfp*, and then a triplet of eighth notes (G#4, A4, B4) marked *ff*. Measure 4 begins with a *p* dynamic, followed by a half note G#4, a half rest, and a half note F#4, ending with a triplet of eighth notes (G#4, A4, B4) marked *sfp*.

Staff 3 (Measures 5-6): Measure 5 contains a triplet of eighth notes (G#4, A4, B4) marked *ff*, followed by a half note G#4, a half rest, and a half note F#4. Measure 6 begins with a *pp cantabile* dynamic, followed by a half note G#4, a half rest, and a half note F#4, ending with a triplet of eighth notes (G#4, A4, B4).

Staff 4 (Measures 7-8): Measure 7 contains a half note G#4, a half note A4, a half note B4, a half note G#4, a half note F#4, and a half note E4, all marked *mp*. Measure 8 begins with a *p* dynamic, followed by a half note G#4, a half rest, and a half note F#4, ending with a triplet of eighth notes (G#4, A4, B4) marked *pp*, followed by a phrase marked *mf*, *p*, and *ppp* with a crescendo hairpin.

Alto Viola

Fanfare With Afterimages

Max Grafe

Slow but punctuated ♩ = 54

The musical score for Alto Viola, "Fanfare With Afterimages" by Max Grafe, is written in 3/2 time. The tempo is "Slow but punctuated" with a half note equal to 54 beats. The score consists of four staves, each beginning with a measure number (1, 3, 5, 7) in the left margin.

Staff 1 (Measures 1-2): Measure 1 starts with a forte (*ff*) dynamic and an accent. Measure 2 features a piano (*p*) dynamic, a crescendo to fortissimo (*sfz*), and a decrescendo to forte (*ff*). Measure 3 begins with a piano (*p*) dynamic and a crescendo to fortissimo (*sfz*), ending with a triplet of eighth notes.

Staff 2 (Measures 3-4): Measure 3 contains three measures of triplets of eighth notes, each marked *sfz*. Measure 4 begins with a fortissimo (*ff*) dynamic, followed by a decrescendo to pianissimo (*pp*) with a "sub." (subito) marking, and then a crescendo back to *sfz*. The staff concludes with a triplet of eighth notes.

Staff 3 (Measures 5-6): Measure 5 contains two measures of triplets of eighth notes, each marked *ff*. Measure 6 begins with a decrescendo from *ff* to pianissimo (*pp*) marked "cantabile", followed by a half note and a whole note, both marked *pp*. The staff ends with a decrescendo.

Staff 4 (Measures 7-8): Measure 7 begins with a mezzo-forte (*mf*) dynamic, followed by a decrescendo to piano (*p*), then a long decrescendo to pianissimo (*pp*), and finally a crescendo to mezzo-forte (*mf*). Measure 8 features a piano (*p*) dynamic, a decrescendo to pianissimo (*ppp*), and a fermata over a whole note.

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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

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Tumbao Pesante – Ivette Herryman Rodriguez – Full Score

18

S. *f*

A. *f*

T. *f*

B. *f*

27 *accel.*

36 *ff* $\text{♩} = 138$

A. *ff*

T. *ff*

B. *ff*

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.

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

Soprano in C

Tumbao Pesante

Ivette Herryman Rodríguez

♩. = 132

19

f

26

accel.

33

♩. = 138

ff

39

45

f

51

accel.

56

♩. = 144

ff

V.S.

Tumbao Pesante – Ivette Herryman Rodríguez – Soprano in C

62

68

fff

74

8

div.

unis.

sfz

sfz

Detailed description: The image shows three staves of musical notation for a soprano part. The first staff (measures 62-73) contains a melodic line with various notes, rests, and accents. The second staff (measures 74-81) begins with a forte fortissimo (*fff*) dynamic, followed by a measure with a fermata and a 'div.' (divisi) instruction. The third staff (measures 82-89) starts with an 8-measure rest, followed by a measure with a fermata and a 'div.' instruction, then a measure with a 'unis.' (unison) instruction, and finally a measure with a fermata and a 'sfz' (sforzando) instruction. The notation includes various note values, rests, and dynamic markings.

Alto in C

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

8

mf

12

18

f

25

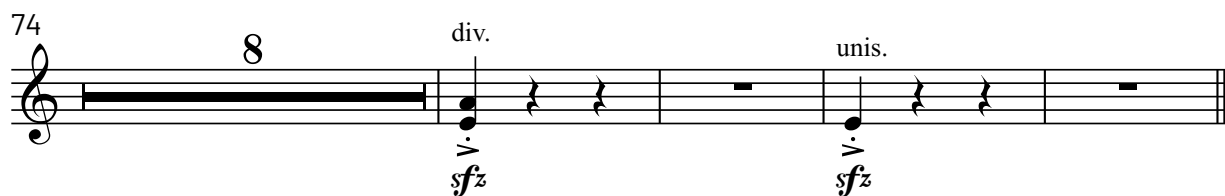
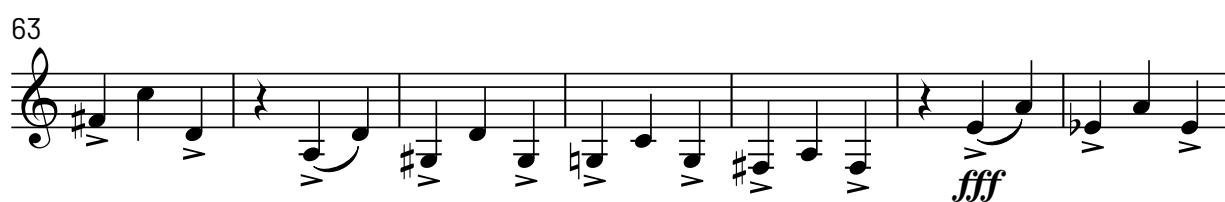
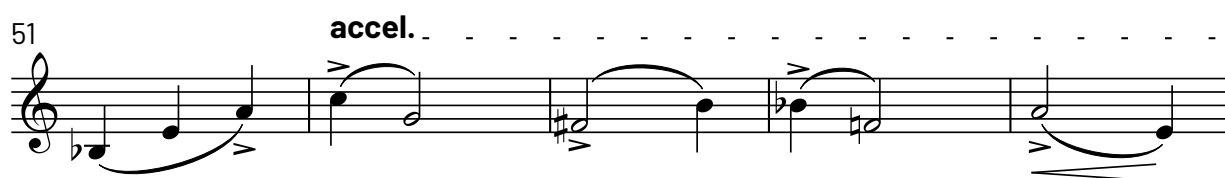
31 **accel.**

36 $\text{♩} = 138$

ff

41

Tumbao Pesante – Ivette Herryman Rodríguez – Alto in C



Tenor in C

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

mp

mf

f

ff

accel.

$\text{♩} = 138$

Tumbao Pesante – Ivette Herryman Rodríguez – Tenor in C

45 **accel.**

f

53 *ff* $\text{♩} = 144$

61 *sfz* *fff*

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

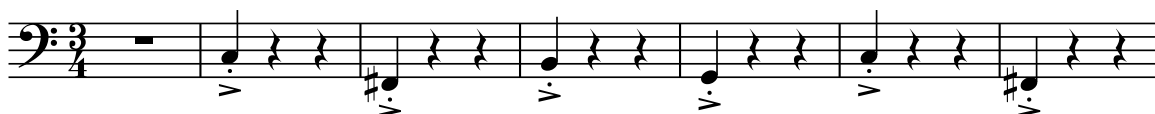
78 *div.* *unis.* *div.* *sfz* *sfz*

Bass in C

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$



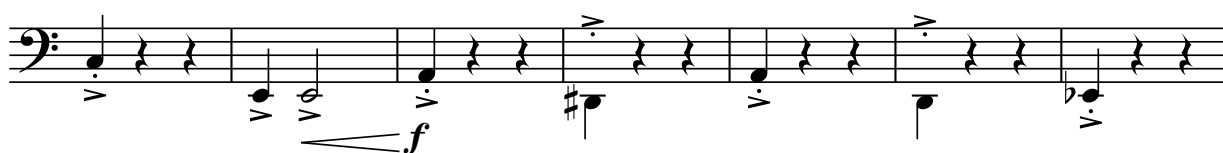
8



13



18



25



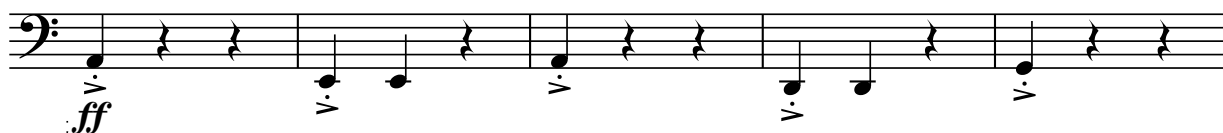
31

accel.



36

$\text{♩} = 138$



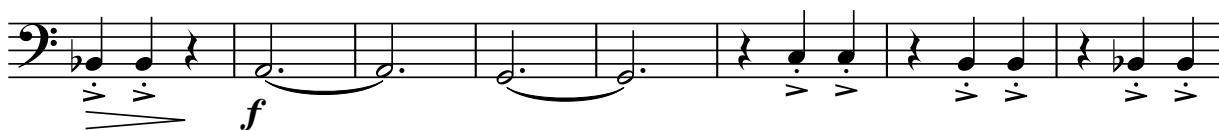
Tumbao Pesante – Ivette Herryman Rodríguez – Bass in C

41



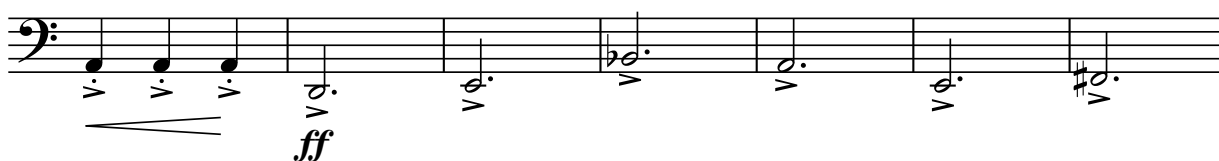
47

accel.

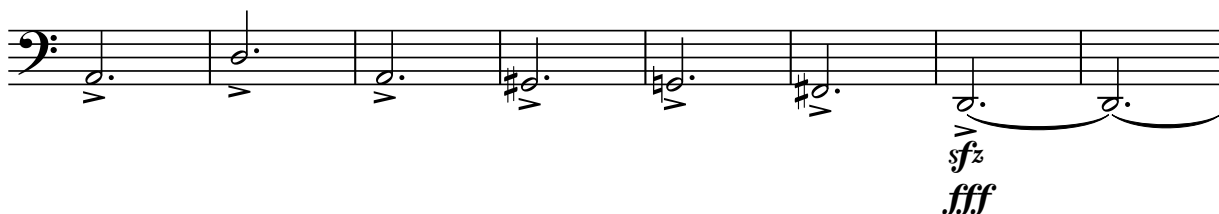


55

♩. = 144



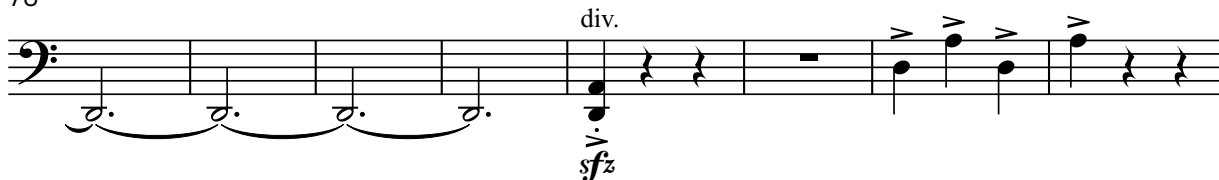
62



70

div.

unis.



78

div.

unis.

div.



Soprano in B $\flat$

Tumbao Pesante

Ivette Herryman Rodríguez

♩. = 132

19

f

26

accel.

33

♩. = 138

ff

39

45

51

accel.

f

56

♩. = 144

ff

Tumbao Pesante – Ivette Herryman Rodríguez – Soprano in B $\flat$

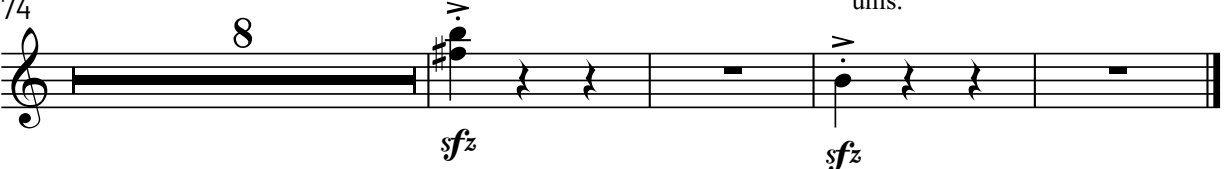
62



68



74



fff

sfz

sfz

div.

unis.

8

Alto in B $\flat$

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

8

mf

12

18

f

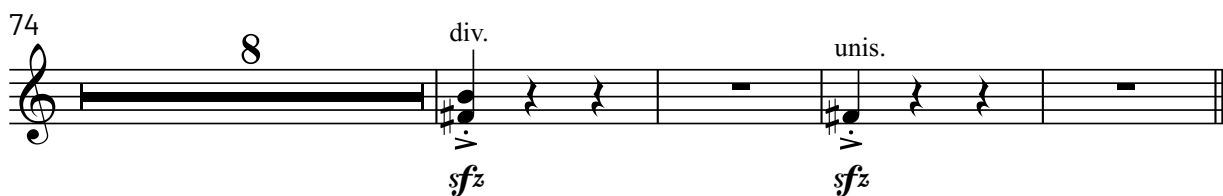
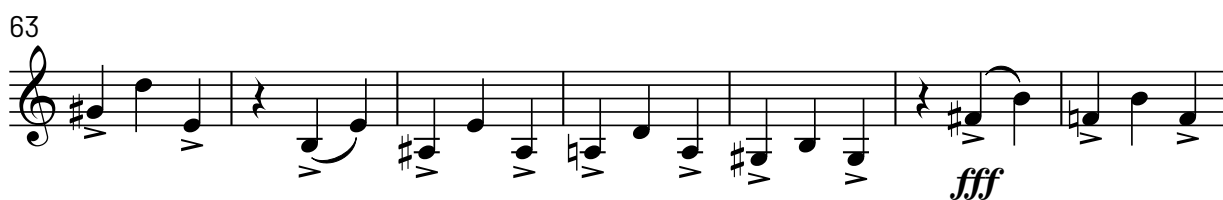
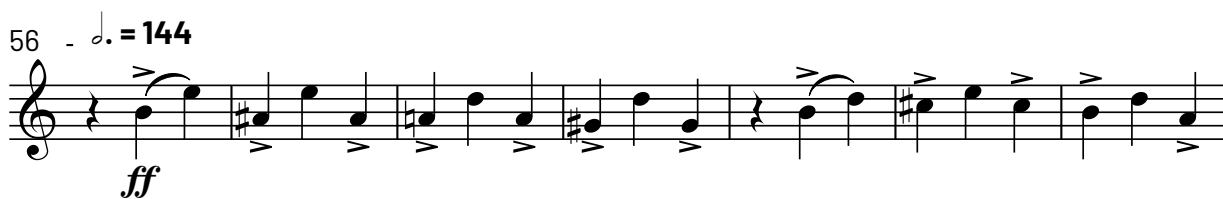
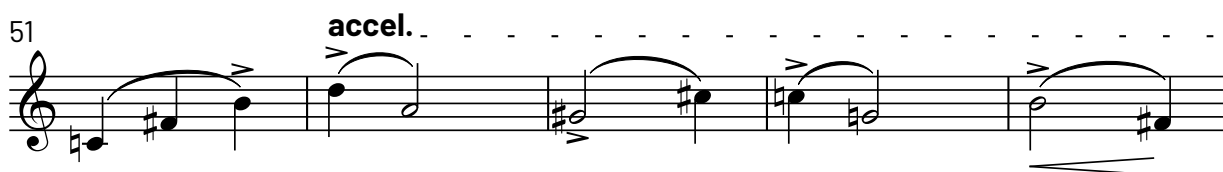
25

31 **accel.** - - - - -

36 $\text{♩} = 138$

ff

41

Tumbao Pesante – Ivette Herryman Rodríguez – Alto in B $\flat$ 

Tenor in B $\flat$

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

mp

7

mf

12

18

f

accel.

27

$\text{♩} = 138$

34

ff

40

Tumbao Pesante – Ivette Herryman Rodríguez – Tenor in B♭

45 **accel.**

53 **f** **ff** **♩. = 144**

61 **sfz**

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

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

Bass in B $\flat$

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

8

13 *mf*

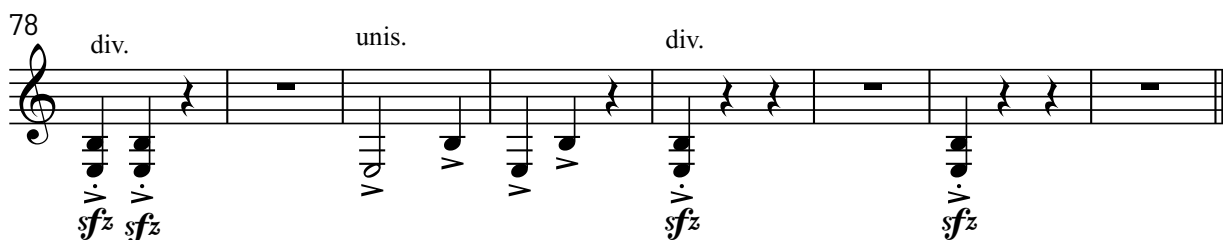
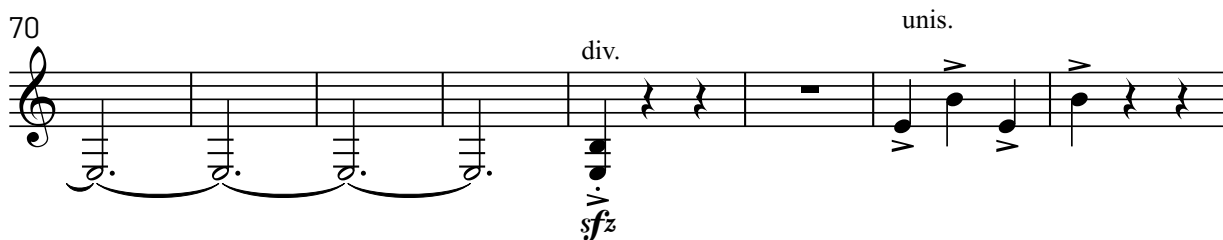
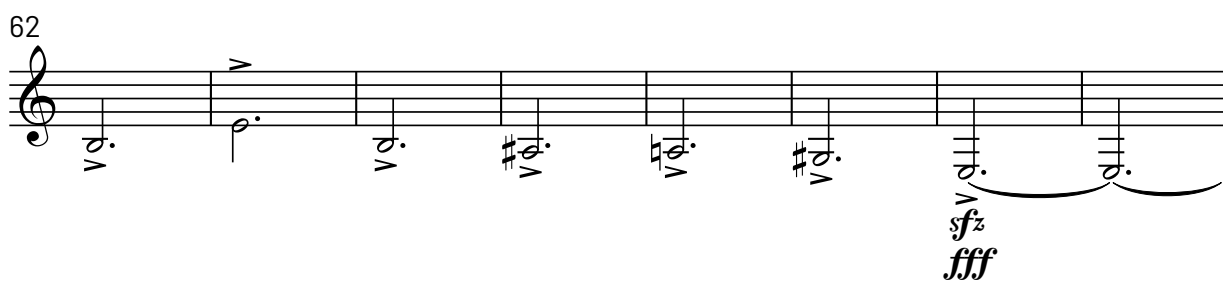
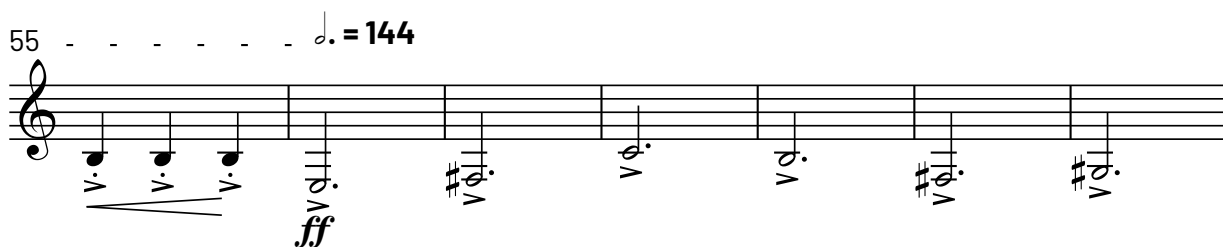
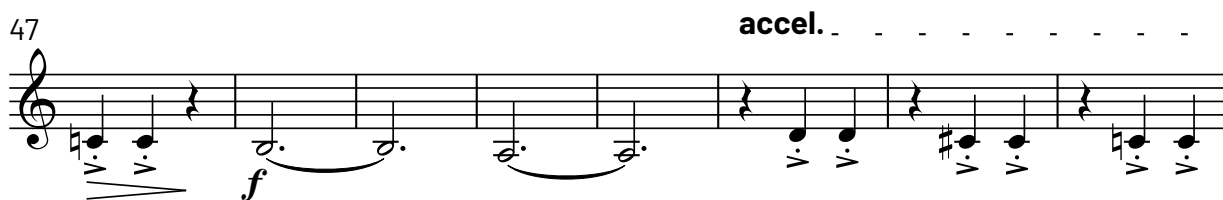
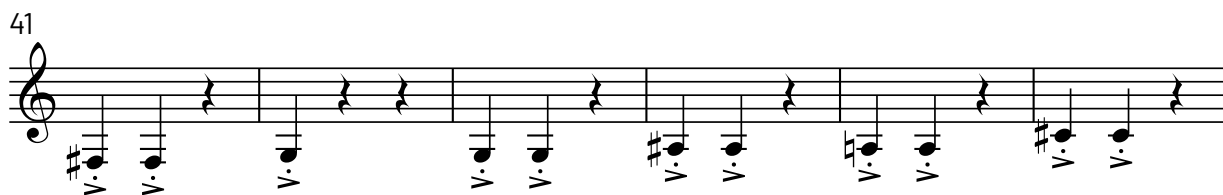
18

25 *f*

31 *accel.*

36 - $\text{♩} = 138$

ff

Tumbao Pesante – Ivette Herryman Rodríguez – Bass in B $\flat$ 

Alto in F

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

8

mf

12

18

f

25

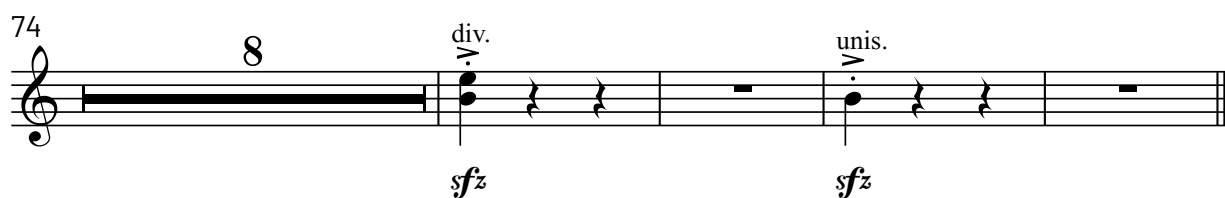
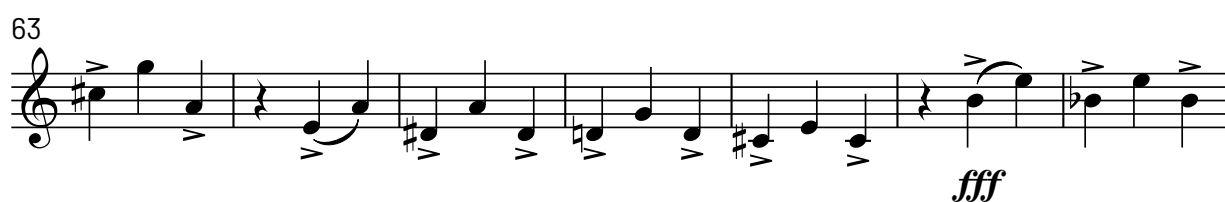
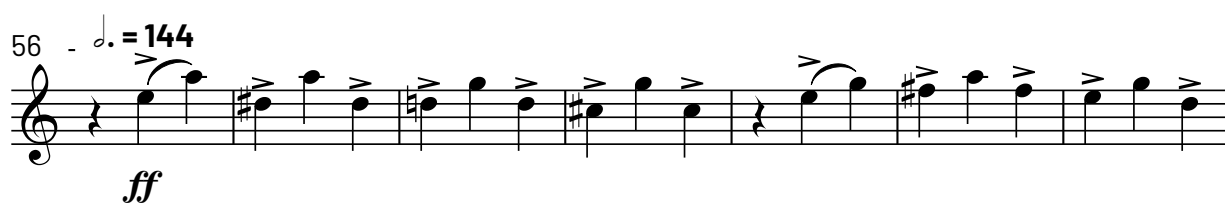
31 **accel.**

36 $\text{♩} = 138$

ff

41

Tumbao Pesante – Ivette Herryman Rodríguez – Alto in F



Tenor in F

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 F

45 **accel.**

53 $\text{♩} = 144$

61 **ff**

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

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

Bass in F

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

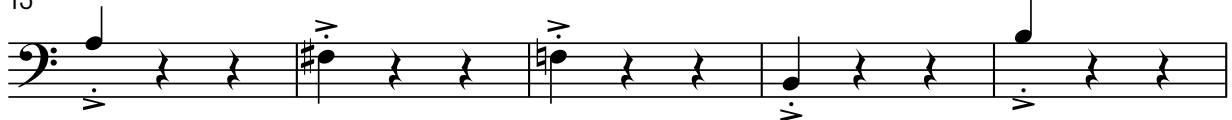


8



13

mf



18



f

25



31

accel.



36

$\text{♩} = 138$



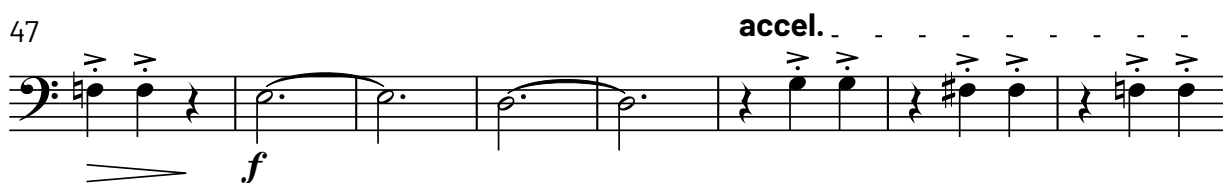
ff

Tumbao Pesante – Ivette Herryman Rodríguez – Bass in F

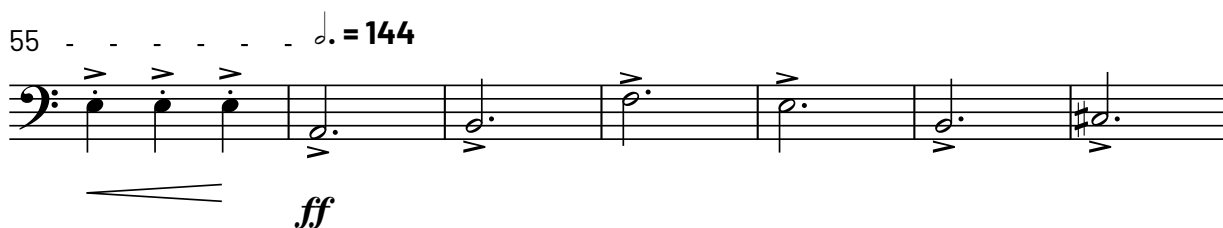
41



47



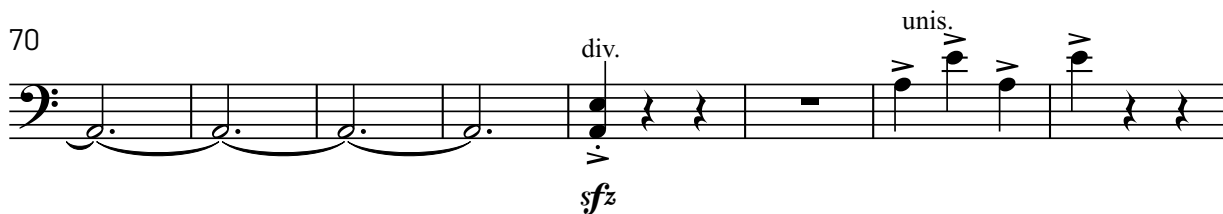
55



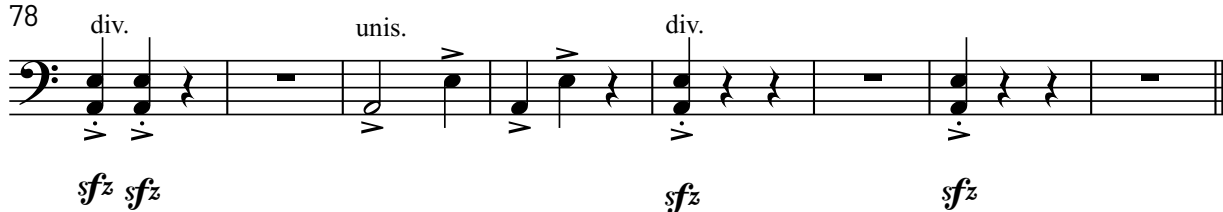
62



70



78



Soprano in E $\flat$

Tumbao Pesante

Ivette Herryman Rodríguez

♩. = 132

19

f

26

accel.

♩. = 138

33

ff

39

45

f

51

accel.

♩. = 144

56

ff

Tumbao Pesante – Ivette Herryman Rodríguez – Soprano in E♭

62

68

fff

div.

unis.

74

8

sfz

sfz

The musical score is written for Soprano in E♭. It consists of three staves. The first staff (measures 62-67) features a melodic line with eighth and sixteenth notes, many with accents. The second staff (measures 68-73) continues the melody, marked *fff* (fortissimo) and includes a *div.* (divisi) instruction. The third staff (measures 74-74) begins with an 8-measure rest, followed by a *sfz* (sforzando) dynamic marking, then a *unis.* (unison) instruction, and ends with another *sfz* marking.

Alto in E $\flat$

Tumbao Pesante

Ivette Herryman Rodríguez

$\text{♩} = 132$

8

mf

12

18

f

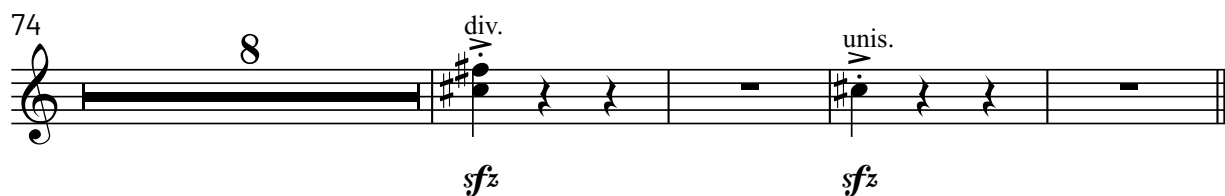
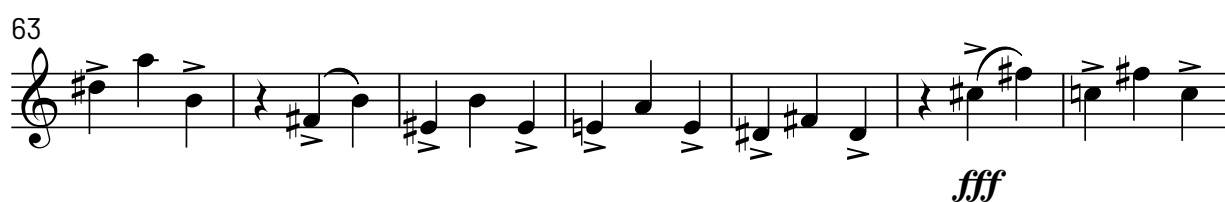
25

31 **accel.**

36 $\text{♩} = 138$

ff

41

Tumbao Pesante – Ivette Herryman Rodríguez – Alto in E $\flat$ 

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 $\text{♩} = 144$

61

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

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

Bass in E $\flat$

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 E $\flat$ 

Soprano Viola

Tumbao Pesante

Ivette Herryman Rodríguez

♩. = 132

19

26

f

accel.

♩. = 138

33

39

ff

45

f

accel.

51

♩. = 144

56

ff

The musical score is written for Soprano Viola in 3/4 time. It consists of six staves of music. The first staff starts at measure 19 and ends at measure 25. The second staff starts at measure 26 and ends at measure 32. The third staff starts at measure 33 and ends at measure 38. The fourth staff starts at measure 39 and ends at measure 44. The fifth staff starts at measure 45 and ends at measure 50. The sixth staff starts at measure 51 and ends at measure 56. The score includes various musical notations such as notes, rests, and dynamic markings (f, ff, accel.).

Tumbao Pesante – Ivette Herryman Rodríguez – Soprano Viola

62

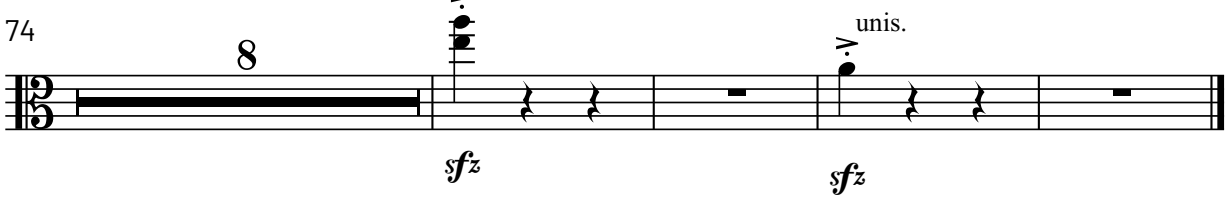


68



fff

74



sfz

sfz

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.

56

ff

63

fff

70

74

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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Parts in E-Flat
Viola Parts

Legend of the Moonlight Above

Jennifer Jolley

♩ = 58

Soprano

Alto

Tenor

Bass



5

A

S.

A.

T.

B.

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Legend of the Moonlight Above – Jennifer Jolley – Full Score

The image displays a musical score for the piece "Legend of the Moonlight Above" by Jennifer Jolley. The score is presented in three systems, each featuring four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat), and the time signature is 4/4. The first system begins at measure 9 and includes a rehearsal mark 'B' at the end of the first measure. The second system begins at measure 13. The third system begins at measure 17. The score uses various musical notations, including whole, half, quarter, and eighth notes, rests, and slurs. The vocal parts are written on staves with appropriate clefs (treble for S and A, bass for T and B). The score is divided into three systems by double bar lines with repeat signs.

Legend of the Moonlight Above – Jennifer Jolley – Full Score

21

S.

A.

T.

B.



25

S.

A.

T.

B.

Soprano in C

Legend of the Moonlight Above

Jennifer Jolley

♩ = 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

A

9

B

13

17

21

25

Bass in C

Legend of the Moonlight Above

Jennifer Jolley

♩ = 58

5

A

9

B

13

17

21

25

Soprano in B $\flat$

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5

9

13

17

21

25

Alto in B $\flat$

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5

9

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

$\text{♩} = 58$

The musical score is written for a Bass in B-flat instrument. It consists of eight staves of music, each containing measures 1 through 28. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 58. The music features a series of eighth and sixteenth notes, often beamed together, with various rests and phrasing slurs. Measure numbers 5, 9, 13, 17, 21, and 25 are indicated at the start of their respective staves. A box labeled 'A' is placed above the staff for measures 4-5, and a box labeled 'B' is placed above the staff for measures 8-9. The score ends with a double bar line at the end of measure 28.

Alto in F

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5

9

13

17

21

25

Tenor in F

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5

A

9

B

13

17

21

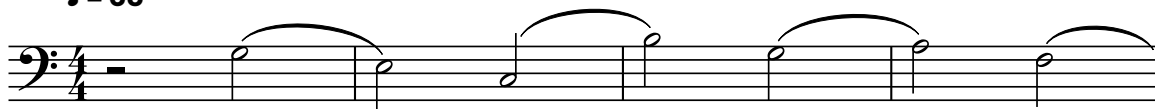
25

Bass in F

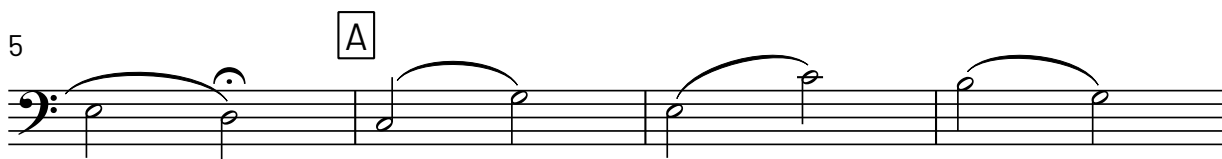
Legend of the Moonlight Above

Jennifer Jolley

♩ = 58



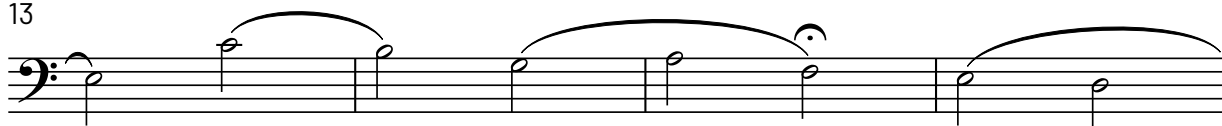
5



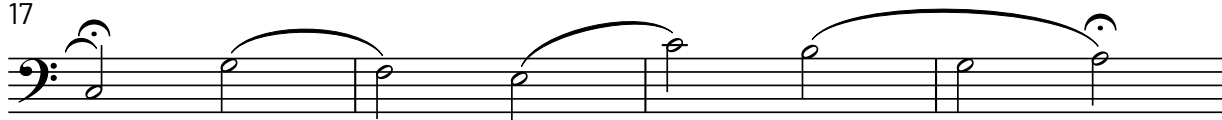
9



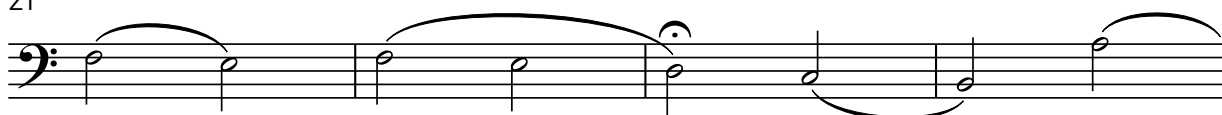
13



17



21



25



Soprano in E $\flat$

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5

A

9

B

13

17

21

25

Alto in E $\flat$

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5

A

9

B

13

17

21

25

Tenor in E $\flat$

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5

A

9

B

13

17

21

25

Bass in E $\flat$

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5 **A**

9 **B**

13

17

21

25

Soprano Viola

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5

A

9

B

13

17

21

25

The musical score is written for Soprano Viola in 2/4 time, with a tempo of 58 beats per minute. The key signature has one flat (B-flat). The score consists of 25 measures. Measures 1-4 form the first line. Measures 5-8 form the second line, with measure 5 containing a boxed 'A'. Measures 9-12 form the third line, with measure 10 containing a boxed 'B'. Measures 13-16 form the fourth line. Measures 17-20 form the fifth line. Measures 21-24 form the sixth line. Measure 25 is the final measure of the excerpt, ending with a double bar line. The notation includes various note values (quarter, eighth, and half notes), rests, and phrasing slurs. Some notes have fermatas or accents.

Alto Viola

Legend of the Moonlight Above

Jennifer Jolley

$\text{♩} = 58$

5

A

9

B

13

17

21

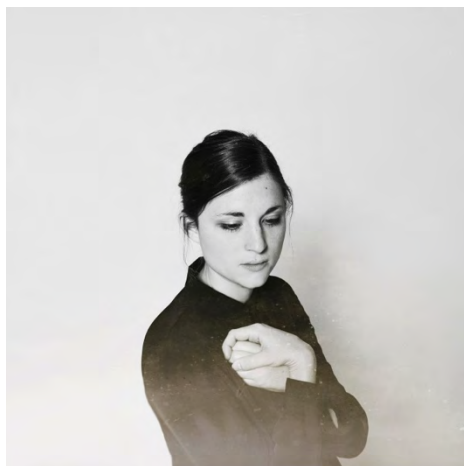
25

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

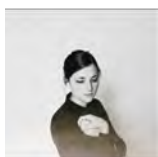
Style: Marcato

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

Alto

Tenor

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

f sempre

9

18

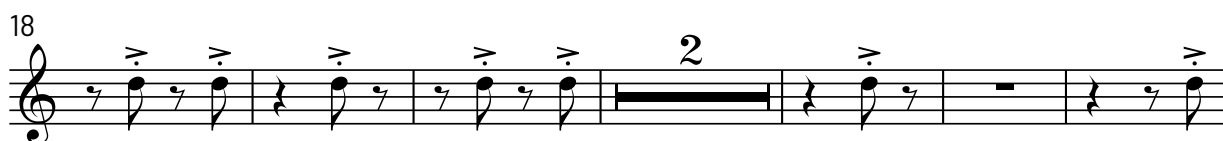
26

Alto in C

Offbeat

Molly Joyce

Forward ♩ = 126



Tenor in C

Offbeat

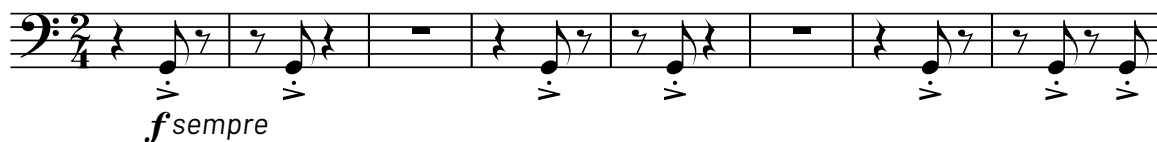
Molly Joyce**Forward** ♩ = 126

Bass in C

Offbeat

Molly Joyce

Forward ♩ = 126



9



18



26



Soprano in B $\flat$

Offbeat

Molly Joyce

Forward ♩ = 126

f sempre

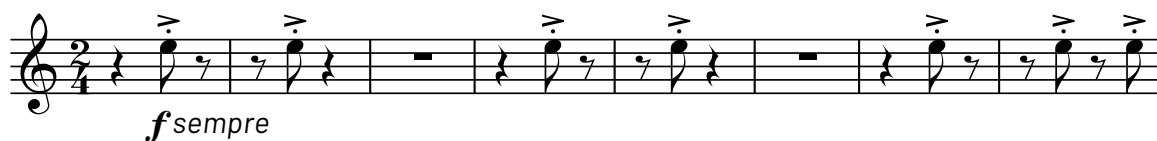
9

18

26

Alto in B $\flat$

Offbeat

Molly Joyce**Forward** ♩ = 126

Tenor in B $\flat$

Offbeat

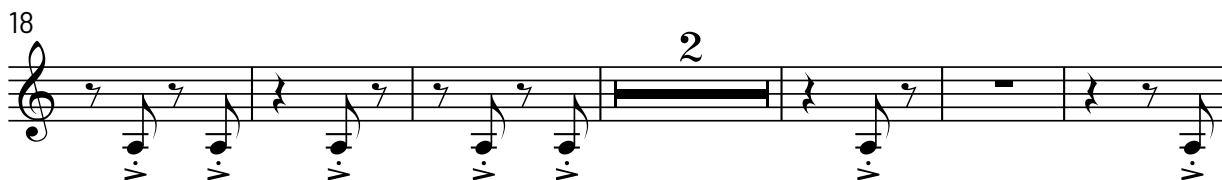
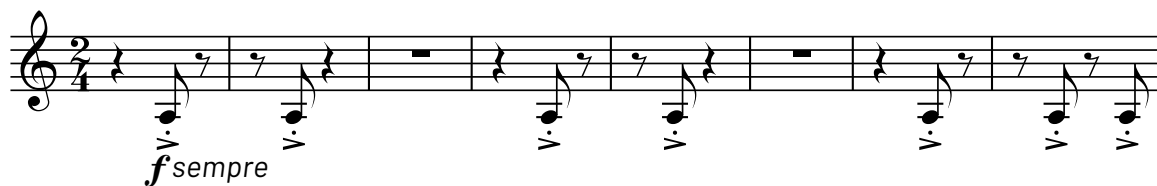
Molly Joyce**Forward** ♩ = 126

Bass in B $\flat$

Offbeat

Molly Joyce

Forward ♩ = 126



Alto in F

Offbeat

Molly Joyce

Forward ♩ = 126

f sempre

9

2

18

2

26

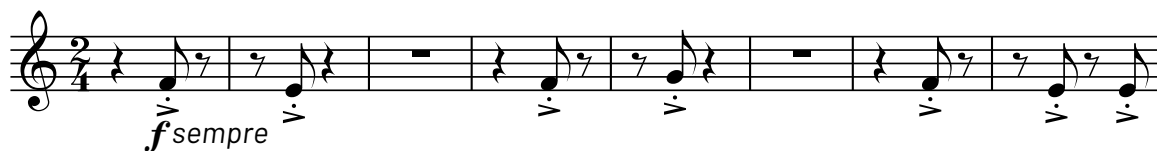
2

Tenor in F

Offbeat

Molly Joyce

Forward ♩ = 126



Bass in F

Offbeat

Molly Joyce

Forward ♩ = 126



9



18



26

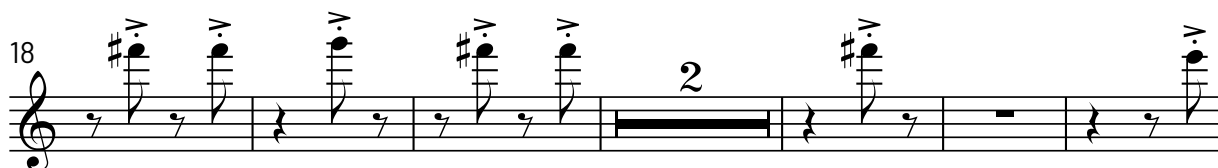
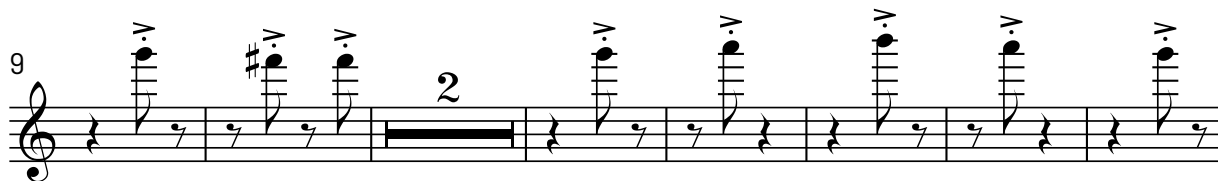


Soprano in E $\flat$

Offbeat

Molly Joyce

Forward ♩ = 126



Alto in E $\flat$

Offbeat

Molly Joyce

Forward ♩ = 126

f sempre

9

2

18

2

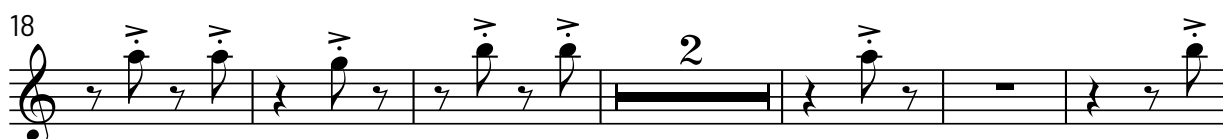
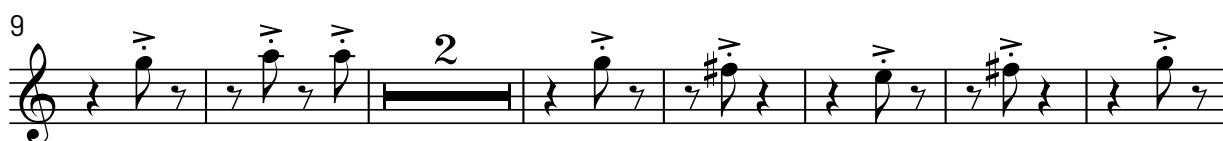
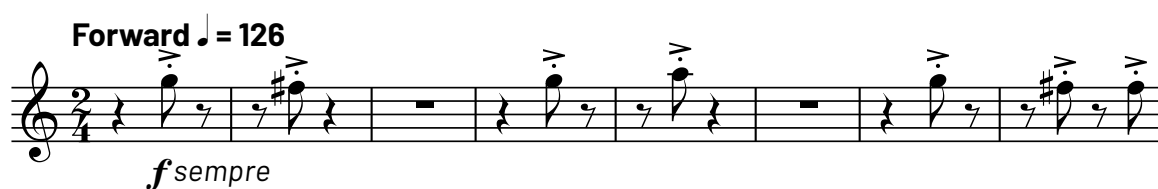
26

2

Tenor in E $\flat$

Offbeat

Molly Joyce



Bass in E $\flat$

Offbeat

Molly Joyce

Forward ♩ = 126



Soprano Viola

Offbeat

Molly Joyce

Forward ♩ = 126

f sempre

9

18

26

Alto Viola

Offbeat

Molly Joyce

Forward ♩ = 126

f sempre

9

18

26

The musical score is written for Alto Viola in 2/4 time. It consists of four staves of music. The first staff begins with a tempo marking 'Forward ♩ = 126' and a dynamic marking 'f sempre'. The music is characterized by a repeating rhythmic pattern of eighth notes and rests. The second staff starts at measure 9, the third at measure 18, and the fourth at measure 26. The score includes measure numbers 9, 18, and 26 at the beginning of their respective staves. There are also '2' markings above some measures, likely indicating a double bar line or a specific measure count.

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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

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

accel.

molto crescendo

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* $\rightrightarrows$ niente

Alto in B $\flat$

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

2

p

accel.

molto crescendo

6

p

molto decrescendo

rall.

niente

Tenor in B $\flat$

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

pp *molto crescendo* **accel.**

6

A tempo **rall.**

p *molto decrescendo* niente

Bass in B $\flat$

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

pp

accel. . . .

molto crescendo

6

A tempo **rall.** . . .

p *molto decrescendo* ∇ niente

Alto in F

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

2

p

accel.

molto crescendo

6

A tempo

rall.

p

molto decrescendo

niente

Tenor in F

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80 **accel.** . . .

pp *molto crescendo*

6 **A tempo** **rall.** . . .

p *molto decrescendo* *niente*

Bass in F

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio ♩ = 80

pp *molto crescendo* **accel.**

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* $\rightrightarrows$ niente

Alto in E $\flat$

Addolcimento (Sweetly, Softening)

Alexis C. Lamb

Adagio $\text{♩} = 80$

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

accel. . . .

pp *molto crescendo*

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)

Soprano

Alto

Tenor

Bass

mp

mf



7

S.

A.

T.

B.

mp

mf

A

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Festive Fugue – Lynnsey Lambrecht – Full Score

13

S. *mf*

A. *mf mp*

T. *mf mp*

B. *mf*

19

S. *mp* *f*

A. *f*

T. *mf* *f*

B. *f*

B

24

S. *rit.*

A.

T.

B.

Soprano in C

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

6

11 **A**

17 **B**

23 **rit.**

mp *mf* *mp* *f*

Alto in C

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

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.

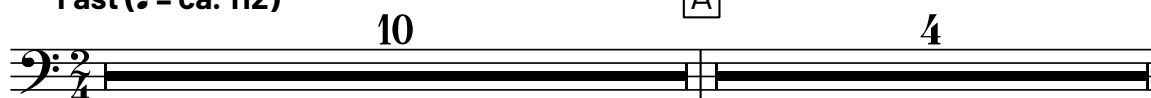
Bass in C

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

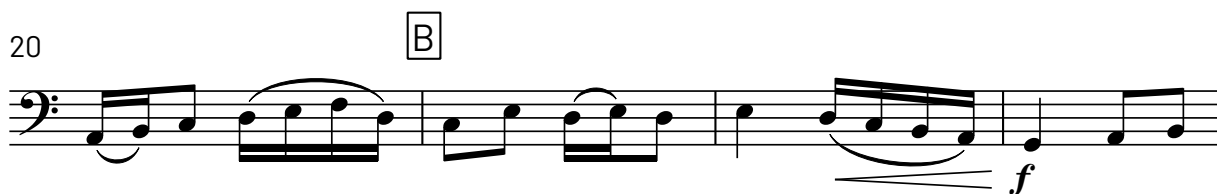
A



15



20



24



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 (♩ = ca. 112)

9

14

19

24

mf

mp

f

rit.

A

B

Tenor in B $\flat$

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

10

A

mf

13

mf *mp*

18

B

mf *f*

24

rit.

Bass in B $\flat$

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = 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

mf

13

mf mp

18

B

mf f

24

rit.

Bass in F

Festive Fugue

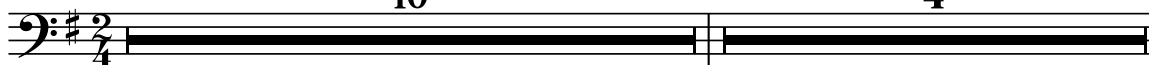
Lynnsey Lambrecht

Fast (♩ = ca. 112)

A

10

4

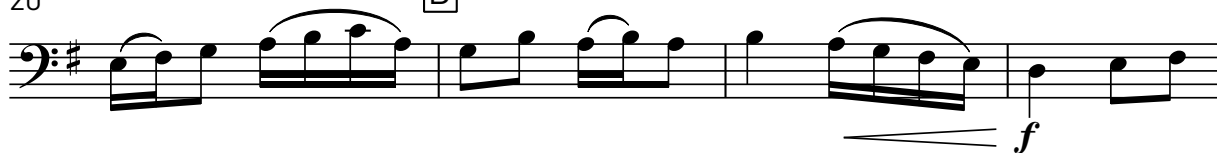


15



20

B



24

rit.



Soprano in E $\flat$

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = 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 (♩ = ca. 112)

10

A

mf

13

mf *mp*

18

B

mf *f*

24

rit.

Bass in E $\flat$

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

10

A

4

15

mf

20

B

f

24

rit.

The musical score is written for Bass in E-flat. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The tempo is marked 'Fast (♩ = ca. 112)'. The score is divided into sections A and B. Section A starts at measure 10 and ends at measure 14. Section B starts at measure 20 and ends at measure 24. The score includes dynamics (mf, f), articulation (accents), and a ritardando (rit.) marking at the end.

Soprano Viola

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

mp *mf*

6

A

mp *mf*

17

mp *f*

B

23

rit.

Alto Viola

Festive Fugue

Lynnsey Lambrecht

Fast (♩ = ca. 112)

4

mf

9

mp

14

mf mp

19

f

24

rit.

The musical score for the Alto Viola part of 'Festive Fugue' is written in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Fast (♩ = ca. 112)'. The score begins with a 4-measure rest, followed by a series of eighth and sixteenth notes with slurs and accents. Dynamic markings include *mf* (mezzo-forte) at measure 4, *mp* (mezzo-piano) at measure 11, *mf mp* at measure 14, and *f* (forte) at measure 19. The piece concludes with a *rit.* (ritardando) marking at measure 24. Rehearsal marks A and B are placed above the staff at measures 11 and 19, respectively.

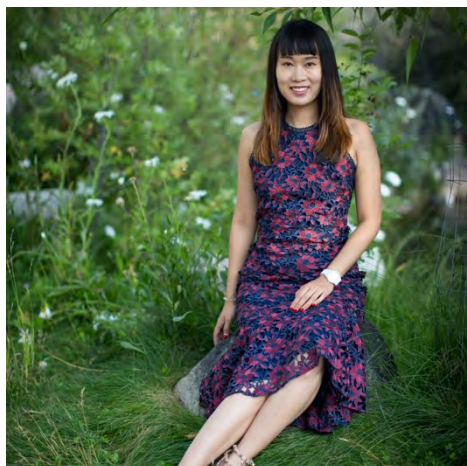
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Shuying Li

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*



4

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

Measures 6-7 of the vocal score. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

- Soprano (S.):** Measure 6: *p* (piano) to *f* (forte) crescendo. Measure 7: *sub. p* (subito piano) with a five-measure rest, then a five-measure melodic line.
- Alto (A.):** Measure 6: *p* to *f* crescendo with triplet eighth notes. Measure 7: *p* with a five-measure rest, then a five-measure melodic line.
- Tenor (T.):** Measure 6: *p* to *f* crescendo with eighth notes. Measure 7: *p* with a five-measure rest, then a five-measure melodic line.
- Bass (B.):** Measure 6: *p* to *f* crescendo with triplet eighth notes. Measure 7: *p* with a five-measure rest, then a five-measure melodic line.



Measures 8-10 of the vocal score. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

- Soprano (S.):** Measure 8: *mf* (mezzo-forte) with a trill. Measure 9: *ff* (fortissimo) with a trill. Measure 10: *dim. poco a poco* (diminuendo poco a poco) with triplet eighth notes.
- Alto (A.):** Measure 8: *mf* with a trill. Measure 9: *ff* with a trill. Measure 10: *dim. poco a poco* with eighth notes.
- Tenor (T.):** Measure 8: *mf* with a trill. Measure 9: *ff* with a trill. Measure 10: *dim. poco a poco* with eighth notes.
- Bass (B.):** Measure 8: *p* (piano) with triplet eighth notes. Measure 9: *ff* with eighth notes. Measure 10: *dim. poco a poco* with eighth notes.

Étude for Conductors – Shuying Li – Full Score

11

S. *tr* *p*

A. *mf* *mp* *p*

T. *mf* *mp* *p*

B. *mf* *p*

The musical score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). It is in a key of three flats (B-flat major or D-flat minor). The score spans measures 11 to 14. In measure 11, the Soprano has a trill on a whole note, while the other three voices have triplets of eighth notes. In measure 12, the Soprano has a half note with a piano (*p*) dynamic, and the other three voices have half notes with piano (*p*) dynamics. In measure 13, the Soprano has a half note, and the other three voices have half notes. In measure 14, all four voices have a whole note. The dynamics for Soprano are *p* in measures 12 and 13. The dynamics for Alto, Tenor, and Bass are *mf* in measure 11, *mp* in measure 12, and *p* in measure 13.

Soprano in C

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

Staff 1: *mp* *mf* *f*

Staff 2: *mp* *fp* *f*

Staff 3: *p* *f* *sub. p*

Staff 4: *mf* *ff* *dim. poco a poco*

Staff 5: *p*

Alto in C

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

4

6

8

11

mp *mf* *f*

f *mp* *fp* *f*

p *f* *p*

mf *ff* *dim. poco a poco*

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*

3 *mp* *fp* *f*

6 *p* *f* *sub. p*

8 *mf* *ff* *dim. poco a poco*

11 *p*

Alto in B $\flat$

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

Measure 1: *mp* (triplet of eighth notes, accented)

Measure 2: *mf* (quarter note, accented)

Measure 3: *f* (triplet of eighth notes, accented)

Measure 4: *f* (quarter note, accented)

Measure 5: *mp* (quarter note, accented)

Measure 6: *fp* (quarter note, accented)

Measure 7: *f* (quarter note, accented)

Measure 8: *mf* (quarter note, accented)

Measure 9: *ff* (quarter note, accented)

Measure 10: *dim. poco a poco* (quarter note, accented)

Measure 11: *p* (quarter note, accented)

Tenor in B $\flat$

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

4

6

8

11

mp *mf* *f* *3*

f *5* *mp* *mf* *f*

p *f* *p* *5*

mf *ff* *dim. poco a poco*

mf *mp* *p*

Bass in B $\flat$

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

The musical score is written for Bass in B $\flat$ and is in 6/4 time. It begins with a tempo marking of **Maestoso** and a metronome marking of ♩ = 72. The score consists of five staves of music.

- Staff 1:** Starts with a half rest, followed by a half note G $\flat$ (B $\flat$ 4), a half note F $\flat$ (A $\flat$ 4), and a half note E $\flat$ (D $\flat$ 4). The first measure is marked *mp*. The second measure has a half note G $\flat$ (B $\flat$ 4), a half note F $\flat$ (A $\flat$ 4), and a half note E $\flat$ (D $\flat$ 4), marked *mf*.
- Staff 2:** Starts with a triplet of eighth notes G $\flat$ (B $\flat$ 4), F $\flat$ (A $\flat$ 4), and E $\flat$ (D $\flat$ 4), marked *f*. This is followed by a half rest, then a half note G $\flat$ (B $\flat$ 4), a half note F $\flat$ (A $\flat$ 4), and a half note E $\flat$ (D $\flat$ 4), marked *pp*. The next measure has a half note G $\flat$ (B $\flat$ 4), a half note F $\flat$ (A $\flat$ 4), and a half note E $\flat$ (D $\flat$ 4), marked *fp*. The final measure has a half note G $\flat$ (B $\flat$ 4), a half note F $\flat$ (A $\flat$ 4), and a half note E $\flat$ (D $\flat$ 4), marked *f*.
- Staff 3:** Starts with a triplet of eighth notes G $\flat$ (B $\flat$ 4), F $\flat$ (A $\flat$ 4), and E $\flat$ (D $\flat$ 4), marked *p*. This is followed by a half rest, then a half note G $\flat$ (B $\flat$ 4), a half note F $\flat$ (A $\flat$ 4), and a half note E $\flat$ (D $\flat$ 4), marked *f*. The final measure has a half note G $\flat$ (B $\flat$ 4), a half note F $\flat$ (A $\flat$ 4), and a half note E $\flat$ (D $\flat$ 4).
- Staff 4:** Starts with a triplet of eighth notes G $\flat$ (B $\flat$ 4), F $\flat$ (A $\flat$ 4), and E $\flat$ (D $\flat$ 4), marked *p*. This is followed by a half rest, then a half note G $\flat$ (B $\flat$ 4), a half note F $\flat$ (A $\flat$ 4), and a half note E $\flat$ (D $\flat$ 4), marked *ff*. The final measure has a half note G $\flat$ (B $\flat$ 4), a half note F $\flat$ (A $\flat$ 4), and a half note E $\flat$ (D $\flat$ 4), marked *dim. poco a poco*.
- Staff 5:** Starts with a half rest, followed by a half note G $\flat$ (B $\flat$ 4), a half note F $\flat$ (A $\flat$ 4), and a half note E $\flat$ (D $\flat$ 4), marked *mf*. The next measure has a half note G $\flat$ (B $\flat$ 4), a half note F $\flat$ (A $\flat$ 4), and a half note E $\flat$ (D $\flat$ 4), marked *p*. The final measure has a half note G $\flat$ (B $\flat$ 4), a half note F $\flat$ (A $\flat$ 4), and a half note E $\flat$ (D $\flat$ 4).

Alto in F

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

mp mf f

4 f mp mf f

6 p f p

8 mf ff dim. poco a poco

11 mf mp p

Tenor in F

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

1 *mp* *mf* *f* ³

4 *f* ⁵ *mp* *mf* *f*

6 *p* *f* *p* ⁵

8 *mf* *ff* *dim. poco a poco*

11 *mf* *mp* *p*

Bass in F

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 E $\flat$

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

The musical score is written for Soprano in E $\flat$ and consists of 11 measures. The tempo is marked **Maestoso** with a quarter note equal to 72 beats per minute. The key signature has one flat (E $\flat$). The time signature is 6/4.

Measure 1: Starts with a triplet of eighth notes (F $\flat$, G $\flat$, A $\flat$) marked *mp*. This is followed by a half note (B $\flat$) and a quarter note (C $\flat$), both marked *mf*. The measure ends with a triplet of eighth notes (D $\flat$, E $\flat$, F $\flat$) marked *f*.

Measure 2: Starts with a triplet of eighth notes (G $\flat$, A $\flat$, B $\flat$) marked *mp*. This is followed by a half note (C $\flat$) and a quarter note (D $\flat$), both marked *fp*. The measure ends with a half note (E $\flat$) marked *f*.

Measure 3: Starts with a triplet of eighth notes (F $\flat$, G $\flat$, A $\flat$) marked *mp*. This is followed by a half note (B $\flat$) and a quarter note (C $\flat$), both marked *fp*. The measure ends with a half note (D $\flat$) marked *f*.

Measure 4: Starts with a triplet of eighth notes (E $\flat$, F $\flat$, G $\flat$) marked *mp*. This is followed by a half note (A $\flat$) and a quarter note (B $\flat$), both marked *fp*. The measure ends with a half note (C $\flat$) marked *f*.

Measure 5: Starts with a triplet of eighth notes (D $\flat$, E $\flat$, F $\flat$) marked *mp*. This is followed by a half note (G $\flat$) and a quarter note (A $\flat$), both marked *fp*. The measure ends with a half note (B $\flat$) marked *f*.

Measure 6: Starts with a triplet of eighth notes (C $\flat$, D $\flat$, E $\flat$) marked *mp*. This is followed by a half note (F $\flat$) and a quarter note (G $\flat$), both marked *fp*. The measure ends with a half note (A $\flat$) marked *f*.

Measure 7: Starts with a triplet of eighth notes (B $\flat$, C $\flat$, D $\flat$) marked *mp*. This is followed by a half note (E $\flat$) and a quarter note (F $\flat$), both marked *fp*. The measure ends with a half note (G $\flat$) marked *f*.

Measure 8: Starts with a triplet of eighth notes (A $\flat$, B $\flat$, C $\flat$) marked *mp*. This is followed by a half note (D $\flat$) and a quarter note (E $\flat$), both marked *fp*. The measure ends with a half note (F $\flat$) marked *f*.

Measure 9: Starts with a triplet of eighth notes (G $\flat$, A $\flat$, B $\flat$) marked *mp*. This is followed by a half note (C $\flat$) and a quarter note (D $\flat$), both marked *fp*. The measure ends with a half note (E $\flat$) marked *f*.

Measure 10: Starts with a triplet of eighth notes (F $\flat$, G $\flat$, A $\flat$) marked *mp*. This is followed by a half note (B $\flat$) and a quarter note (C $\flat$), both marked *fp*. The measure ends with a half note (D $\flat$) marked *f*.

Measure 11: Starts with a triplet of eighth notes (E $\flat$, F $\flat$, G $\flat$) marked *mp*. This is followed by a half note (A $\flat$) and a quarter note (B $\flat$), both marked *fp*. The measure ends with a half note (C $\flat$) marked *f*.

Shuying Li

[illegible]

8

mf *ff* *dim. poco a poco*

11

mf mp p

Tenor in E $\flat$

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

4

6

8

11

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

Bass in E $\flat$

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

Soprano Viola **Étude for Conductors**

Shuying Li

Maestoso ♩ = 72

The musical score is written for Soprano Viola in 6/4 time, key of B-flat major. It consists of 11 measures. The tempo is marked 'Maestoso' with a quarter note equal to 72 beats per minute. The score includes various musical notations such as triplets, quintuplets, slurs, and dynamic markings.

Measure 1: *mp* (mezzo-piano). The measure contains a triplet of eighth notes and a quarter note.

Measure 2: *mf* (mezzo-forte). The measure contains a quarter note and a half note.

Measure 3: *f* (forte). The measure contains a triplet of eighth notes and a quarter note.

Measure 4: *mp* (mezzo-piano). The measure contains a triplet of eighth notes and a quarter note.

Measure 5: *fp* (fortissimo-piano). The measure contains a quintuplet of eighth notes and a quarter note.

Measure 6: *f* (forte). The measure contains a quintuplet of eighth notes and a quarter note.

Measure 7: *sub. p* (subito piano). The measure contains a quintuplet of eighth notes and a quarter note.

Measure 8: *mf* (mezzo-forte). The measure contains a quarter note and a half note.

Measure 9: *ff* (fortissimo). The measure contains a quarter note and a half note.

Measure 10: *dim. poco a poco* (diminuendo poco a poco). The measure contains a quarter note and a half note.

Measure 11: *p* (piano). The measure contains a quarter note and a half note.

Alto Viola

Étude for Conductors

Shuying Li

Maestoso ♩ = 72

The score is written for Alto Viola in 6/4 time. It begins with a tempo marking of **Maestoso** and a quarter note equal to 72 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of 11 measures, with measure numbers 4, 6, 8, and 11 indicated at the start of their respective lines.

Measure 1: *mp*, quarter note G4, quarter note F4, quarter note E4, quarter rest.

Measure 2: *mf*, quarter note G4, quarter note F4, quarter note E4, quarter rest.

Measure 3: *f*, quarter note G4, quarter note F4, quarter note E4, quarter rest.

Measure 4: *f*, quarter note G4, quarter note F4, quarter note E4, quarter rest. *mp*, quarter note D4, quarter note C4, quarter note B3, quarter note A3.

Measure 5: *fp*, quarter note G4, quarter note F4, quarter note E4, quarter rest. *f*, quarter note G4, quarter note F4, quarter note E4, quarter rest.

Measure 6: *p*, quarter note G4, quarter note F4, quarter note E4, quarter rest. *f*, quarter note G4, quarter note F4, quarter note E4, quarter rest.

Measure 7: *p*, quarter note G4, quarter note F4, quarter note E4, quarter rest.

Measure 8: *mf*, quarter note G4, quarter note F4, quarter note E4, quarter rest. *ff*, quarter note G4, quarter note F4, quarter note E4, quarter rest.

Measure 9: *dim. poco a poco*, quarter note G4, quarter note F4, quarter note E4, quarter rest.

Measure 10: *mf*, quarter note G4, quarter note F4, quarter note E4, quarter rest. *mp*, quarter note G4, quarter note F4, quarter note E4, quarter rest.

Measure 11: *p*, quarter note G4, quarter note F4, quarter note E4, quarter rest.

Ricardo Lorenz

Estudio a Cuatro Voces

Ricardo Lorenz

Estudio a Cuatro Voces



The compositions of Venezuelan-born Ricardo Lorenz have garnered praise for their fiery orchestrations and rhythmic vitality as well as for raising awareness about the global societal challenges that concern the composer. These impressions have earned him two Latin Grammy Award nominations, multiple commissions (including a recent one for the Los Angeles Philharmonic's 2021–22 season), and performances of his works at prestigious international festivals.

Lorenz is currently a professor and chair of music composition at Michigan State University College of Music. In 2019, Ricardo Lorenz was honored with the Michigan State University César Chávez Community Leadership Award.

Lorenz holds a PhD degree in composition from the University of Chicago and a MM degree from Indiana University. He studied composition with

Juan Orrego-Salas, Shulamit Ran, and Donald Erb. Lorenz previously taught at Indiana University, the University of Chicago, and City Colleges of Chicago.

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

About This Étude

Pasacalle is Spanish for passacaglia, a traditional musical form that serves as the very loose basis for my étude. Unlike northern European regions, in Spain and Latin America, *pasacalle* refers to moderately-festive music played while strolling in the streets. My *pasacalle* does not sound overtly festive except for the preponderance of syncopations that vaguely resemble the phrasing of the Cuban and Mexican genre known as *danzón*. Mixed meters that alternate between 2/4, 3/4, and 4/4 add to the buoyant, almost witty character of this étude. Toward the end, the music turns slow and evocative, reminding us that music is the language of nostalgia.

Length: 2:52

Commissioned Parameters:

Meter: Changing (simple)

Tempo: Changing (moderate to slow)

Style: Changing (marcato to lyrical)

Pedagogical Elements: Fermatas, non-English/Italian terminology

Additional Pedagogical Opportunities:

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

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Viola Parts

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

Score for Soprano, Alto, Tenor, and Bass, measures 1-6. The key signature is B-flat major (two flats). The time signature is 2/4. Dynamics are indicated: *mf* (mezzo-forte) and *f* (forte).

Soprano: *mf* (measures 1-2), *f* (measure 5), *mf* (measure 6).
 Alto: *mf* (measures 1-2), *f* (measure 5), *mf* (measure 6).
 Tenor: Rests in measures 1-6.
 Bass: Rests in measures 1-6.



Score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), measures 7-10. The key signature is B-flat major (two flats). The time signature is 2/4. Dynamics are indicated: *mp* (mezzo-piano) and *mf* (mezzo-forte). Measure numbers 7, 8, 9, and 10 are indicated above the staves. A box labeled 'A' is above measure 8. Trills are marked in measures 9 and 10.

S.: *mp* (measures 8-9), trill (measure 10).
 A.: *mp* (measures 8-9), trill (measure 10).
 T.: *mf* (measures 8-9), trill (measure 10).
 B.: *mf* (measures 8-9), trill (measure 10).

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Estudio a Cuatro Voces – Ricardo Lorenz – Full Score

B

13

S. *f* *mf*

A. *f* *mf*

T. *f* *mf*

B. *f* *mf*

18

S. *f* *mf*

A. *f* *mf*

T. *f* *mf*

B. *f* *mf*

22

S. *f* *mf*

A. *f* *mf*

T. *f* *mf*

B. *f* *mf*

Estudio a Cuatro Voces – Ricardo Lorenz – Full Score

27 **C** **A tempo**

S. *mf*

A. *mf* *f* *mf*

T. *mf* *f* *mf*

B. *mf*

33 **D**

S. *mf*

A. *mp*

T. *mp*

B. *mf*

39 **E**

S. *f* *mf*

A. *f* *f*

T. *f* *f*

B. *f* *mf*

Estudio a Cuatro Voces – Ricardo Lorenz – Full Score

45

S. *f* *mf*

A. *mf*

T. *mf*

B. *f* *mf*

52

S. *f*

A. *f*

T. *f*

B. *f*

57

S. *f* *mf*

A. *f* *mf*

T. *mf* *f*

B. *mf* *f*

Estudio a Cuatro Voces – Ricardo Lorenz – Full Score

61 **G**

S. *ff* *mf*

A. *ff* *mf*

T. *ff* *mf*

B. *ff* *mf*

66 **H**

S. *p* *f*

A. *p* *f*

T. *p* *f*

B. *p* *f*

70 *rit.* *dim.*

S. *dim.*

A. *dim.*

T. *dim.*

B. *dim.*

Estudio a Cuatro Voces – Ricardo Lorenz – Full Score

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

S. *mp*

A. *mp*

T. *mp*

B. *mp*

76

S.

A.

T.

B. *solo* *mf*

80 **Final nostálgico ♩ = 84**

S. *p*

A. *mp*

T. *mp*

B. *p* *mp*

Estudio a Cuatro Voces — Ricardo Lorenz — Full Score

K

84

S. *mf* *p sub.*

A. *mf* *p sub.*

T. *mf* *p sub.*

B. *mf* *p sub.*

88

S. *mp* *pp*

A. *mp*

T. *mp* *mp*

B. *mp* *mp*

92

S. *f* *mp* *mp* *f*

A. *f* *mp* *mp* *f*

T. *f* *mp* *p* *f*

B. *f* *mp* *mp* *f*

rit.

Soprano in C

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

7 **A**

13 **B**

19

23

27 **C** A tempo

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

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 *f* *dim.* *rit.*

73 I 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* *rit.*

91 *pp* *f* *mp* *mp* *f*

Alto in C

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

The musical score for the Alto in C part of 'Estudio a Cuatro Voces' by Ricardo Lorenz is presented in six staves. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Pasacalle con brio' with a quarter note equal to 112 beats per minute.

- Staff 1 (Measures 1-6):** Starts with a mezzo-forte (*mf*) dynamic. The melody features a half note, a quarter note, and a half note, followed by a quarter note, a half note, and a quarter note. The final measure has a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic.
- Staff 2 (Measures 7-12):** Labeled with a box 'A'. The melody continues with a mezzo-forte (*mf*) dynamic. The final measure has a triplet of eighth notes.
- Staff 3 (Measures 13-17):** Labeled with a box 'B'. The melody features a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The final measure has a mezzo-forte (*mf*) dynamic.
- Staff 4 (Measures 18-21):** The melody continues with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The final measure has a mezzo-forte (*mf*) dynamic.
- Staff 5 (Measures 22-30):** Labeled with a box 'C' and 'A tempo'. The melody features a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The final measure has a mezzo-forte (*mf*) dynamic.
- Staff 6 (Measures 31-34):** Labeled with a box 'D'. The melody features a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The final measure has a mezzo-forte (*mf*) dynamic.

Estudio a Cuatro Voces – Ricardo Lorenz – Alto in C

37 E

mp *f* *f*

45 *mf*

54 F

f *f* *mf*

61 G

ff *mf*

66 H

p *f*

70 *rit.* *dim.*

73 || 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

f

mp

mp

rit.

f

Tenor in C

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

7

A

mf

13

B

f *mf*

20

C **A tempo**

27

mf *f* *mf*

35

D

2

mp *f*

43

E

f *mf*

Estudio a Cuatro Voces – Ricardo Lorenz – Tenor in C

50

55

F

f *mf* *f*

61

G

ff *mf*

66

p

69

H

f *dim.* *rit.*

73

I Más pausado (meno mosso) ♩ = 90

mp

78

J Final nostálgico ♩ = 84

mp

Estudio a Cuatro Voces – Ricardo Lorenz – Tenor in C

84

mf

87

p sub. *mp*

91

mp < f *mp* *p* *f* *rit.*

Bass in C

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

A

*mf*

13

B

*f* >*mf*

20

*f* >*mf*

27

C A tempo

3

3

*mf**mf*

35

D

*f*> *mf*

43

E

*f**mf*

Estudio a Cuatro Voces – Ricardo Lorenz – Bass in C

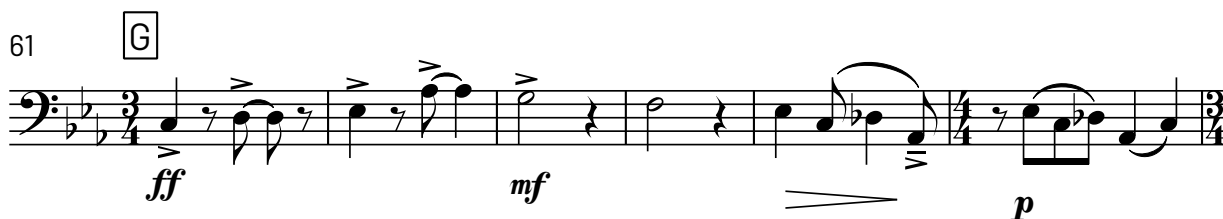
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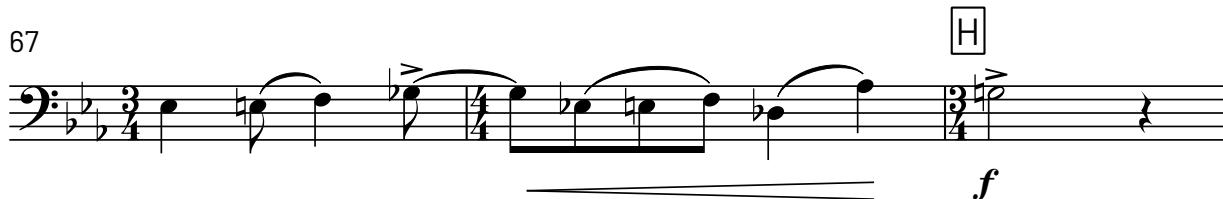
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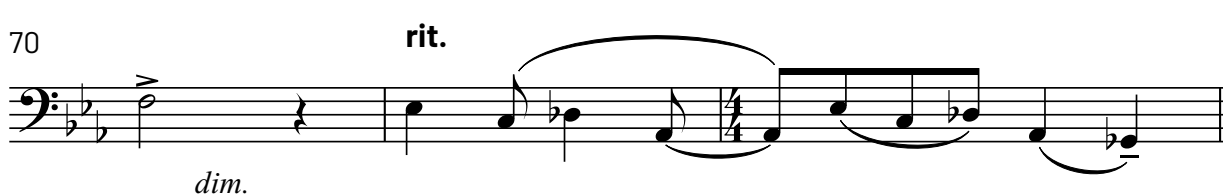
61



67



70



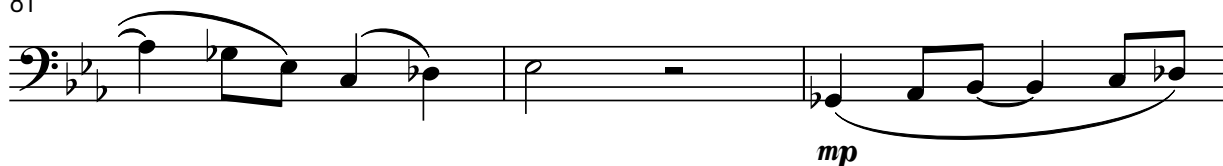
73



78

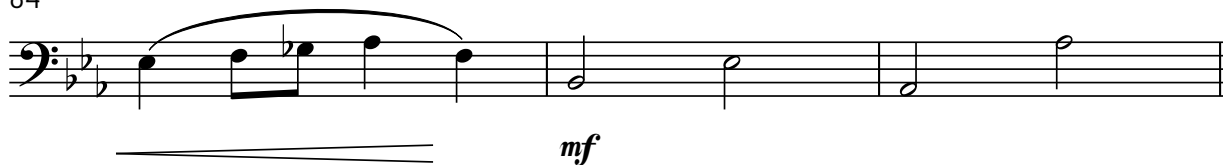


81



Estudio a Cuatro Voces – Ricardo Lorenz – Bass in C

84

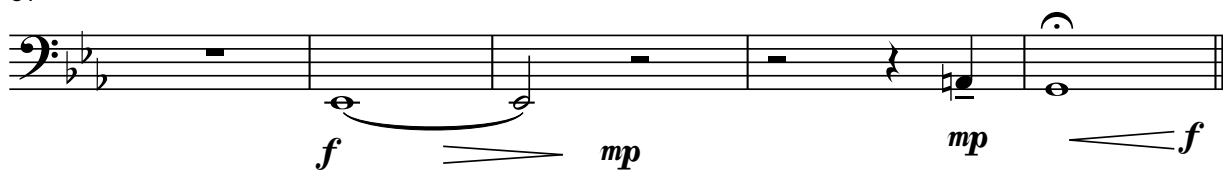


87

K



91



Soprano in B $\flat$

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

7 **A**

13 **B**

19

23

27 **C** A tempo

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

3 3

Estudio a Cuatro Voces – Ricardo Lorenz – Soprano in B $\flat$

34 D

mf

41 E

f *> mf* *f*

48 *mf*

55 F

f *f* *mf*

61 G

ff *mf*

66 *p*

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

73 I Más pausado (meno mosso) ♩ = 90

mp

Estudio a Cuatro Voces – Ricardo Lorenz – Soprano in B $\flat$

78 J Final nostálgico ♩ = 84

84 *p* *mf* 3

87 K *p sub.* *mp*

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

Alto in B $\flat$

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

The musical score for the Alto in B $\flat$ part of "Estudio a Cuatro Voces" by Ricardo Lorenz is presented in six staves. The key signature is one flat (B $\flat$), and the time signature is 2/4. The tempo is marked "con brio" with a quarter note equal to 112 beats per minute.

- Staff 1 (Measures 1-6):** Starts with a *mf* dynamic. Measure 5 features a triplet of eighth notes marked with an accent (>) and a *f* dynamic. The staff ends with a *mf* dynamic.
- Staff 2 (Measures 7-12):** Labeled with a boxed "A" above measure 10. Measure 12 contains a triplet of eighth notes. The dynamic is *mp*.
- Staff 3 (Measures 13-17):** Labeled with a boxed "B" above measure 15. Measure 15 has a *f* dynamic. Measure 17 has a *mf* dynamic.
- Staff 4 (Measures 18-21):** Measure 18 starts with a *f* dynamic. Measure 20 has a *mf* dynamic.
- Staff 5 (Measures 22-30):** Labeled with a boxed "C" and "A tempo" above measure 25. Measure 25 has a *mf* dynamic. Measure 28 has a *f* dynamic. Measure 30 has a *mf* dynamic.
- Staff 6 (Measures 31-34):** Labeled with a boxed "D" above measure 33. Measure 31 has a *f* dynamic. Measure 32 has a *mf* dynamic. Measure 34 ends with a fermata and a "2" above the staff.

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

rit.

f *mp* *mp* *f*

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*

61

G

ff *mf*

66

p

69

H

rit.

f *dim.*

73

I Más pausado (meno mosso) ♩ = 90

mp

78

J Final nostálgico ♩ = 84

mp

Estudio a Cuatro Voces – Ricardo Lorenz – Tenor in B $\flat$

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 B-flat. It consists of three staves of music. The first staff (measures 84-86) features a melodic line with a slur over measures 84 and 85, and a dynamic marking of *mf* at the start of measure 86. The second staff (measures 87-90) begins with a key signature change to B-flat major, indicated by a 'K' in a box. It contains various dynamics including *p sub.*, *mp*, and *rit.*. The third staff (measures 91-92) continues the melodic line with dynamics *mp < f*, *mp*, *p*, and *f*, and includes crescendo and decrescendo hairpins.

Bass in B $\flat$

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

7 A

mf

13 B

f *mf*

20

27 C A tempo 3

mf *mf*

35 D

f *mf*

43 E

f *mf*

Estudio a Cuatro Voces – Ricardo Lorenz – Bass in B $\flat$

49

55 **[F]**

61 **[G]**

67 **[H]**

70 **[I]**

73 **[J] Más pausado (meno mosso) ♩ = 90**

78 **[K] Final nostálgico ♩ = 84**

81

ff *mf* *f* *p* *f* *rit.* *dim.* *mp* *mf* *p* *mp*

Estudio a Cuatro Voces – Ricardo Lorenz – Bass in B $\flat$

84

87 K

91

mf

p sub.

mp

rit.

f

mp

f

Alto in F

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

The musical score for the Alto in F part of 'Estudio a Cuatro Voces' by Ricardo Lorenz is presented in six staves. The key signature is B-flat major (two flats) 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* (measures 1-2), *f* (measure 3), *mf* (measures 4-6). Articulation: accents on measures 3 and 4.
- Staff 2:** Measures 7-12. Measure 7 is marked with a box 'A'. Dynamics: *mp* (measures 7-12). Articulation: a triplet of eighth notes in measure 12.
- Staff 3:** Measures 13-17. Measure 13 is marked with a box 'B'. Dynamics: *f* (measures 13-14), *mf* (measures 15-17). Articulation: a slur over measures 13-14 and a slur over measures 15-17.
- Staff 4:** Measures 18-21. Dynamics: *f* (measures 18-19), *mf* (measures 20-21). Articulation: a slur over measures 18-19 and a slur over measures 20-21.
- Staff 5:** Measures 22-30. Measure 22 is marked with a box 'C' and 'A tempo'. Dynamics: *mf* (measures 22-23), *f* (measures 24-25), *mf* (measures 26-30). Articulation: a slur over measures 22-23 and a slur over measures 24-25.
- Staff 6:** Measures 31-34. Measure 31 is marked with a box 'D'. Dynamics: *f* (measures 31-32), *mf* (measures 33-34). Articulation: a slur over measures 31-32 and a slur over 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*

Tenor in F

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

A

mf

13 **B**

f > *mf*

20

C **A tempo**

f > *mf*

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

Estudio a Cuatro Voces – Ricardo Lorenz – Tenor in F

84

87

K

91

mf

p sub.

mp

rit.

mp < f

mp

p

f

Bass in F

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

7 A

mf

13 B

f *mf*

20

f *mf*

27 C A tempo

3 *mf* *mf*

35 D

f *mf*

43 E

f *mf*

Estudio a Cuatro Voces – Ricardo Lorenz – Bass in F

49

55 **F**

61 **G**

67 **H**

70

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

78 **J** Final nostálgico ♩ = 84

81

f *mf* *f*

ff *mf* *p*

f

rit.

dim.

mp *mf* *solo*

p *mp*

Estudio a Cuatro Voces – Ricardo Lorenz – Bass in F

84

mf

87 K

p sub. *mp*

91

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

Soprano in E $\flat$

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

The musical score is written for Soprano in E $\flat$ and consists of six staves of music. The key signature has one flat (B $\flat$), 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):** Starts with a mezzo-forte (*mf*) dynamic. The melody features a half note, a quarter note, and a half note, followed by a triplet of eighth notes. Dynamics include *mf*, *f*, and *mf*.
- Staff 2 (Measures 7-12):** Labeled with a boxed 'A'. It begins with a mezzo-piano (*mp*) dynamic. The melody includes a half note, a quarter note, and a half note, followed by a triplet of eighth notes. Dynamics include *mp* and *f*.
- Staff 3 (Measures 13-18):** Labeled with a boxed 'B'. It begins with a mezzo-forte (*f*) dynamic. The melody includes a half note, a quarter note, and a half note, followed by a triplet of eighth notes. Dynamics include *f* and *mf*.
- Staff 4 (Measures 19-22):** The melody continues with a half note, a quarter note, and a half note, followed by a triplet of eighth notes. Dynamics include *f* and *mf*.
- Staff 5 (Measures 23-26):** The melody continues with a half note, a quarter note, and a half note, followed by a triplet of eighth notes. Dynamics include *f* and *mf*.
- Staff 6 (Measures 27-30):** Labeled with a boxed 'C' and 'A tempo'. It begins with a mezzo-forte (*mf*) dynamic. The melody includes a half note, a quarter note, and a half note, followed by a triplet of eighth notes. Dynamics include *mf* and *f*.

Estudio a Cuatro Voces – Ricardo Lorenz – Soprano in E $\flat$

34 *mf* D

41 *f* *mf* *f* E

48 *mf*

55 *f* *f* *mf* F

61 *ff* *mf* G

66

69 *p* *f* *dim.* *rit.* H

73 I **Más pausado (meno mosso)** ♩ = 90 *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 ♩ = 112

7 **A**

13 **B**

18

22 **C** A tempo

31 **D** 2

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

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 *dim.* *rit.*

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

78 J **Final nostálgico** ♩ = 84 *mp*

Estudio a Cuatro Voces – Ricardo Lorenz – Alto in E $\flat$

84 *mf*

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

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

The musical score for the Alto in E-flat part, measures 84-91, is shown. The key signature is E-flat major (three flats). The score is written on a single staff with a treble clef. Measure 84 begins with a half note G4, followed by a quarter note F#4, a quarter note E4, and a half note D4, all beamed together. A slur covers measures 84-86. Measure 87 starts with a half note G4, followed by a quarter note F#4, a quarter note E4, and a half note D4, all beamed together. A slur covers measures 87-89. Measure 90 begins with a half note G4, followed by a quarter note F#4, a quarter note E4, and a half note D4, all beamed together. A slur covers measures 90-91. Measure 91 ends with a half note G4. Dynamics include *mf* at measure 84, *p sub.* at measure 87, *mp* at measure 89, *f* at measure 91, and *rit.* at measure 91. A key signature change to E-flat major is indicated by a box with 'K' at measure 87. A crescendo hairpin is present between measures 84 and 86, and a decrescendo hairpin is present between measures 90 and 91.

Tenor in E♭

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

2

Estudio a Cuatro Voces – Ricardo Lorenz – Tenor in E $\flat$

84

87 K

91

mf

p sub. *mp* *rit.*

mp < f *mp* *p* *f*

Bass in E $\flat$

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

7 A

mf

13 B

f *mf*

20

f *mf*

27 C A tempo

3 *mf* 3 *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 **J Final nostálgico ♩ = 84**

81

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

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

84

mf

87 K

p sub. *mp* *rit.*

91

f *mp* *mp* *f*

Soprano Viola

Estudio a Cuatro Voces

Ricardo Lorenz

Pasacalle con brio ♩ = 112

7 **A** *mf* *f* *mf* *mp* *f* *f*

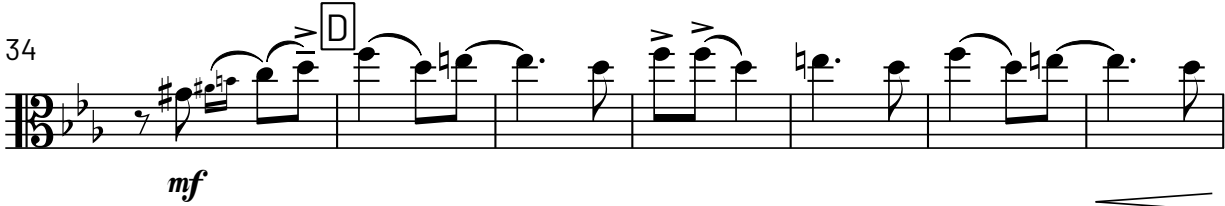
13 **B** *f* *f*

19

23 *mf* *f*

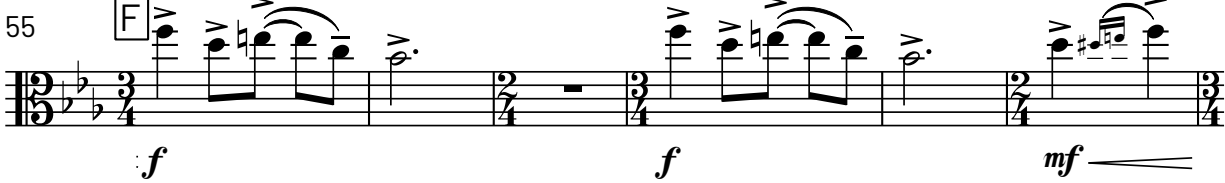
27 **C** **A tempo** *mf*

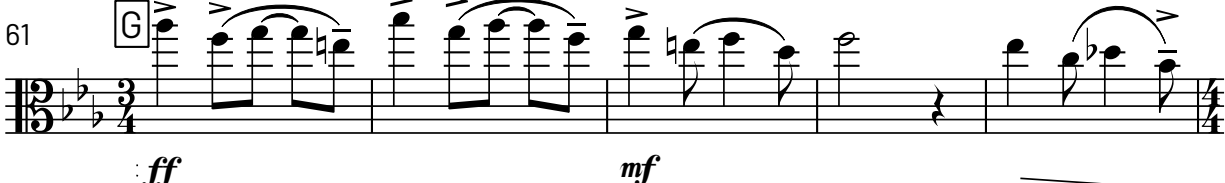
Estudio a Cuatro Voces – Ricardo Lorenz – Soprano Viola

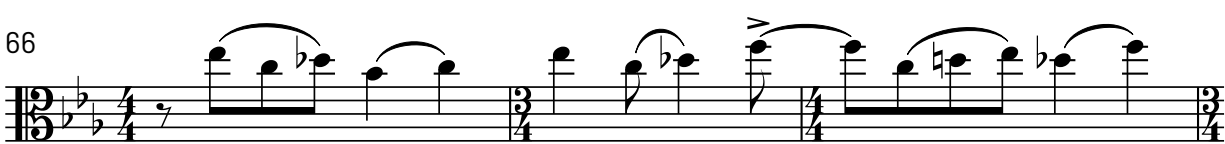
34 

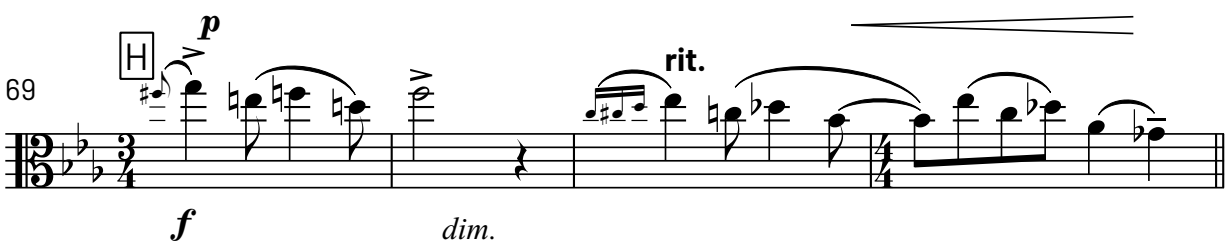
41 

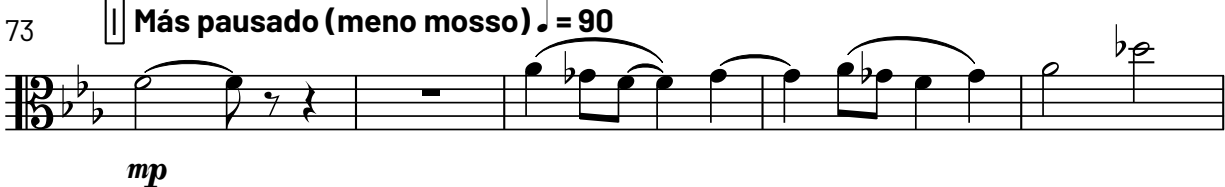
48 

55 

61 

66 

69 

73 

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

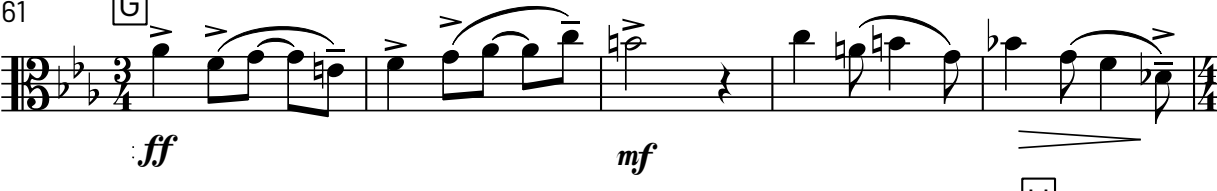
mf *f* *mf* *mp* *f* *mf* *f* *mf*

Estudio a Cuatro Voces – Ricardo Lorenz – Alto Viola

37 

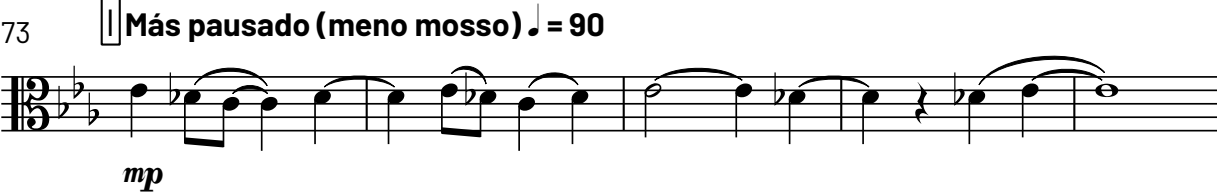
45 

54 

61 

66 

70 

73 

78 

Final nostálgico ♩ = 84

Estudio a Cuatro Voces – Ricardo Lorenz – Alto Viola

84

87

91

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

Soprano

Alto

Tenor

Bass

*mf**p*

*mf**p*

*mf**p*

*mf**p*



6

S.

A.

T.

B.

p

p

p

p

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Pony Hollow Trail – Sally Lamb McCune – Full Score

11

S. *f*

A. *mp* *f*

T. *mp* *f*

B. *f*

16

S.

A. *mf*

T. *mf*

B. *mf*

21

S. *mp*

A. *mp* *mp*

T. *mf*

B. *mf*

Pony Hollow Trail – Sally Lamb McCune – Full Score

This musical score is for the piece "Pony Hollow Trail" by Sally Lamb McCune. It is a full score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is written in G major (one sharp) and 4/4 time. It consists of three systems of staves, each containing four staves for the voices. The first system starts at measure 26 and ends at measure 30. The second system starts at measure 31 and ends at measure 33. The third system starts at measure 34 and ends at measure 36. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics *p* (piano) and *f* (forte) are used throughout. The score is divided into three systems by double bar lines. The first system (measures 26-30) features a Soprano line with a melodic line and a Tenor line with a bass line. The Alto and Bass lines are mostly rests. The second system (measures 31-33) features a Soprano line with a melodic line and a Tenor line with a bass line. The Alto and Bass lines are mostly rests. The third system (measures 34-36) features a Soprano line with a melodic line and a Tenor line with a bass line. The Alto and Bass lines are mostly rests.

26

S.

A.

T.

B.

p

p

p

p

31

S.

A.

T.

B.

34

S.

A.

T.

B.

f

f

f

f

Soprano in C

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

13

21

27

32

mf

mf

f

mp

p

f

Alto in C

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

11

19

24

28

32

mfp

mp

f

mp

p

f

Tenor in C

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

13

19

27

32

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

Bass in C

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

15

21

26

33

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

Soprano in B $\flat$

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

The musical score is written for Soprano in B $\flat$ and consists of six staves of music. The key signature has one sharp (F#). The tempo is marked 'Energetically' with a quarter note equal to 188 beats per minute. The score includes various dynamics (mf, f, mp, p) and articulations (accents, slurs).

Staff 1: Measures 1-5. Dynamics: *mf*. Time signatures: 7/8, 2/4, 7/8.

Staff 2: Measures 6-12. Dynamics: *mf*. Time signatures: 7/8, 2/4, 7/8. A double bar line is present at the end of the staff.

Staff 3: Measures 13-20. Dynamics: *f*. Time signatures: 7/8, 6/8, 7/8, 7/8, 7/8, 7/8, 7/8, 7/8. A double bar line is present at the end of the staff.

Staff 4: Measures 21-26. Dynamics: *mp*. Time signatures: 7/8, 2/4, 7/8, 7/8, 7/8, 7/8, 7/8, 7/8. A double bar line is present at the end of the staff.

Staff 5: Measures 27-31. Dynamics: *p*. Time signatures: 7/8, 7/8, 7/8, 7/8, 7/8, 7/8, 7/8, 7/8, 7/8, 7/8, 7/8, 7/8. A double bar line is present at the end of the staff.

Staff 6: Measures 32-36. Dynamics: *f*. Time signatures: 7/8, 7/8, 7/8, 7/8, 7/8, 7/8, 7/8, 7/8, 7/8, 7/8, 7/8, 7/8. A double bar line is present at the end of the staff.

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

1 *mf* *p* *mf*

6 *p* *mp*

13 *f*

19 *mf* *mf*

27 *p*

32 *f*

Bass in B $\flat$

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

15

21

26

33

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

Alto in F

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

11

19

24

28

32

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

Tenor in F

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

1 *mf* *p* *mf*

6 *p* *mp*

13 *f*

19 *mf* *mf*

27 *p*

32 *f*

Bass in F

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

15

21

26

33

mf p

p

f

mf p

p

f

Soprano in E $\flat$

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

13

21

27

32

mf

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* *p* *f*

Tenor in E $\flat$

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

13

19

27

32

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

Bass in E $\flat$

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

mf *p*

6 *p*

15 *f* *mf*

21 *mf*

26 *p*

33 *f*

Soprano Viola

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

13

21

27

32

mf

mf

f

mp

mp

p

f

Alto Viola

Pony Hollow Trail

Sally Lamb McCune

Energetically ♩ = 188

6

11

19

24

28

32

mfp

mp

f

p

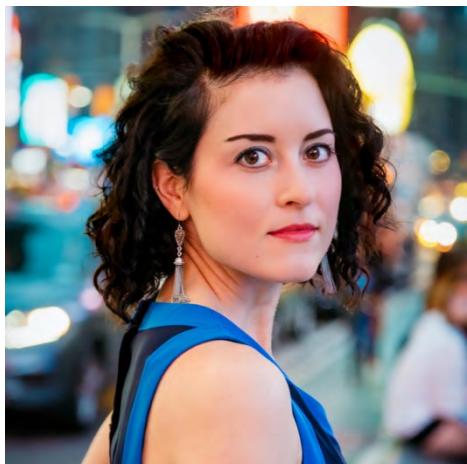
f

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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Keepsake

Hilary Purrington

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

Soprano

Alto

Tenor

Bass

ppp < *mp*

p

p

p



4

S.

A.

T.

B.

mf

f

mf

mf

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Keepsake – Hilary Purrington – Full Score

7

S. *p sub.*

A. *p sub.*

T. *p sub.*

B. *p sub.*

10

S. *f*

A. *f*

T. *f*

B. *f*

rit. A tempo

S. *p sub.*

A. *p sub.* *mp*

T. *p sub.*

B. *p sub.*

13

S.

A.

T.

B.

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, "Keepsake" by Hilary Purrington. The score is in 12/8 time and consists of six staves of music.

- Staff 1:** Measures 1-3. Dynamic: *ppp* < *mp*.
- Staff 2:** Measures 4-6. Dynamic: *mf*.
- Staff 3:** Measures 7-9. Dynamic: *p sub.*
- Staff 4:** Measures 10-12. Measure 10 has dynamic *f*. Measures 11-12 have a *rit.* marking and end with *p sub.* and *A tempo*.
- Staff 5:** Measures 13-15. Measure 15 has a *rit.* marking and ends with *A tempo*.
- Staff 6:** Measures 16-18. Measure 16 has dynamic *ff*. Measures 17-18 have *p sub.* and *A tempo*.

Alto in C

Keepsake

Hilary Purrington

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

4

7

10

13

16

p

f

p sub.

f

p sub.

mp

ff

p sub.

rit.

A tempo

rit.

A tempo

Tenor in C

Keepsake

Hilary Purrington

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

p

4 *mf*

7 *p sub.*

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

13

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

Bass in C

Keepsake

Hilary Purrington

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

4

7

10

13

16

p

mf

p sub.

f

p sub.

ff p sub.

rit.

A tempo

rit.

A tempo

Soprano in B $\flat$

Keepsake

Hilary Purrington

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

4

ppp < *mp*

mf

7

p sub.

10

f

rit. - - - - - **A tempo**

p sub.

13

16

rit. - - - - - **A tempo**

ff p sub.

Alto in B $\flat$

Keepsake

Hilary Purrington

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

p

4

f

7

p sub.

10

f

rit. *A tempo*

p sub. *mp*

13

16

rit. *A tempo*

ff *p sub.*

Tenor in B $\flat$

Keepsake

Hilary Purrington

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

p

4 *mf*

7 *p sub.*

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

13

16 rit. A tempo *ff p sub.*

Bass in B $\flat$

Keepsake

Hilary Purrington

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

4

p

mf

7

p sub.

10

f

rit. A tempo

p sub.

13

16

rit. A tempo

ff p sub.

Alto in F

Keepsake

Hilary Purrington

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

4

p

f

7

p sub.

10

f

rit.

A tempo

p sub.

mp

13

rit.

A tempo

16

ff

p sub.

Tenor in F

Keepsake

Hilary Purrington

Adagio, no faster than ♩ = 60

4

7

10

13

16

p

mf

p sub.

f

p sub.

ff p sub.

rit.

A tempo

rit.

A tempo

Bass in F

Keepsake

Hilary Purrington

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

1

4

7

10

13

16

p

mf

p sub.

f

p sub.

ff p sub.

rit. A tempo

rit. A tempo

Soprano in E♭

Keepsake

Hilary Purrington

Adagio, no faster than ♩ = 60

4

ppp < mp

mf

7

p sub.

rit. *A tempo*

10

f *p sub.*

13

rit. *A tempo*

16

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 *rit.* *A tempo*

16 *ff* *p sub.*

Tenor in E♭

Keepsake

Hilary Purrington

Adagio, no faster than ♩ = 60

4

7

10

13

16

p

mf

p sub.

f

p sub.

ff p sub.

rit.

A tempo

rit.

A tempo

Bass in E $\flat$

Keepsake

Hilary Purrington

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

p

4

mf

7

p sub.

10

f

rit. A tempo

p sub.

13

16

rit. A tempo

ff p sub.

Soprano Viola

Keepsake

Hilary Purrington

Adagio, no faster than ♩ = 60

Musical score for Soprano Viola, measures 1 through 16. The score is in 12/8 time.

Measure 1: *ppp* $<$ *mp*

Measure 4: *mf*

Measure 7: *p sub.*

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

Measure 13: *rit.* *A tempo*

Measure 16: *ff p sub.*

Alto Viola

Keepsake

Hilary Purrington

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

The musical score for Alto Viola is written in 12/8 time. It begins with a dynamic marking of *p*. The first staff (measures 1-3) is followed by a second staff (measures 4-6) which ends with a dynamic marking of *f*. The third staff (measures 7-9) begins with a dynamic marking of *p sub.*. The fourth staff (measures 10-12) starts with a dynamic marking of *f*, includes a *rit.* (ritardando) marking over measures 11-12, and then returns to *A tempo*. The fifth staff (measures 13-15) begins with a dynamic marking of *p sub.* and ends with a dynamic marking of *mp*. The sixth staff (measures 16-18) starts with a dynamic marking of *ff*, includes a *rit.* marking over measures 17-18, and then returns to *A tempo*. The score concludes with a dynamic marking of *p sub.* at the end of the final measure.

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

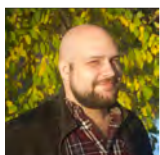
Style: Lyrical

Pedagogical Element: Cues/soloists

Additional Pedagogical Opportunities:

- Fermatas
- Gesture of syncopation

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Loose Canon

Will Rowe

Light and tight ♩ = 144

Soprano

Alto

Tenor

Bass

mf

p

p

p

mf



6

S.

A.

T.

B.

mf sub.

mf

f

mp

mf

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

- Soprano (S.):** Measure 10 starts with a half note G4 (p), followed by quarter notes A4, B4, and C5. Measure 11 has a half note B4. Measure 12 has a half note A4. Measure 13 has a half note G4. Measure 14 has a half note F#4 (f) with a fermata.
- Alto (A.):** Measure 10 has a half note G4. Measure 11 has a half note F#4. Measure 12 has a half note E4. Measure 13 has a half note D4. Measure 14 has a half note C4 (p).
- Tenor (T.):** Measure 10 starts with a half note G3 (p), followed by quarter notes F#3, E3, and D3. Measure 11 has a half note C3. Measure 12 has a half note B2. Measure 13 has a half note A2. Measure 14 has a half note G2.
- Bass (B.):** Measure 10 starts with a half note G2 (mf), followed by quarter notes F#2, E2, and D2. Measure 11 has a half note C2. Measure 12 has a half note B1. Measure 13 has a half note A1 (f). Measure 14 has a half note G1 (p).



15

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

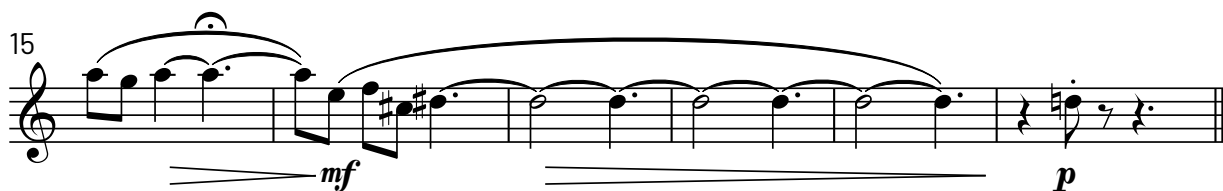
- Soprano (S.):** Measure 15 has a half note G4 (mf) with a fermata. Measure 16 has a half note F#4. Measure 17 has a half note E4. Measure 18 has a half note D4. Measure 19 has a half note C4 (p).
- Alto (A.):** Measure 15 has a half note G4. Measure 16 has a half note F#4 (mf). Measure 17 has a half note E4. Measure 18 has a half note D4. Measure 19 has a half note C4 (p).
- Tenor (T.):** Measure 15 has a half note G3. Measure 16 has a half note F#3. Measure 17 has a half note E3 (mf). Measure 18 has a half note D3. Measure 19 has a half note C3 (p).
- Bass (B.):** Measure 15 has a half note G2. Measure 16 has a half note F#2. Measure 17 has a half note E2 (mf). Measure 18 has a half note D2. Measure 19 has a half note C2 (p).

Soprano in C

Loose Canon

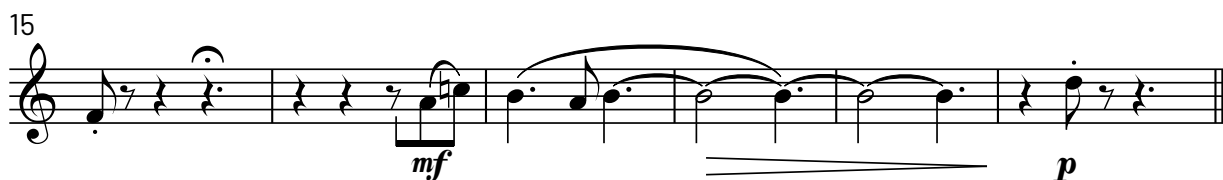
Will Rowe

Light and tight ♩ = 144



Alto in C

Loose Canon

Will Rowe**Light and tight ♩ = 144**

Tenor in C

Loose Canon

Will Rowe

Light and tight ♩ = 144

5

10

15

p *mf*

f *mp* *mf*

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**

5

10

15

mf

mf sub.

p

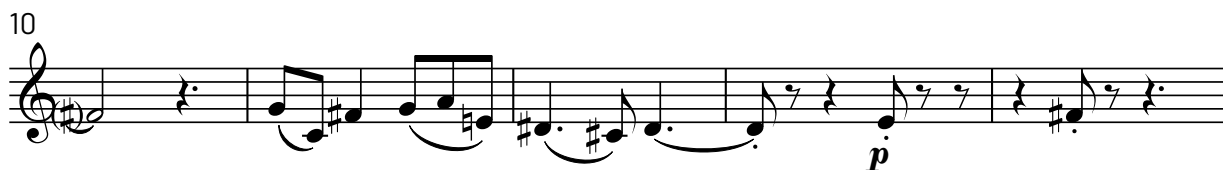
f

mf

p

Alto in B $\flat$

Loose Canon

Will Rowe**Light and tight ♩ = 144**

Tenor in B $\flat$

Loose Canon

Will Rowe

Light and tight ♩ = 144

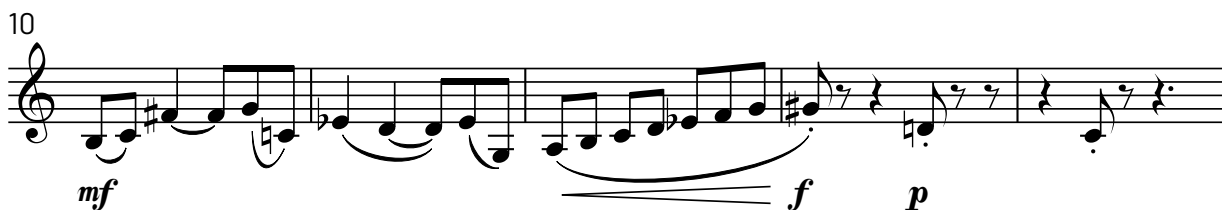


Bass in B $\flat$

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

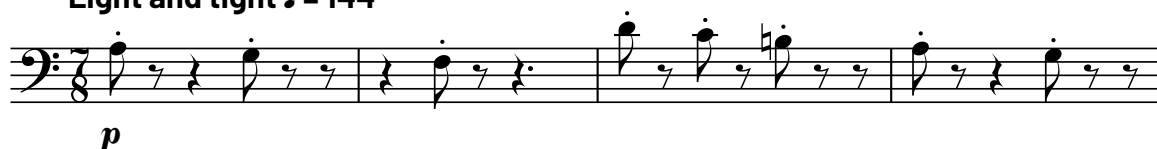


Bass in F

Loose Canon

Will Rowe

Light and tight ♩ = 144



5



10



15



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



Tenor in E $\flat$

Loose Canon

Will Rowe

Light and tight ♩ = 144



Bass in E $\flat$

Loose Canon

Will Rowe

Light and tight ♩ = 144



Soprano Viola

Loose Canon

Will Rowe

Light and tight ♩ = 144

mf

5

mf sub.

10

p *f*

15

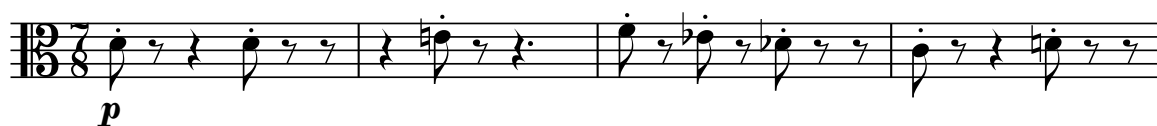
mf *p*

Alto Viola

Loose Canon

Will Rowe

Light and tight ♩ = 144



5



10



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

9

S.

A.

T.

B.

Soprano in C

Last Waltz in Paris

Christopher Sherwood-Gabrielson**As a lilting waltz ♩ = 76**

mf

5

9

Alto in C

Last Waltz in Paris

Christopher Sherwood-Gabrielson**As a lilting waltz ♩ = 76**

5 *mf*

9

The musical score is written for Alto in C, featuring a key signature of one flat (Bb) and a tempo of 76 beats per minute. The score is divided into three staves, each containing four measures. The first staff begins with a treble clef and a key signature of one flat. The tempo is indicated as 'As a lilting waltz ♩ = 76'. The first measure of the first staff is marked with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, with some measures containing slurs. The second staff starts with a measure number of 5, and the third staff starts with a measure number of 9. The score concludes with a double bar line at the end of the third staff.

Tenor in C

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

6

10

mf

The musical score is written for Tenor in C, featuring a bass clef and a key signature of one flat (B-flat). The tempo is marked 'As a lilting waltz' with a quarter note equal to 76 beats per minute. The score consists of three staves of music. The first staff contains measures 1 through 5, ending with a measure marked *mf*. The second staff, starting at measure 6, includes a melodic line with a slur over measures 6-8 and a key signature change to two flats (B-flat and E-flat) at measure 9. The third staff, starting at measure 10, concludes the excerpt with a final double bar line.

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

The musical score is written for Soprano in B $\flat$ and consists of nine measures. The tempo is marked 'As a lilting waltz' with a quarter note equal to 76 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The score is written in treble clef with a key signature of one flat (B $\flat$). The time signature changes throughout the piece: measures 1-2 are in 2/4, measures 3-4 are in 3/4, measures 5-6 are in 2/4, measures 7-8 are in 3/4, and measure 9 is in 4/4. The melody is characterized by long, flowing lines with many ties. Measure 1 starts with a half note B $\flat$ tied to the next measure. Measure 2 continues with a half note A tied to measure 3. Measure 3 starts with a half note G tied to measure 4. Measure 4 continues with a half note F tied to measure 5. Measure 5 starts with a half note E tied to measure 6. Measure 6 continues with a half note D tied to measure 7. Measure 7 starts with a half note C tied to measure 8. Measure 8 continues with a half note B $\flat$ tied to measure 9. Measure 9 ends with a whole note B $\flat$ and a double bar line.

mf

5

9

Alto in B $\flat$

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

5 *mf*

9

The musical score is written for Alto in B $\flat$ and consists of three staves of music. The first staff contains measures 1 through 4, the second staff contains measures 5 through 8, and the third staff contains measures 9 through 12. The music is in 3/4 time and features a variety of note values, including eighth, quarter, and half notes, as well as rests. The first staff begins with a mezzo-forte (*mf*) dynamic marking. The score is written in a single system with a key signature of one flat (B $\flat$).

Tenor in B $\flat$

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

The musical score is written for Tenor in B $\flat$ and consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (B $\flat$). The tempo is marked 'As a lilting waltz' with a quarter note equal to 76 beats per minute. The first measure is in 2/4 time, followed by a 3/4 time signature change. The second staff starts at measure 6 and continues with 3/4 and 2/4 time signatures. The third staff starts at measure 10 and ends with a double bar line. The dynamic marking *mf* (mezzo-forte) is placed below the first staff.

mf

6

10

Bass in B $\flat$

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

As a lilting waltz ♩ = 76

5

9

Alto in F

Last Waltz in Paris

Christopher Sherwood-Gabrielson**As a lilting waltz ♩ = 76**

mf

5

9

Tenor in F

Last Waltz in Paris

Christopher Sherwood-Gabrielson**As a lilting waltz ♩ = 76**

musical score for Tenor in F, measures 1-10. The score is written in treble clef with a key signature of one flat (Bb). The tempo is marked 'As a lilting waltz ♩ = 76'. The dynamics are marked 'mf' (mezzo-forte). The time signature changes from 2/4 to 3/4 and back to 2/4. The score consists of three staves. The first staff contains measures 1-5. The second staff contains measures 6-9. The third staff contains measures 10-11. The piece ends with a double bar line.

6

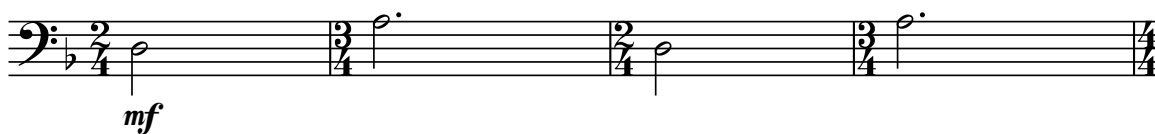
10

Bass in F

Last Waltz in Paris

Christopher Sherwood-Gabrielson

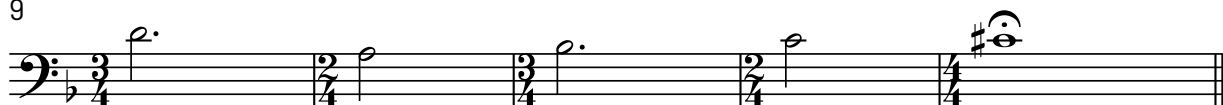
As a lilting waltz ♩ = 76



5



9



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♭

Last Waltz in Paris

Christopher Sherwood-Gabrielson**As a lilting waltz ♩ = 76**

musical score for Tenor in E♭, measures 1-10. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'As a lilting waltz ♩ = 76'. The dynamics are marked 'mf' (mezzo-forte). The score consists of three staves. The first staff contains measures 1-5, the second staff contains measures 6-9, and the third staff contains measure 10. The time signature changes from 2/4 to 3/4 and back to 2/4. The melody is written in a simple, lilting style.

1

mf

6

10

Bass in E $\flat$

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

The musical score is written for Bass in E $\flat$ and consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo/mood is indicated as 'As a lilting waltz' with a quarter note equal to 76 beats per minute. The first measure contains a half note G4, followed by a measure rest. The second staff starts at measure 5 and continues the melody. The third staff starts at measure 9 and concludes the piece with a double bar line. The dynamic marking *mf* (mezzo-forte) is placed below the first staff.

mf

5

9

Soprano Viola

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76



mf

5



9



Alto Viola

Last Waltz in Paris

Christopher Sherwood-Gabrielson

As a lilting waltz ♩ = 76

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 ♩ = 54 **rit.** **A Tempo** (♩ = 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.**

A Tempo (♩ = 54)

f **mp** **accel.**

8 **mf** **f** **rit.**

Alto in C

Fortress

Elena Specht

Severe ♩ = 54

A Tempo (♩ = 54)

rit.

accel.

mf

f

mp

rit.

mf

f

Tenor in C

Fortress

Elena Specht

Severe ♩ = 54

A Tempo (♩ = 54)

5

8

f *mf* *rit.* *accel.* *mp* *rit.* *mf* *f*

Bass in C

Fortress

Elena Specht

Severe ♩ = 54

f *mf* *rit.*

5 **A Tempo** (♩ = 54) *accel.* *mp*

8 *rit.* *mf* *f*

Soprano in B $\flat$

Fortress

Elena Specht

Severe ♩ = 54

A Tempo (♩ = 54)

rit.

accel.

rit.

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

3 **3** **3** **3** **3**

Alto in B $\flat$

Fortress

Elena Specht

Severe ♩ = 54

A Tempo (♩ = 54)

rit.

accel.

rit.

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

Tenor in B $\flat$

Fortress

Elena Specht

Severe ♩ = 54

A Tempo (♩ = 54)

rit.

accel.

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

5

8

3

3

Bass in B $\flat$

Fortress

Elena Specht

Severe ♩ = 54

A Tempo (♩ = 54)

rit.

accel.

mf

f

mf

mp

rit.

mf

f

Alto in F

Fortress

Elena Specht

Severe ♩ = 54

A Tempo (♩ = 54)

rit.

accel.

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

5

8

Tenor in F

Fortress

Elena Specht

Severe ♩ = 54

rit.

f **mf**

A Tempo (♩ = 54)

accel.

f **mp**

8 **rit.**

mf **f**

Bass in F

Fortress

Elena Specht

Severe ♩ = 54

rit.

f **mf**

5 **A Tempo** (♩ = 54)

accel.

f **mp**

8 **rit.**

mf **f**

3 3

Soprano in E $\flat$

Fortress

Elena Specht

Severe ♩ = 54

f *mf* *rit.* 3

5 **A Tempo** (♩ = 54)

f *mp*³ *accel.*

8 *rit.* 3 *mf* 3 *f*

Alto in E♭

Fortress

Elena Specht

Severe ♩ = 54

f *mf* *rit.*

5 **A Tempo** (♩ = 54)

f *mp* *accel.*

8 *rit.* *mf* *f*

The image shows a musical score for a piece titled 'Severe' and 'A Tempo'. The key signature is one sharp (F#) and the time signature is 3/4. The 'Severe' section starts with a tempo of ♩ = 54 and features a dynamic of *f* (forte). The 'A Tempo' section also has a tempo of ♩ = 54 and starts with a dynamic of *f*. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like *mf* (mezzo-forte), *mp* (mezzo-piano), and *f*. There are also tempo markings like *rit.* (ritardando) and *accel.* (accelerando). The score is divided into measures, with measure numbers 5 and 8 indicated. The final measure of the 'A Tempo' section is marked with a double bar line and a repeat sign.

Tenor in E $\flat$

Fortress

Elena Specht

Severe ♩ = 54

rit.

A Tempo (♩ = 54)

accel.

rit.

mf **mp** **f**

Bass in E♭

Fortress

Elena Specht

Severe ♩ = 54

rit.

f **mf**

A Tempo (♩ = 54)

accel.

f **mp**

8 **rit.**

3 **mf** **f**

Soprano Viola

Fortress

Elena Specht

Severe ♩ = 54

A Tempo (♩ = 54)

mf **rit.** 3

f **accel.** 3 **mp**

mf **f**

Alto Viola

Fortress

Elena Specht

Severe ♩ = 54

A Tempo (♩ = 54)

5

8

The musical score for the Alto Viola part of 'Fortress' by Elena Specht. It consists of three staves of music. The first staff (measures 1-4) is marked 'Severe' with a tempo of 54. It begins with a forte (f) dynamic and includes accents and a mezzo-forte (mf) dynamic. The second staff (measures 5-7) is marked 'A Tempo' with a tempo of 54. It starts with a forte (f) dynamic, moves to mezzo-forte (mf), and then mezzo-piano (mp). It includes an acceleration (accel.) instruction and a triplet. The third staff (measures 8-9) continues the 'A Tempo' section, starting with mezzo-forte (mf) and ending with a forte (f) dynamic. It also features a triplet and a ritardando (rit.) instruction. The score concludes with a double bar line.

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

Score for Soprano, Alto, Tenor, and Bass, measures 1-4. The tempo is Andante piacevole (♩ = 63). The key signature has one sharp (F#). The time signature is 3/4. The Soprano part begins with a half note G4, followed by a quarter note A4, and a half note B4. The Alto part begins with a quarter note G#4, followed by a quarter note A4, and a half note B4. The Tenor part begins with a half note G3, followed by a quarter note A3, and a half note B3. The Bass part begins with a half note G2, followed by a quarter note A2, and a half note B2. All parts are marked *p* *espress.* The Tenor and Bass parts feature triplet markings in measures 2 and 4.



Score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), measures 5-8. The Soprano part begins with a half note G4, followed by a quarter note A4, and a half note B4. The Alto part begins with a quarter note G#4, followed by a quarter note A4, and a half note B4. The Tenor part begins with a half note G3, followed by a quarter note A3, and a half note B3. The Bass part begins with a half note G2, followed by a quarter note A2, and a half note B2. All parts are marked *p* *espress.* The Tenor and Bass parts feature triplet markings in measures 6 and 8.

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Moonrise – Hilary Tann – Full Score

9

S. *pp* *echo* *p*

A. *pp* *echo* *p*

T. *pp* *echo* *p* *cresc.*

B. *pp* *echo* *p*

14

S. *mf* *agitato*

A. *cresc.* *mf* *agitato*

T. *mf* *agitato*

B. *mf* *agitato*

19

S. *dim.*

A. *dim.*

T. *dim.*

B.

Moonrise – Hilary Tann – Full Score

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

S. *p* *espress.*

A. *p* *espress.*

T. *p* *espress.*

B. *dim.* *p* *espress.*

29

S.

A.

T.

B.

34 **morendo**

S.

A.

T.

B.

Soprano in C

Moonrise

Hilary Tann

Andante piacevole ♩ = 63



p *espress.*



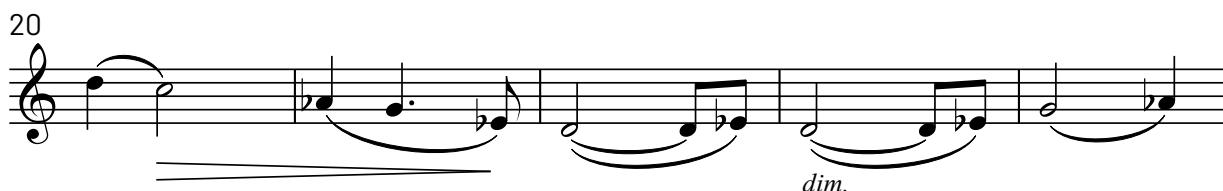
pp *echo*

p



cresc.

mf *agitato*



dim.



poco rit.

allargando

A tempo

p *espress.*



morendo

Alto in C

Moonrise

Hilary Tann

Andante piacevole ♩ = 63

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.***

26 **poco rit.** **allargando** **A tempo** ***p* espress.** **morendo**

31

Bass in C

Moonrise

Hilary Tann

Andante piacevole ♩ = 63

Staff 1: *p espress.* (measures 1-6)

Staff 2: *pp echo* (measures 7-12), *p* (measures 13-14)

Staff 3: *mf agitato* (measures 15-19)

Staff 4: (measures 20-25), ending with a double bar line and a fermata (measure 25)

Staff 5: *poco rit.* (measures 26-28), *allargando* (measures 29-31), *A tempo* (measures 32-35), *p espress.* (measures 36-39)

Staff 6: *morendo* (measures 40-44)

Soprano in B $\flat$

Moonrise

Hilary Tann

Andante piacevole ♩ = 63

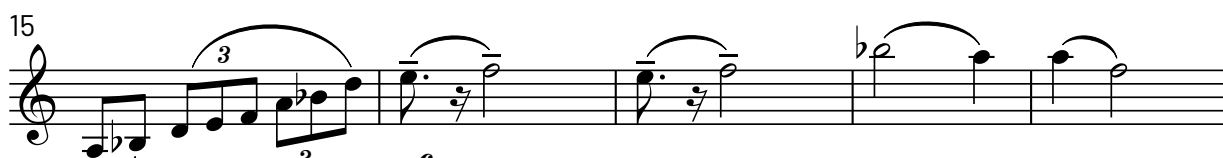


p *espress.*



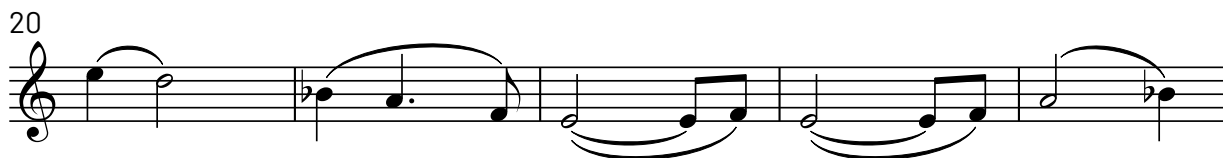
pp *echo*

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.**

***pp* echo**

p

cresc.

***mf* agitato**

dim.

poco rit. allargando , A tempo

***p* espress.**

morendo

Bass in B $\flat$

Moonrise

Hilary Tann

Andante piacevole ♩ = 63

Staff 1: *p espress.* (measures 1-6)

Staff 2: *pp* echo (measures 7-12)

Staff 3: *mf* agitato (measures 13-19)

Staff 4: (measures 20-25)

Staff 5: *poco rit.* *allargando* *A tempo* *p espress.* (measures 26-31)

Staff 6: *morendo* (measures 32-37)

Alto in F

Moonrise

Hilary Tann

Andante piacevole ♩ = 63



p *espress.*



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

26 *poco rit.* *allargando* *A tempo*
dim. *p espress.*

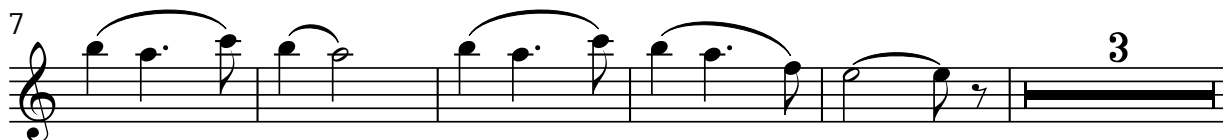
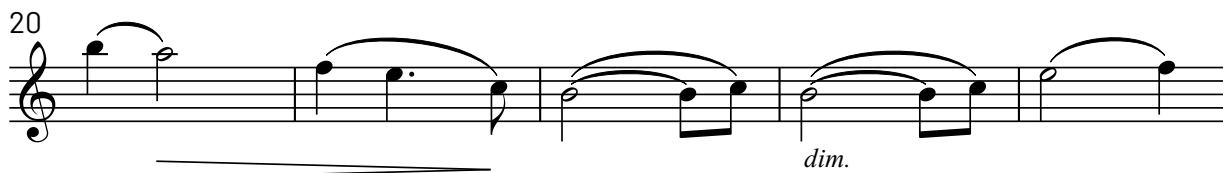
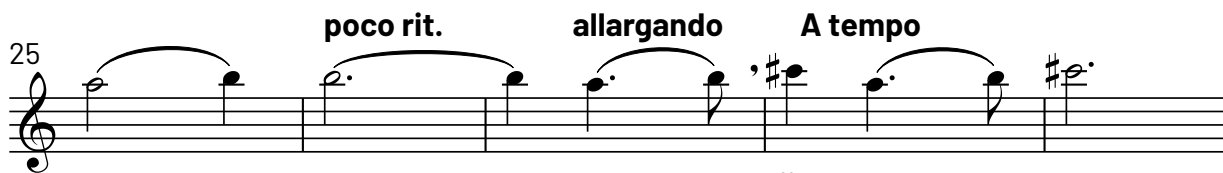
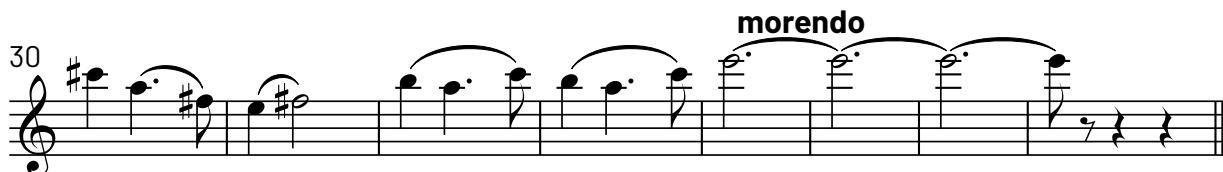
32 *morendo*

Soprano in E $\flat$

Moonrise

Hilary Tann

Andante piacevole ♩ = 63

*p espress.**pp echo**p**cresc.**mf agitato**dim.**poco rit.**allargando**A tempo**p espress.**morendo*

Alto in E $\flat$

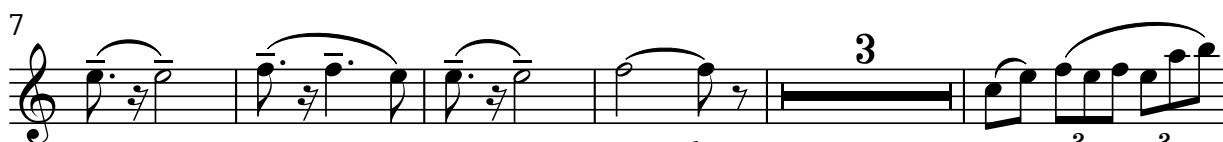
Moonrise

Hilary Tann

Andante piacevole ♩ = 63



p *espress.*



pp *echo*

p

cresc.



mf *agitato*



dim.



poco rit.

allargando ,

A tempo

p



morendo

Tenor in E♭

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♭

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

32 **morendo**

Soprano Viola

Moonrise

Hilary Tann

Andante piacevole ♩ = 63

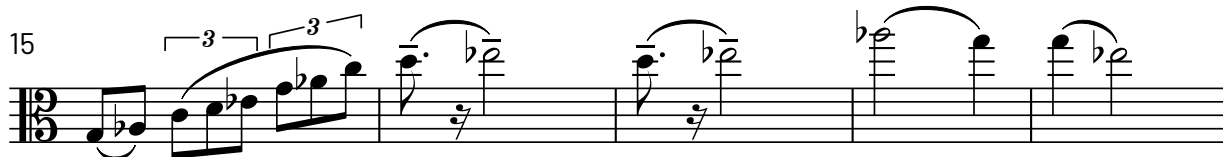


p espress.



pp echo

p

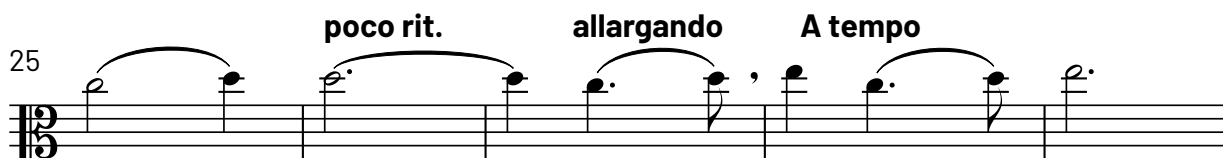


mf agitato

cresc.



dim.



poco rit.

allargando

A tempo

p espress.



morendo

Alto Viola

Moonrise

Hilary Tann

Andante piacevole ♩ = 63



p *espress.*



pp *echo*

p

cresc.



mf *agitato*



dim.



poco rit.

allargando

A tempo

p



morendo

Roger Zare

Reverie

Roger Zare

Reverie



Roger Zare has been praised for his “enviable grasp of orchestration” (*The New York Times*) and for writing music with “formal clarity and an alluringly mercurial surface.” Often inspired by science, nature, and mythology, his works have been performed across the United States and on six continents by such musicians and ensembles as the American Composers Orchestra, the Minnesota Orchestra, Boston Musica Viva, the Sinta Quartet, violinist Cho-Liang Lin, and clarinetists Alexander Fiterstein and Andy Hudson. An award-winning composer, Zare has received recognition from ASCAP, BMI, the American Academy of Arts and Letters, Copland House, and many others.

Zare holds degrees from the University of Michigan, the Peabody Conservatory, and the University of Southern California. His teachers include Bright Sheng, Michael Daugherty, Kristin Kuster, Paul Schoenfield, Christopher Theofanidis, and Derek Bermel. Zare has taught composition

and theory at Illinois State University and Appalachian State University.

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

About This Étude

A reverie is a state of being lost in one’s thoughts, like in a daydream. This slow and lyrical passage allows each of the four parts to sing briefly, passing the melodic fragments around to create a sense of wandering. The harmonies mostly create a phrygian mode feel, resulting in a slightly cold mood that is warmed by occasional major chords. Every part is entirely melodic and independent, sometimes pairing with another voice, sometimes echoing or responding to another thought. The ending is ambiguous, seemingly resolved, but it is not clear whether the music is major or minor.

Length: 0:42

Commissioned Parameters:

Meter: 6/8 (subdivided)

Tempo: Slow

Style: Lyrical

Additional Pedagogical Opportunities:

- Gesture of syncopation
- Melding

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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

[illegible]

Bass in C

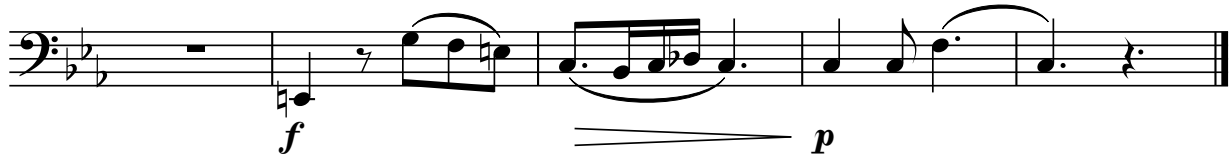
Reverie

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

p

5

mf $\leq$ *f* *mf* $\geq$ *p*

Tenor in B $\flat$

Reverie

Roger Zare

Very slowly ♩ = 88

p

5

f *mf* *p*

Bass in B $\flat$

Reverie

Roger Zare

Very slowly ♩ = 88

p

5

f

p

Alto in F

Reverie

Roger Zare

Very slowly ♩ = 88

p

5

mf $\leq$ *f* *mf* $\geq$ *p*

Tenor in F

Reverie

Roger Zare

Very slowly ♩ = 88

5

p

f

mf > *p*

Bass in F

Reverie

Roger Zare

Very slowly ♩ = 88

5

[illegible]

Soprano in E $\flat$

Reverie

Roger Zare

Very slowly ♪ = 88

p

5

f *mf* *p*

Alto in E $\flat$

Reverie

Roger Zare

Very slowly ♩ = 88

The musical score consists of two staves. The first staff contains measures 1 through 4. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked 'Very slowly' with a quarter note equal to 88 beats per minute. The first measure starts with a piano (*p*) dynamic. The melody is composed of eighth and quarter notes, some with slurs. The second staff begins at measure 5, indicated by a '5' above the staff. It continues the melodic line with slurs and includes dynamic markings: *mf* (mezzo-forte) followed by a crescendo hairpin leading to *f* (forte) in measure 5, and *mf* followed by a decrescendo hairpin leading to *p* (piano) in measure 6. The piece concludes with a double bar line at the end of measure 6.

Bass in E♭

Reverie

Roger Zare

Very slowly ♩ = 88

Very slowly ♩ = 88

5

p

f

p

Soprano Viola

Reverie

Roger Zare

Very slowly ♩ = 88

p

5

f *mf* *p*

Alto Viola

Reverie

Roger Zare

Very slowly ♩ = 88

p

5

mf $\leq$ *f* *mf* $\geq$ *p*