

SAMPLE

### A Note from the Composer . . .

The fourth movement was premiered by the region V Orchestra in Arlington, Texas, Herbert Karpicke, conductor. Royce Coatney was orchestra chairman for the region.

The third movement was premiered by the Denton High School Chamber Orchestra, guest conducted by Don Hanna, Director of Bands for the Denton Independent School District. The orchestra appeared as the 1990 Honor String Orchestra at the convention of the Texas Music Educators Association, in San Antonio, February 9, 1990.

I am particularly grateful to Dr. Michael Allen, Director of the Denton High School Chamber Orchestra whose comments and musical sensitivity have contributed greatly to the successful performance and publication of this work.

Finally, I dedicate this work to my wife, Rebecca, whose constant love and support have been the source of happiness and inspiration.



Carold Nunez

## Rehearsal Suggestions

### **Movement I** 2:45 (Tempo about mm quarter note = 60)

This movement is very legato and expressive throughout. Careful attention must be paid to the quarter note passages with emphasis on the preparation and resolution of the dissonances. Build great intensity to the climax in measure 24 with a more pronounced attack on the quarter notes from measure 21. After measure 25, the intensity gradually diminishes and the movement ends very softly.

### **Movement II** 2:00

The motive with the two sixteenths and eighth notes must be articulated cleanly and precisely every time. The accents and syncopations are vital to the performance. Space the eighth notes from measure 49 to 52 but draw the quarter notes out a little more. The ending should be forceful and dynamic with the notes in the last measure separated.

### **Movement III** 4:15

This entire movement is very free; free to move forward or slow down at the discretion of the conductor. Develop the accelerando consistently starting at measure 40 before arriving at the Allegro at measure 44. Strive to reach mm quarter note = 144 at the Allegro and continue to build as much intensity and excitement as possible upon reaching the climax (measures 71-72). From measure 94 to the end, keep the upper voices soft and let the viola and cello be clearly heard. The ending gradually gets slower and softer with the last chord dying away. This movement requires great sensitivity on the part of the conductor, and the conductor must rely on constant eye contact from each person in the orchestra.

### **Movement IV** 3:45 (Tempo mm dotted quarter note = 144)

The opening should be played lightly with the eighth notes slightly spaced. At measure 13, each voice should enter with a precise attack, becoming more legato at measure 16. Measure 25 is a return of the light style. At measure 37, violas and cellos should play out in a singing, legato style, but the violins should continue lightly and quietly with their quarter notes. The primary theme returns in the 1st violins at measure 49, but the rest of the orchestra has dotted quarter chordal accompaniment line. They should play the dotted quarters slightly spaced in order to avoid a muddy sound. The background voices should always be supporting and never allowed to overshadow the melodic voices. This is particularly true from measures 145 through 156. As in measure 13, the accents at measure 157 indicate a precise attack for violins and violas. At measure 165 the cello melodic line is light and slightly detached. The bow strokes broaden about measure 171, building a crescendo and into the next section where the melodic line is in the 2nd violins and violas and everyone else has an important countermelody. The same idea is true at measure 194. This section is very strong and forceful with the punctuating chords played with strong and precise attacks to the end.

# SUITE FOR STRINGS

**Full Conductor Score**

Approx. total time - 12:45

Carold Nunez

I

**Adagio**

Violins 1  
Violins 2  
Viola  
Cello  
String Bass

Vlns. 1  
Vlns. 2  
Vla.  
Cello  
Str. Bass

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

*mf sempre legato* *div.* *v* *f* *sub. p* *mp* *unis. v*  
*mf sempre legato* *div.* *v* *f* *sub. p* *mp*  
*mf sempre legato* *div.* *v* *f* *sub. p* *mp*  
*mf sempre legato* *div.* *v* *f* *sub. p* *mp*

*sempre legato f* *sub. p* *mp*  
*div.*

*mf* *unis.* *mf* *f* *mp* *mf* *mp* *mf* *mp*  
*mp* *mf* *f* *mp* *mf* *mp* *mf* *mp*  
*mf* *unis.* *f* *unis.* *f* *mf* *mp* *mf* *mp*  
*mf* *unis.* *f* *unis.* *f* *mf* *mp* *mf* *mp*

*mf* *unis.* *f* *unis.* *f* *mf* *mp* *mf* *mp*  
*mf* *unis.* *f* *unis.* *f* *mf* *mp* *mf* *mp*  
*mf* *unis.* *f* *unis.* *f* *mf* *mp* *mf* *mp*

*f* *mp*

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16

Vlns. *mf*

17

Vla. *mp*

Cello

Str. Bass

18 div.

19 *v* *mp*

20 unis.

21 *v*

Vlns.

22 <sup>III</sup>

23 *v* *#*

24 *ff*

25 *decrescendo e*

Vla.

Cello

Str. Bass

26

Vlns. *rallentando poco a poco* *unis.*

27

Vla. *rallentando poco a poco*

Cello

Str. Bass

28

29

30 *v*

||

**1 Lively (♩ = 138 )**

Violins 1  
Violins 2

Viola  $\frac{2}{4}$   
*f*

Cello  $\frac{2}{4}$

String Bass  $\frac{2}{4}$

Vlns. 1  
Vlns. 2

Vla.  $\frac{2}{4}$

Cello  $\frac{2}{4}$   
*f*

Str. Bass  $\frac{2}{4}$

Vlns. 1  
Vlns. 2

Vla.  $\frac{2}{4}$

Cello  $\frac{2}{4}$

Str. Bass  $\frac{2}{4}$

Measure 1: Violins 1 and 2 play eighth-note patterns. Viola and Cello play eighth-note patterns. String Bass rests.

Measure 2: Violins 1 and 2 rest. Viola and Cello play eighth-note patterns. String Bass rests.

Measure 3: Violins 1 and 2 rest. Viola and Cello play eighth-note patterns. String Bass rests.

Measure 4: Violins 1 and 2 rest. Viola and Cello play eighth-note patterns. String Bass rests.

Measure 5: Vlns. 1 and 2 play eighth-note patterns. Vla. and Cello play eighth-note patterns. Str. Bass rests.

Measure 6: Vlns. 1 and 2 rest. Vla. and Cello play eighth-note patterns. Str. Bass rests.

Measure 7: Vlns. 1 and 2 rest. Vla. and Cello play eighth-note patterns. Str. Bass rests.

Measure 8: Vlns. 1 and 2 rest. Vla. and Cello play eighth-note patterns. Str. Bass rests.

Measure 9: Vlns. 1 and 2 play eighth-note patterns. Vla. and Cello play eighth-note patterns. Str. Bass rests.

Measure 10: Vlns. 1 and 2 rest. Vla. and Cello play eighth-note patterns. Str. Bass rests.

Measure 11: Vlns. 1 and 2 rest. Vla. and Cello play eighth-note patterns. Str. Bass rests.

Measure 12: Vlns. 1 and 2 rest. Vla. and Cello play eighth-note patterns. Str. Bass rests.

13            14            15            16

Vlns.      *div.*      *f*      V      V

Vla.      V      3/4      2/4

Cello      V      3/4      2/4

Str. Bass      3/4      2/4

17            18            19            20

Vlns.      *f*      *unis.*

Vla.      V

Cello      V

Str. Bass      V

21            22            23 (V)            24

Vlns.      V

Vla.      V      (V)      3/4      2/4

Cello      V      (V)      3/4      2/4

Str. Bass      V      (V)      3/4      2/4

25

Vlns. *mf* pizz.

Vla. *mf*

Cello *mf* pizz.

Str. Bass

29

Vlns.

Vla. *mf*

Cello *mf*

Str. Bass

30 arco

31

32

33

Vlns.

Vla. *mf*

Cello

Str. Bass

34

35

36

Musical score for strings (Vlns. 1, Vlns. 2, Vla., Cello, Str. Bass) showing measures 41 through 44. The score is in 2/4 time. Measures 41-43 feature eighth-note patterns with grace notes and slurs. Measure 44 shows sustained notes. A large grey diagonal bar obscures the right side of the page.

45

Vlns.

2

Vla.

Cello

Str. Bass

46

47

48

v

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

49                    50                    51                    52

Vlns.  
Vla.  
Cello  
Str. Bass

53 pizz.                    54                    55                    56

Vlns.  
Vla.  
Cello  
Str. Bass

57                    58                    59                    60

Vlns.  
Vla.  
Cello  
Str. Bass

61  
1 Vlns. *f*  
2 Vlns. *f* unis.  
Vla. *f*  
Cello *ff*  
Str. Bass *ff*

62  
63  
64

65  
1 Vlns.  
2 Vlns.  
Vla.  
Cello  
Str. Bass

66  
67  
68 ritard. e decrescendo poco

69  
1 Vlns. *a poco* div.  
2 Vlns. *a poco*

Vla. *a poco*

Cello *a poco*

Str. Bass *a poco*

70 Larghetto ( $\text{♩} = 60$ ) arco

71 a tempo

72  $\frac{2}{4}$  *mp* decrescendo

73  
Vlns.  
2  
Vla.  
Cello  
Str. Bass

74 v  
arco  
p

75

76 pp

77 f  
Vlns.  
2  
Vla. pizz.  
Cello  
Str. Bass

78 III 4  
f pizz.

79 3 4  
f

80 2 4

81 1  
Vlns.  
2  
Vla.  
Cello  
Str. Bass

82 2 4  
arco

83 (r) 3 4  
f arco

84 2 4

85 86 ♯ 87 88

Vlns.  
Vla.  
Cello  
Str. Bass

89 90 91 92

Vlns.  
Vla.  
Cello  
Str. Bass

93 94 95 96

Vlns.  
Vla.  
Cello  
Str. Bass

*f*

97 3  
1 Vlns.  
2  
Vla.  
Cello  
Str. Bass

98 2  
99  
100  
101

*decrescendo poco a poco*

*decrescendo poco a poco*

*decrescendo poco a poco*

102 II 4  
103 *a tempo*  
2  
Vla.  
Cello  
Str. Bass

*sff*  
*sff*  
*pp sff*  
*pp*

104  
105  
106

107  
108  
109  
110 *div.*

Vlns.  
2  
Vla.  
Cello  
Str. Bass

三

## **Moderato con espressione**

13

Vlns. 1 2

Vla.

Cello 3 IV 1

Str. Bass

14 *div.*

Vlns. 1 2

Vla.

Cello III V 1 I

Str. Bass

15 // V

Vlns. 1 2

Vla.

Cello IV 3 1

Str. Bass

16

17

Vlns. 1 2

Vla.

Cello

Str. Bass

18

rit. -

rit. -

rit. -

rit. -

20 *a tempo*

Vlns. 1 2

Vla.

Cello IV 3 1

Str. Bass

21 *div.*

Vlns. 1 2

Vla.

Cello

Str. Bass

unis. //

22

Vlns. 1 2

Vla.

Cello

Str. Bass

23

Vlns. 1 2

Vla.

Cello

Str. Bass

24

Vlns. 1 2

Vla.

Cello

Str. Bass

III½ 2





49 50 51 52

Vlns.  
Vla.  
Cello  
Str. Bass

53 54 55 56

Vlns.  
Vla.  
Cello  
Str. Bass

57 58 59 60

Vlns.  
Vla.  
Cello  
Str. Bass

*mf*

*mf vigorously*

*III x4*

61

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

62 *div.*

63 *unis.*

64 *div.*

*f*

*f*

*f*

*f*

*f*

*f*

65

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

66

67 *unis.*

68 *div.*

*f*

*f*

*f*

*f*

69

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

70 *div.*

71 *ff*

72 *ff*

*f*

*ff*

*ff*

73 *a tempo*  
unis.

Vlns. 1  
mf  
unis.

Vlns. 2  
mf  
unis.

Vla.  
mf  
unis. 3  
III 1 2 3

Cello  
mf

Str. Bass

74 *div.* unis. // 75 // 76

77 // 78 // 79 // 80

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

pizz. *mf*

81 *div.*

Vlns. 1  
*f animando*

Vlns. 2  
*f animando*

Vla.

Cello  
III 3. 2.

Str. Bass  
*f animando* arco

82 83 84 *unis.*

1 3 2 I 2

*f animando*

Musical score for strings (Vlns., Vla., Cello, Str. Bass) showing measures 85-88. The score is in common time. Measure 85: Vlns. 1 plays a sixteenth note followed by a eighth note, Vlns. 2 plays a quarter note. Measure 86: div. (divisi), Vlns. 1 plays a eighth note, Vlns. 2 plays a eighth note, Vla. and Cello play eighth notes. Measure 87: Vlns. 1 plays a eighth note, Vlns. 2 plays a eighth note, Vla. and Cello play eighth notes. Measure 88: unis. (unison), Vlns. 1 and 2 play eighth notes, Vla. and Cello play eighth notes. Measures 85-88 are grouped by a large grey bracket.

89

1 Vlns.

2

Vla.

Cello

Str. Bass

90

91 Slower

92 div.

93

94 unis. 95 96 97 98

Vlns. 1  
2

Vla.

Cello

Str. Bass

## IV

1 Lightly (  $\text{♩} = 144$  )

Violins 1  
2

Viola

Cello

String Bass

Vlns. 1  
2

Vla.

Cello

Str. Bass

Vlns. 1  
2

Vla.

Cello

Str. Bass

13      14      15      16

Vlns.  
Vlns.  
Vla.  
Cello  
Str. Bass

17      18      19      20

Vlns.  
Vlns.  
Vla.  
Cello  
Str. Bass

21      22      23      24 (v)      25 (g)

Vlns.  
Vlns.  
Vla.  
Cello  
Str. Bass

25 26 27 28

Vlns. 1 2  
Vla.  
Cello  
Str. Bass

29 30 31 32

Vlns. 1 2  
Vla.  
Cello  
Str. Bass

33 34 35 36

Vlns. 1 2  
Vla.  
Cello  
Str. Bass

37 38 39 40

Vlns. 1 *pp*  
Vlns. 2 *pp*  
Vla. *mf*  
Cello *mf*  
Str. Bass *f*

41 42 43 44

Vlns. 1  
Vlns. 2  
Vla.  
Cello  
Str. Bass

45 46 47 48 V

Vlns. 1 *p*  
Vlns. 2 *p*  
Vla.  
Cello *p*  
Str. Bass

49

1 Vlns. *f*  
2 Vla. *f*  
Cello  
Str. Bass *f*

50

51

52

53

54

55

56

57

58

59

60

Vlns. *mf*  
Vla. *mf*  
Cello  
Str. Bass *mf*

61 62 63 64

Vlns. 1 f (f) V  
Vlns. 2 f (f)  
Vla. f (f)  
Cello f (f)  
Str. Bass f (f)

65 66 67 68

Vlns. 1  
Vlns. 2  
Vla. f  
Cello  
Str. Bass

69 70 71 72

Vlns. 1  
Vlns. 2  
Vla. (v)  
Cello p pizz.  
Str. Bass mp pizz.

Musical score for strings (Vlns., Vla., Cello, Str. Bass) in four staves. The score is divided into three systems of four measures each, numbered 73 to 84.

**System 1 (Measures 73-76):**

- Vlns. 1:** Rest throughout.
- Vlns. 2:** Measures 73-75: eighth-note patterns (mf). Measure 76: rest.
- Vla.:** Measures 73-75: eighth-note patterns (mf). Measure 76: rest.
- Cello:** Measures 73-75: eighth-note patterns (mf). Measure 76: rest.
- Str. Bass:** Measures 73-75: eighth-note patterns (mf). Measure 76: rest.

**System 2 (Measures 77-80):**

- Vlns. 1:** Rest throughout.
- Vlns. 2:** Measures 77-79: eighth-note patterns. Measure 80: rest.
- Vla.:** Measures 77-79: eighth-note patterns. Measure 80: rest.
- Cello:** Measures 77-79: eighth-note patterns. Measure 80: rest.
- Str. Bass:** Measures 77-79: eighth-note patterns. Measure 80: rest.

**System 3 (Measures 81-84):**

- Vlns. 1:** Rest throughout.
- Vlns. 2:** Measures 81-83: eighth-note patterns. Measure 84: rest.
- Vla.:** Measures 81-83: eighth-note patterns. Measure 84: rest.
- Cello:** Measures 81-83: eighth-note patterns. Measure 84: rest.
- Str. Bass:** Measures 81-83: eighth-note patterns. Measure 84: rest.

85 86 87 88

Vlns.  
2  
Vla.  
Cello  
Str. Bass

89 90 91 92

Vlns.  
2  
Vla.  
Cello  
Str. Bass

93 94 95 96

Vlns.  
2  
Vla.  
Cello  
Str. Bass

97 1 Vlns. 2  
98 Vla.  
99 Cello  
100 Str. Bass

101 1 Vlns. 2  
102 Vla.  
103 Cello  
104 Str. Bass

105 1 Vlns. 2  
106 Vla.  
107 Cello  
108 Str. Bass

109  
Vlns. *mf*  
2 Vla. *mf*  
Cello *mf*  
Str. Bass *mf*

110. Vlns. *p*  
2 Vla. *p*  
Cello *p*  
Str. Bass *p*

111. Vlns. *p*  
2 Vla. *p*  
Cello *p*  
Str. Bass *p*

112. Vlns. *p*  
2 Vla. *p*  
Cello *p*  
Str. Bass *p*

div.

113. Vlns. *p*  
2 Vla. *p*  
Cello *p*  
Str. Bass *p*

114. Vlns. *p*  
2 Vla. *p*  
Cello *p*  
Str. Bass *p*

115. Vlns. *p*  
2 Vla. *p*  
Cello *p*  
Str. Bass *p*

116. Vlns. *p*  
2 Vla. *p*  
Cello *p*  
Str. Bass *p*

117. Vlns. *p*  
2 Vla. *p*  
Cello *p*  
Str. Bass *p*

118. Vlns. *p*  
2 Vla. *p*  
Cello *p*  
Str. Bass *p*

119. Vlns. *p*  
2 Vla. *p*  
Cello *p*  
Str. Bass *p*

120. Vlns. *p*  
2 Vla. *p*  
Cello *p*  
Str. Bass *p*

121 122 123 124

Vlns. 1  
Vlns. 2  
unis.  
Vla.  
Cello  
Str. Bass

125 126 127 128

Vlns. 1  
Vlns. 2  
Vla.  
Cello  
Str. Bass

129 (v) 130 131 132

Vlns. 1  
Vlns. 2  
Vla.  
Cello  
Str. Bass

133

Vlns. 1  
Vlns. 2  
Vla.  
Cello  
Str. Bass

134

135

136

137

*div.*

138

139

140

141

142

143

144

Vlns. 1  
Vlns. 2  
Vla.  
Cello  
Str. Bass

Vlns. 1  
Vlns. 2  
Vla.  
Cello  
Str. Bass

145 1 146 147 1 2 4 148 II  
 Vlns. *ff* *div.* Vlns. *ff* *div.* Vlns. *ff* *div.* Vlns. *ff* *div.*  
 2 Vla. 158 Vla. Vla. Vla. Vla.  
 Cello 158 Cello Cello Cello Cello  
 Str. Bass 158 Str. Bass Str. Bass Str. Bass Str. Bass  
 1 149 2 150 V 151 2 (A Str.) 152  
 Vlns. *ff* *(div.)* Vlns. Vlns. Vlns. Vlns.  
 2 Vla. Vla. Vla. Vla. Vla. Vla.  
 Cello Cello Cello Cello Cello Cello  
 Str. Bass Str. Bass Str. Bass Str. Bass Str. Bass Str. Bass

153 1 154 155 unis. 156 9/8 9/8  
 Vlns. Vlns. Vlns. Vlns. Vlns. Vlns. Vlns. Vlns.  
 2 Vla. Vla. Vla. Vla. Vla. Vla. Vla. Vla.  
 Cello Cello Cello Cello Cello Cello Cello Cello  
 Str. Bass Str. Bass

157

Vlns.

2

Vla.

Cello

Str. Bass

div. > 158 > > 159 > unis. 160

161

Vlns.

162

Vla.

163

Cello

164

Str. Bass

165 pizz.  
Vlns. 1  
p  
pizz.  
2  
p  
pizz.  
Vla.  
p  
(arco)  
Cello  
p  
pizz.  
Str. Bass  
p

169                    170                    171                    172

Vlns.  
Vla.  
Cello  
Str. Bass

173 arco            174                    175                    176

Vlns.  
Vla.  
Cello  
Str. Bass

177                    178                    179                    180

Vlns.  
Vla.  
Cello  
Str. Bass

181

Vlns. 1  
Vlns. 2  
Vla.  
Cello  
Str. Bass

182

183

184

185

186 (v)

187

188

Vlns. 1  
Vlns. 2  
Vla.  
Cello  
Str. Bass

*mp* *poco*

*mp* *poco*

*mp* *poco*

*mp* *poco*

*poco*

189

190

191

192

Vlns. 1  
Vlns. 2  
Vla.  
Cello  
Str. Bass

*a* *poco*

*crescendo*

*a* *poco*

*crescendo*

*crescendo*

*unis.*

*v*

*a* *poco*

*crescendo*

Musical score for strings (Vlns. 1, Vlns. 2, Vla., Cello, Str. Bass) showing three systems of music.

**System 1:** Measures 193-196. Dynamics: *f*, *f*, *#f*, *f*. Key signature changes between measures.

**System 2:** Measures 197-200. Dynamics: *p*, *p*, *p*, *p*.

**System 3:** Measures 201-204. Dynamics: *#p*, *p*, *p*, *p*.

205 206 207 208

Vlns.  
Vla.  
Cello  
Str. Bass

209 (v) 210 211 212 v

f f f f

Vlns.  
Vla.  
Cello  
Str. Bass

213 214 215 216 v

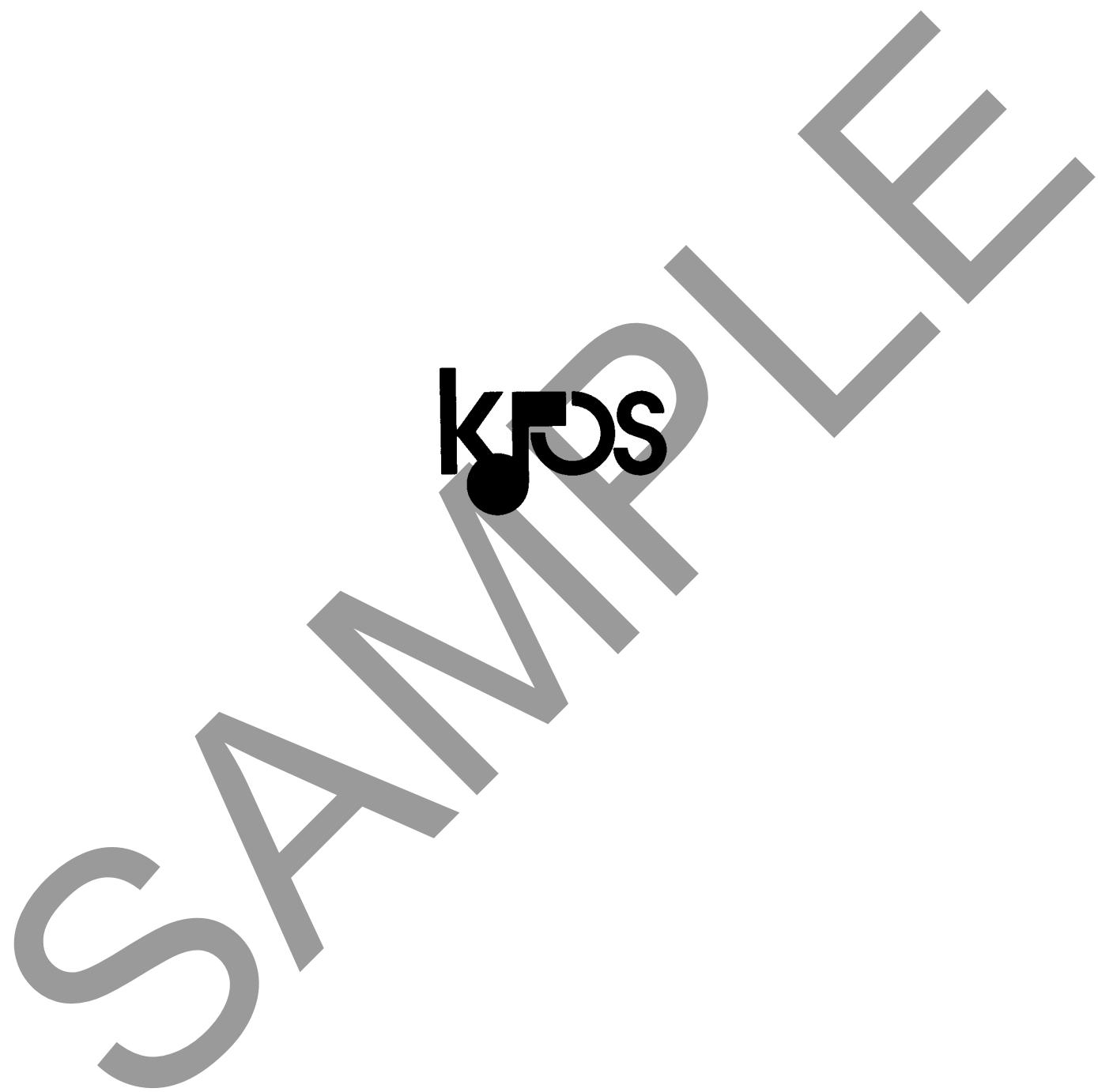
mf mf f f

Vlns.  
Vla.  
Cello  
Str. Bass

217 Vlns. 218 Vla. Cello Str. Bass

221 Vlns. 222 Vla. Cello Str. Bass

225 Vlns. 226 Vla. Cello Str. Bass



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