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

SAMPLE

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.

SAMPLE

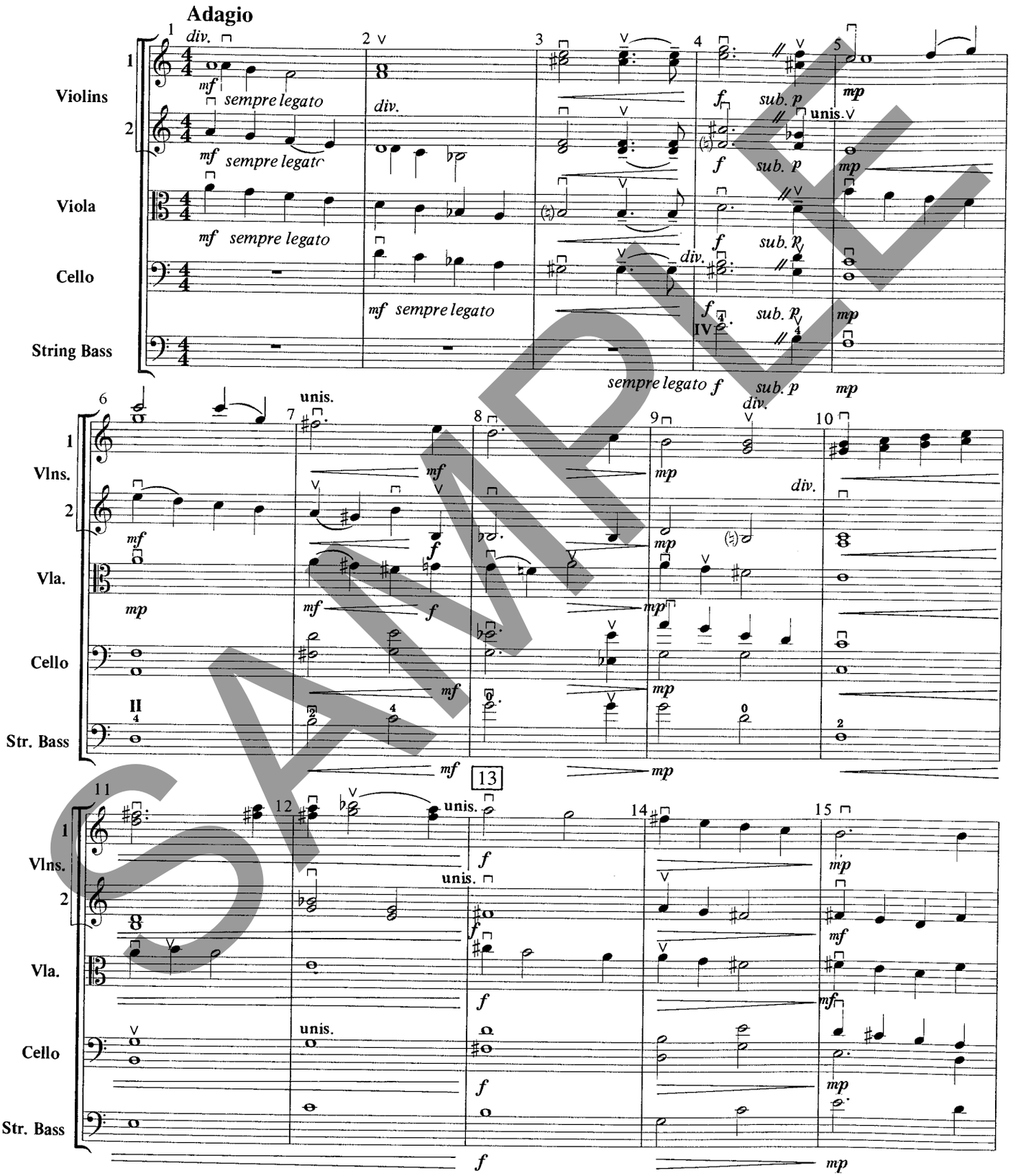
for Rebecca

SUITE FOR STRINGS

Full Conductor Score
Approx. total time - 12:45

Carold Nunez

I



SAMPLE

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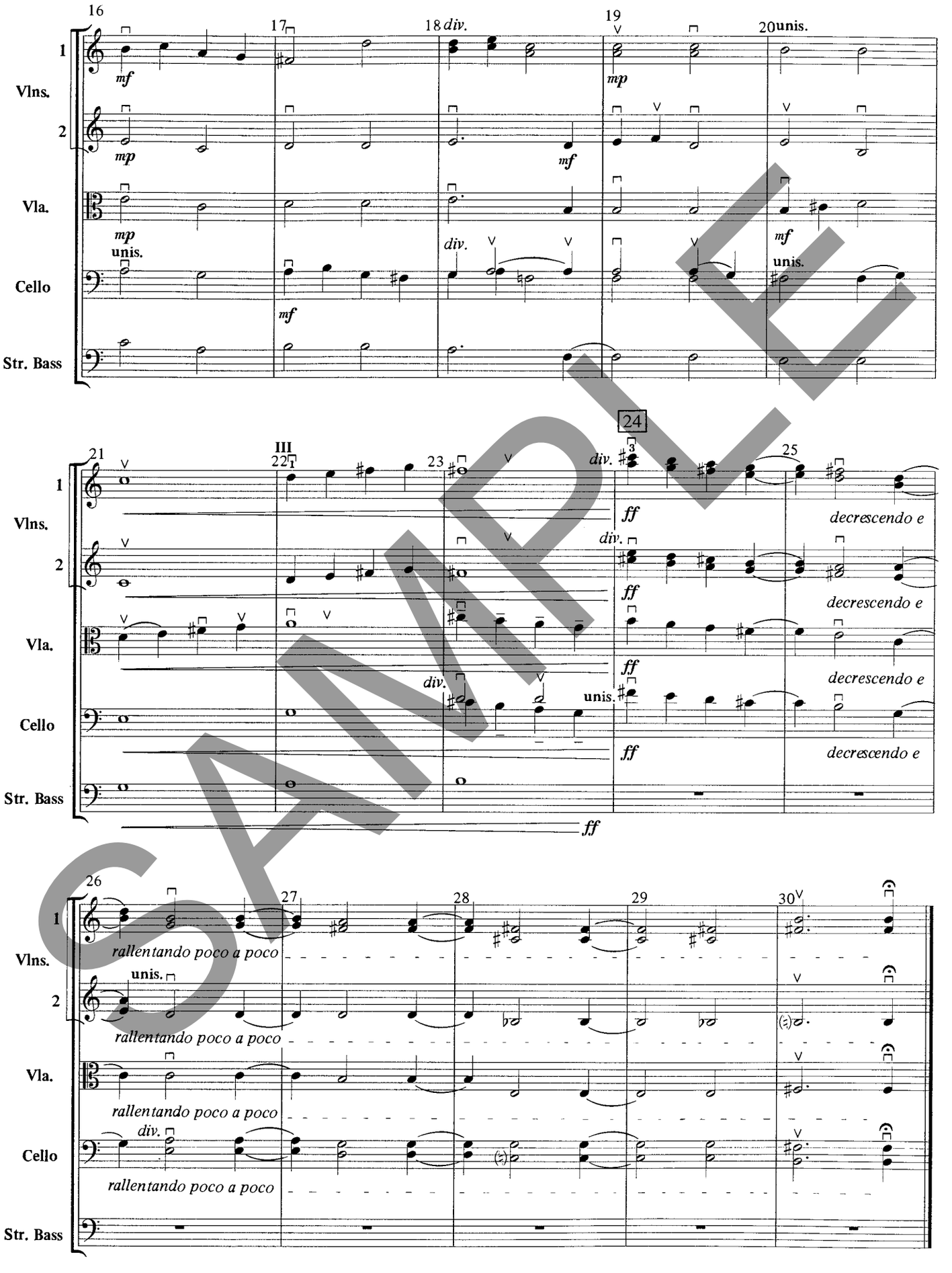
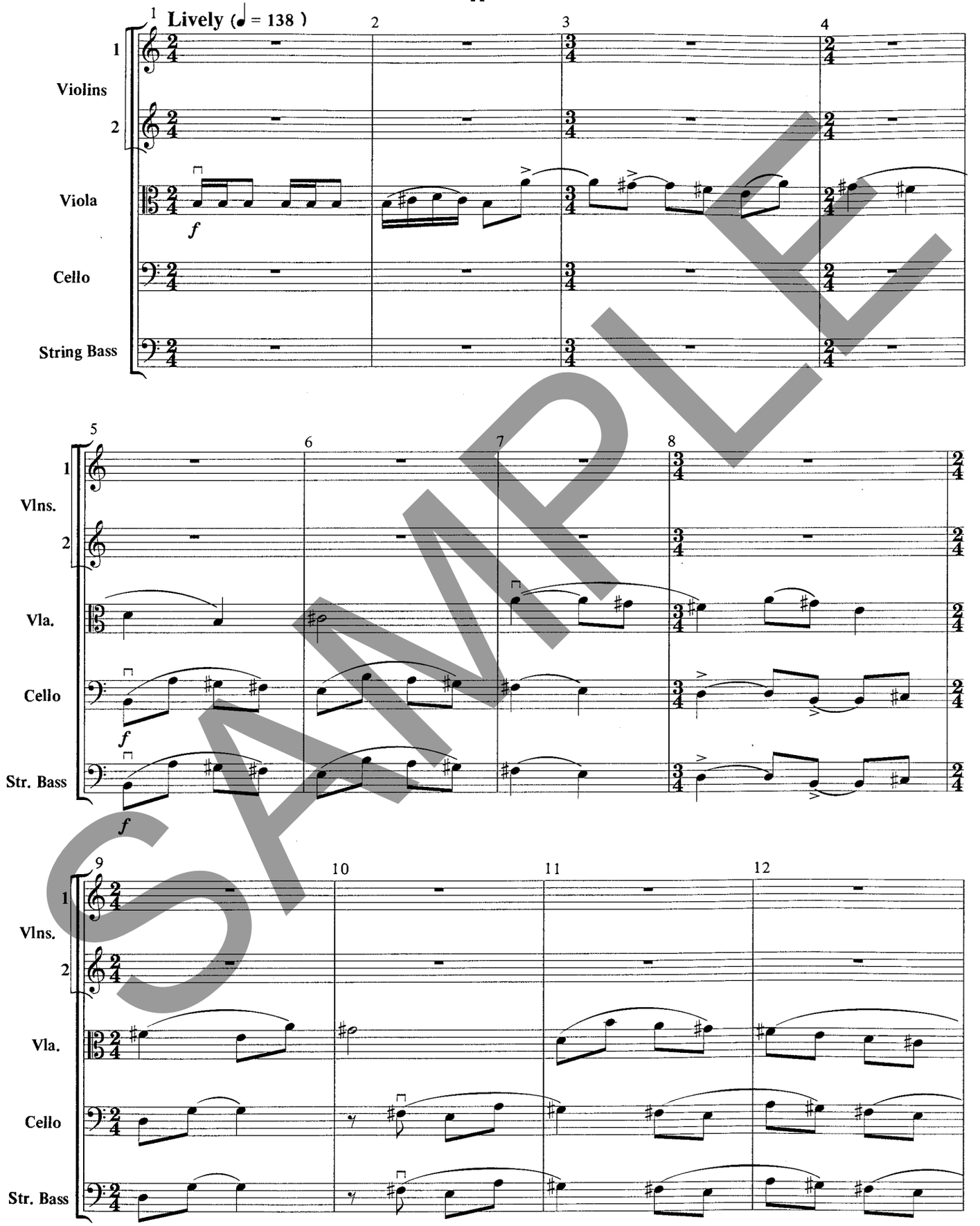
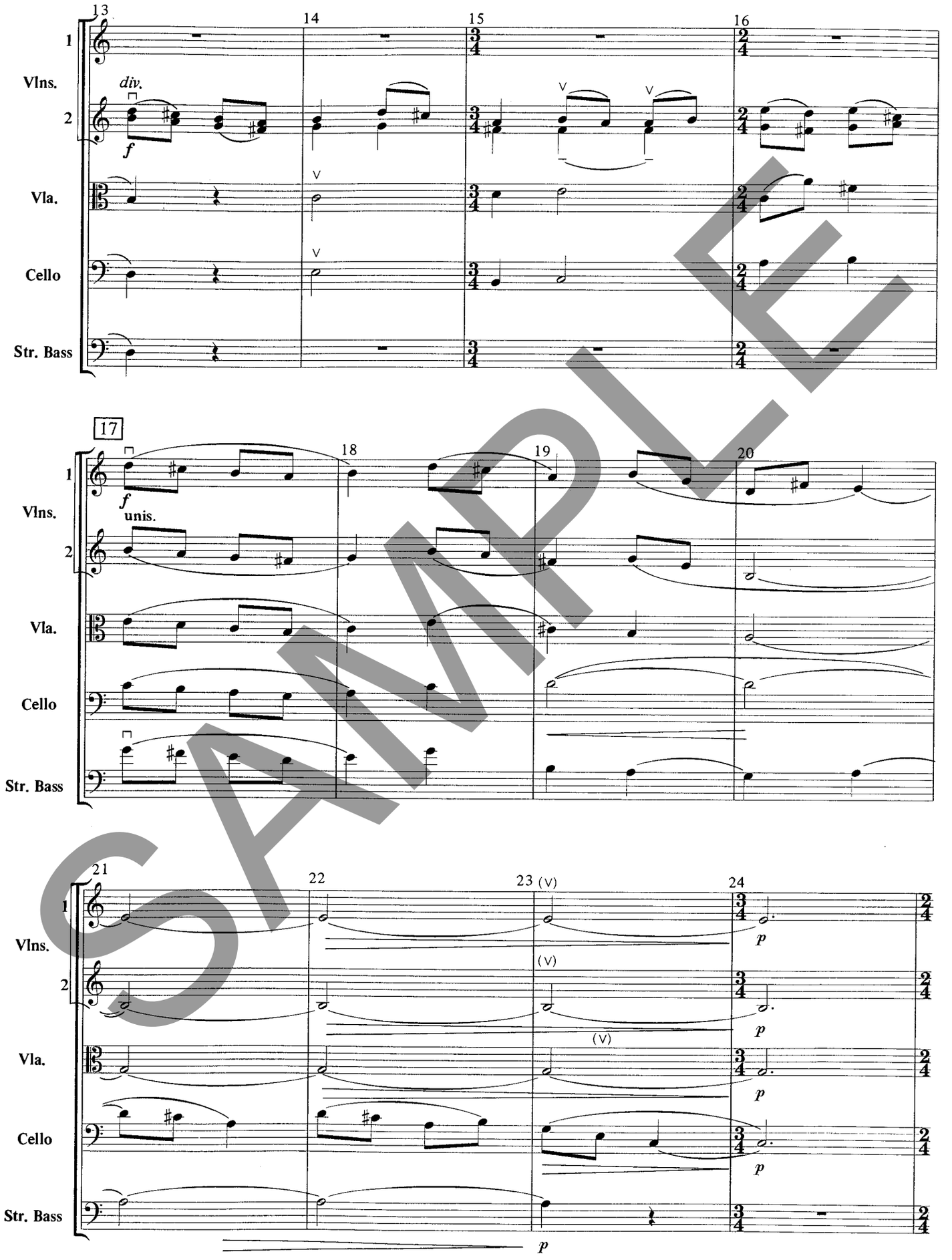

16
17
18 div.
19
20 unis.
Vlns.
1
2
Vla.
Cello
Str. Bass
mf
mp
unis.
div.
21
III
22
23
24
25
ff
decrescendo e
26
27
28
29
30
rallentando poco a poco

SAMPLE

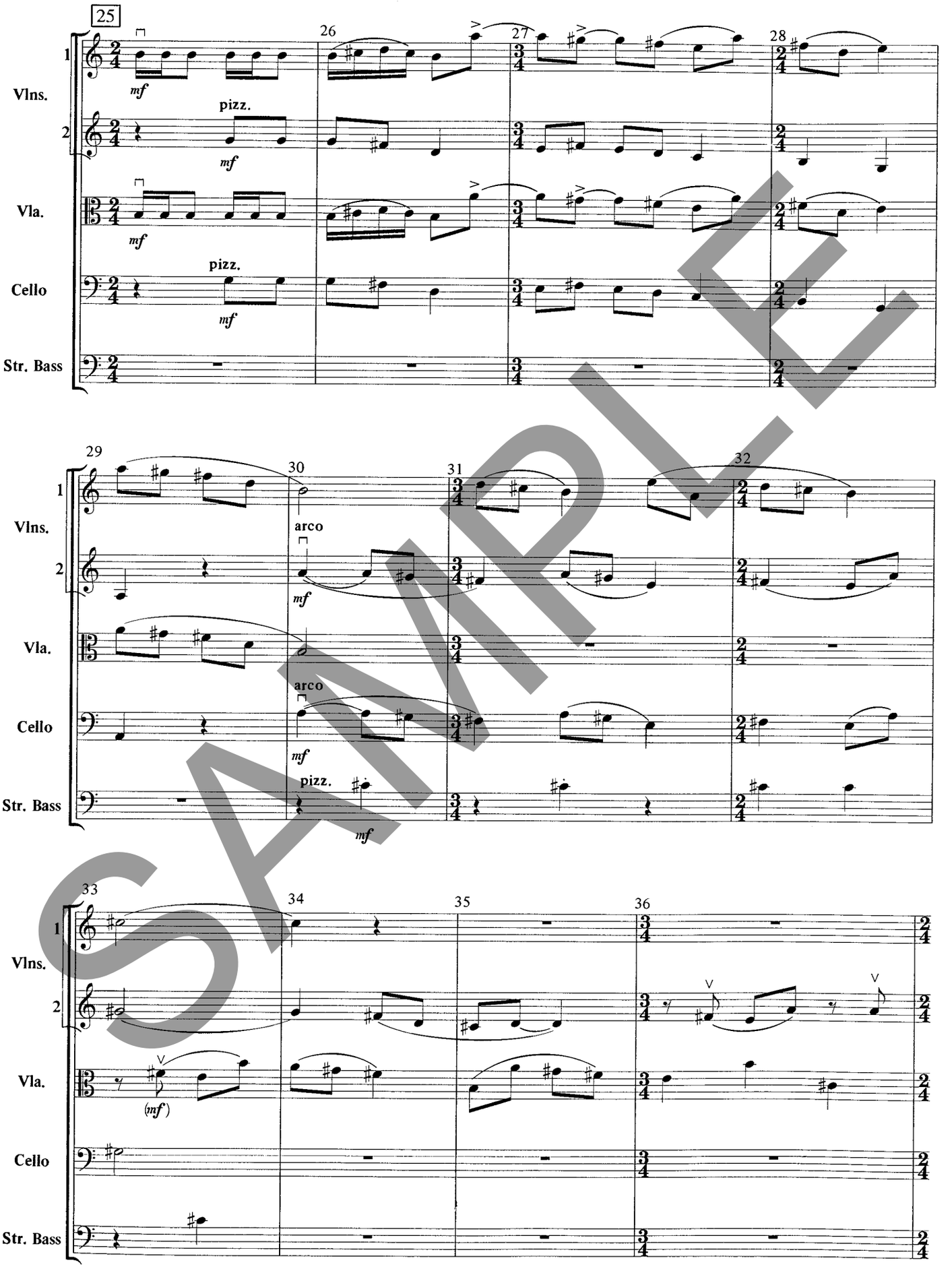
II


Lively (♩ = 138)
1
2
3
4
Violins
1
2
Viola
f
Cello
String Bass
5
6
7
8
Vlns.
1
2
Vla.
Cello
f
Str. Bass
f
9
10
11
12
Vlns.
1
2
Vla.
Cello
Str. Bass

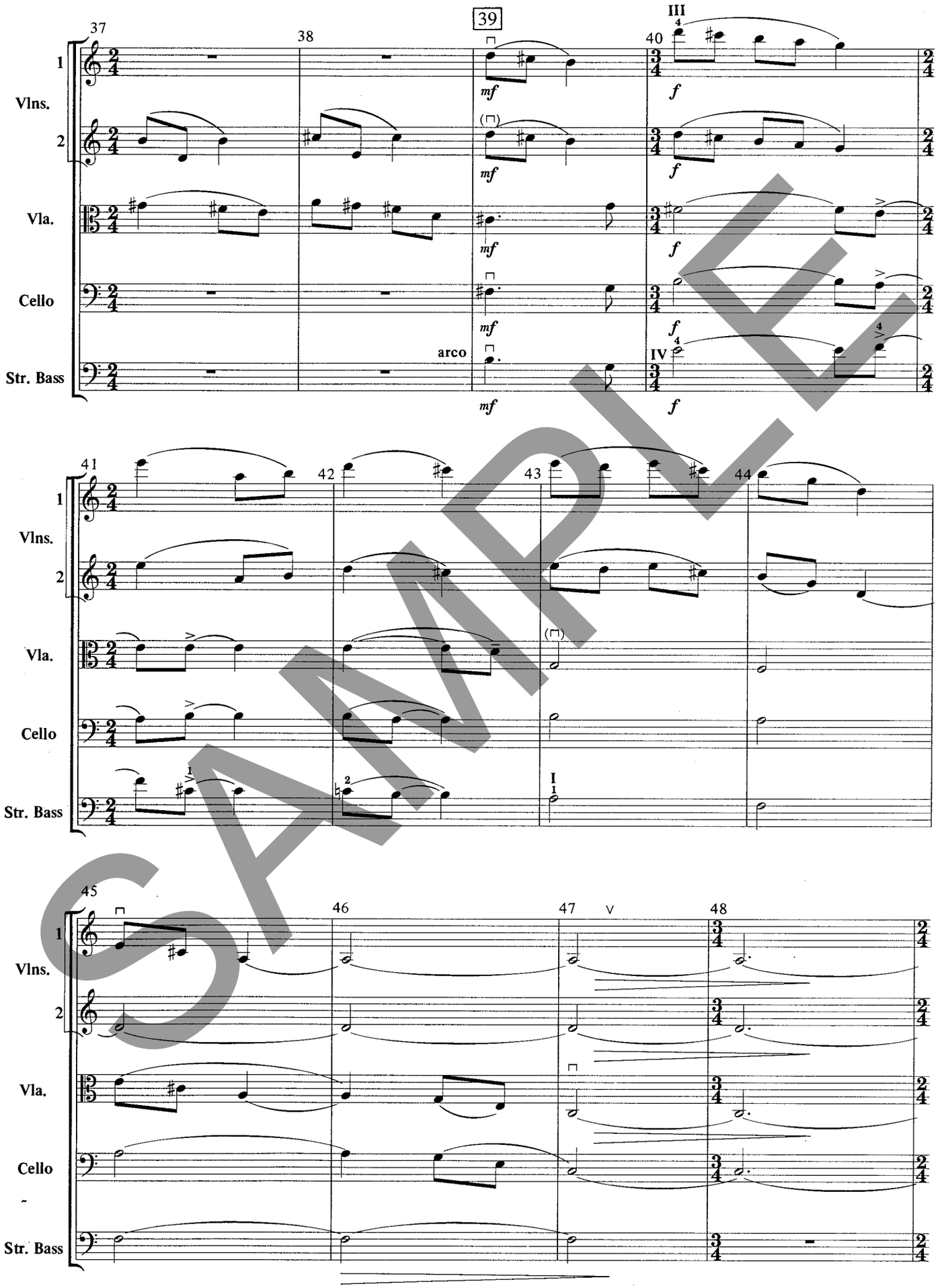
SAMPLE


13
14
15
16
1
Vlns.
2
div.
f
Vla.
Cello
Str. Bass
17
18
19
20
f
unis.
21
22
23 (V)
24
(V)
(V)
p
p
p
p
p

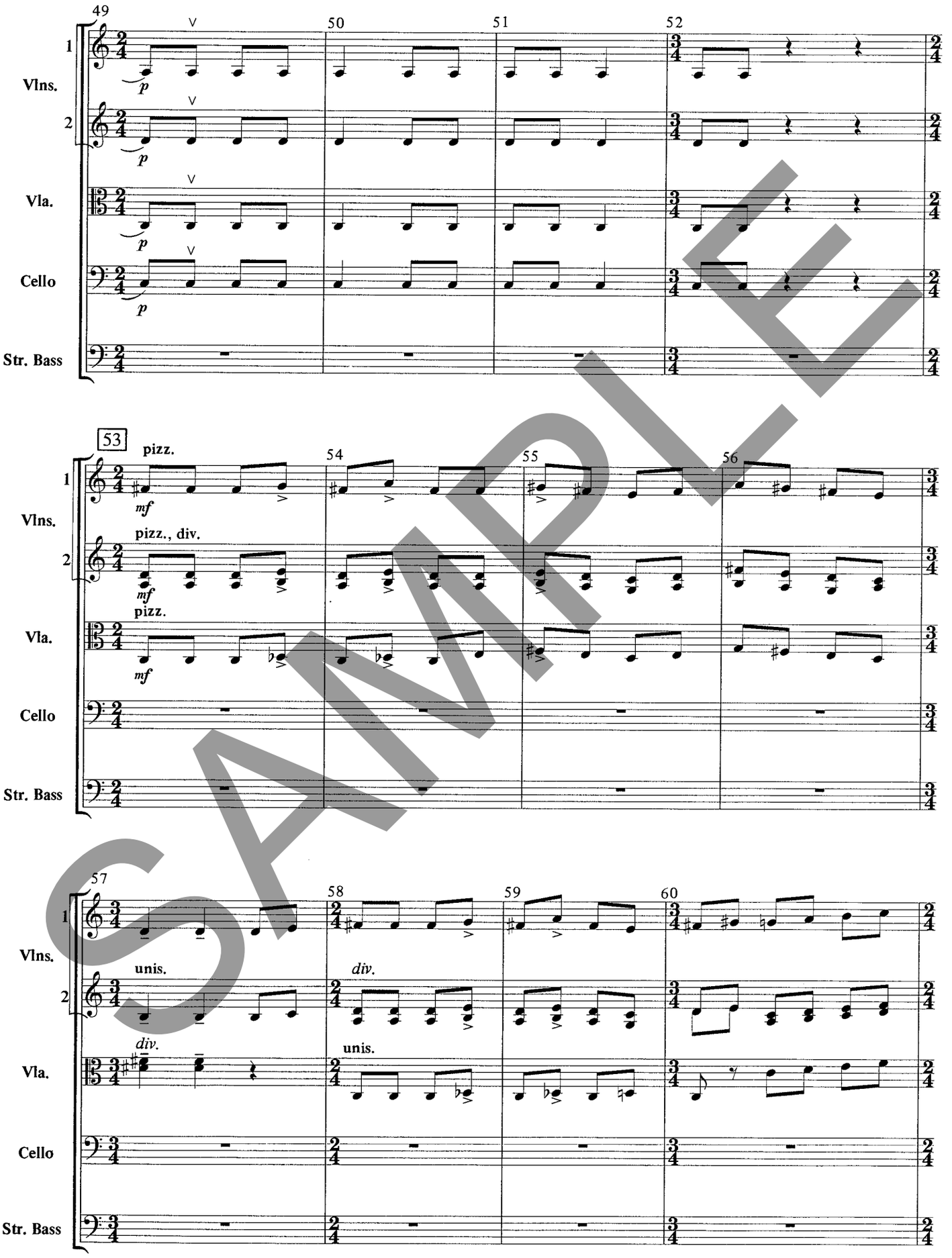
SAMPLE


25
26
27
28
Vlns.
1
2
Vla.
Cello
Str. Bass
mf
pizz.
29
30
31
32
arco
(mf)
33
34
35
36
V

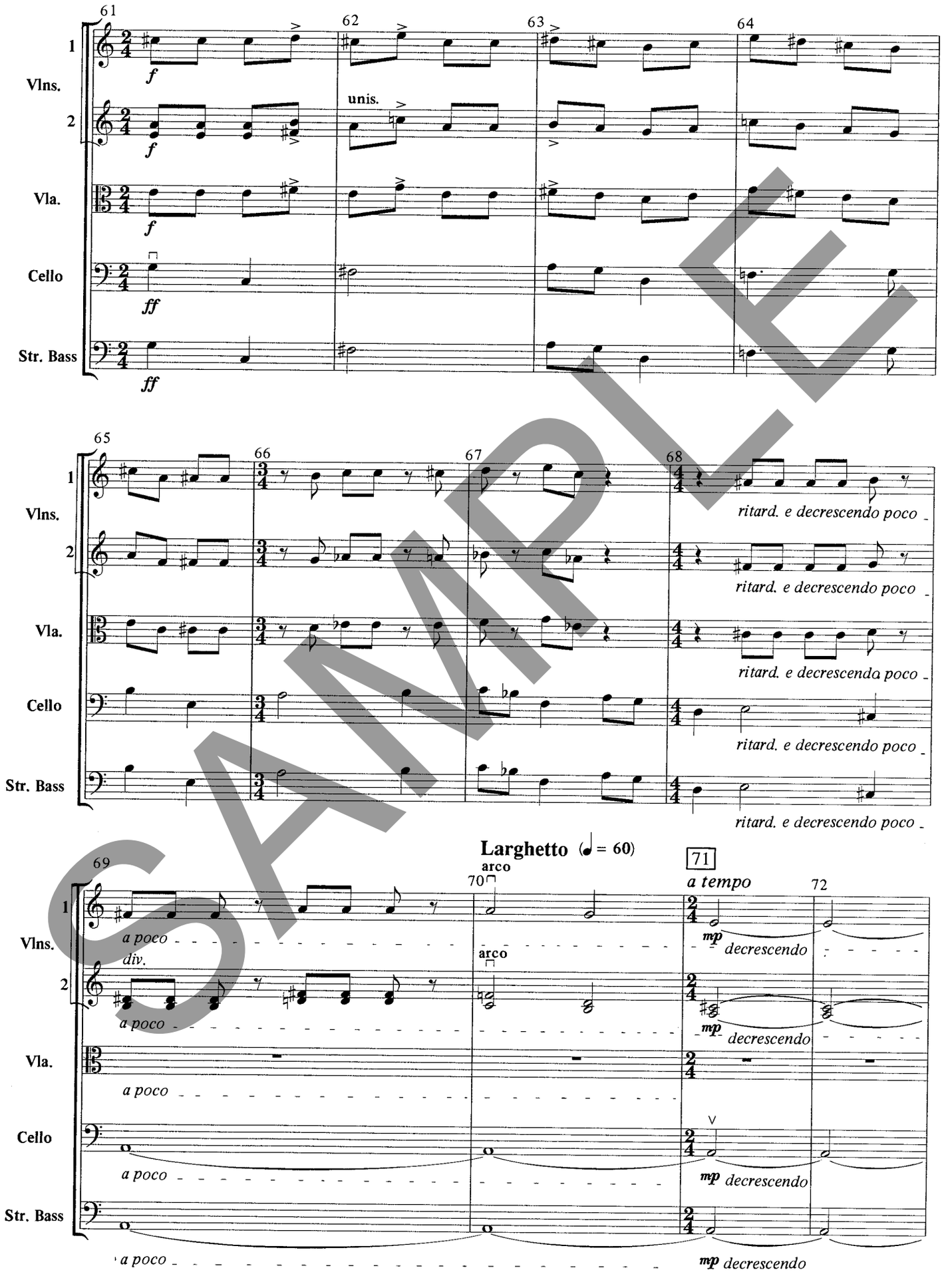
SAMPLE


37
38
39
40
III
IV
41
42
43
44
45
46
47
48
V
1
Vlns.
2
Vla.
Cello
Str. Bass
arco
mf
f

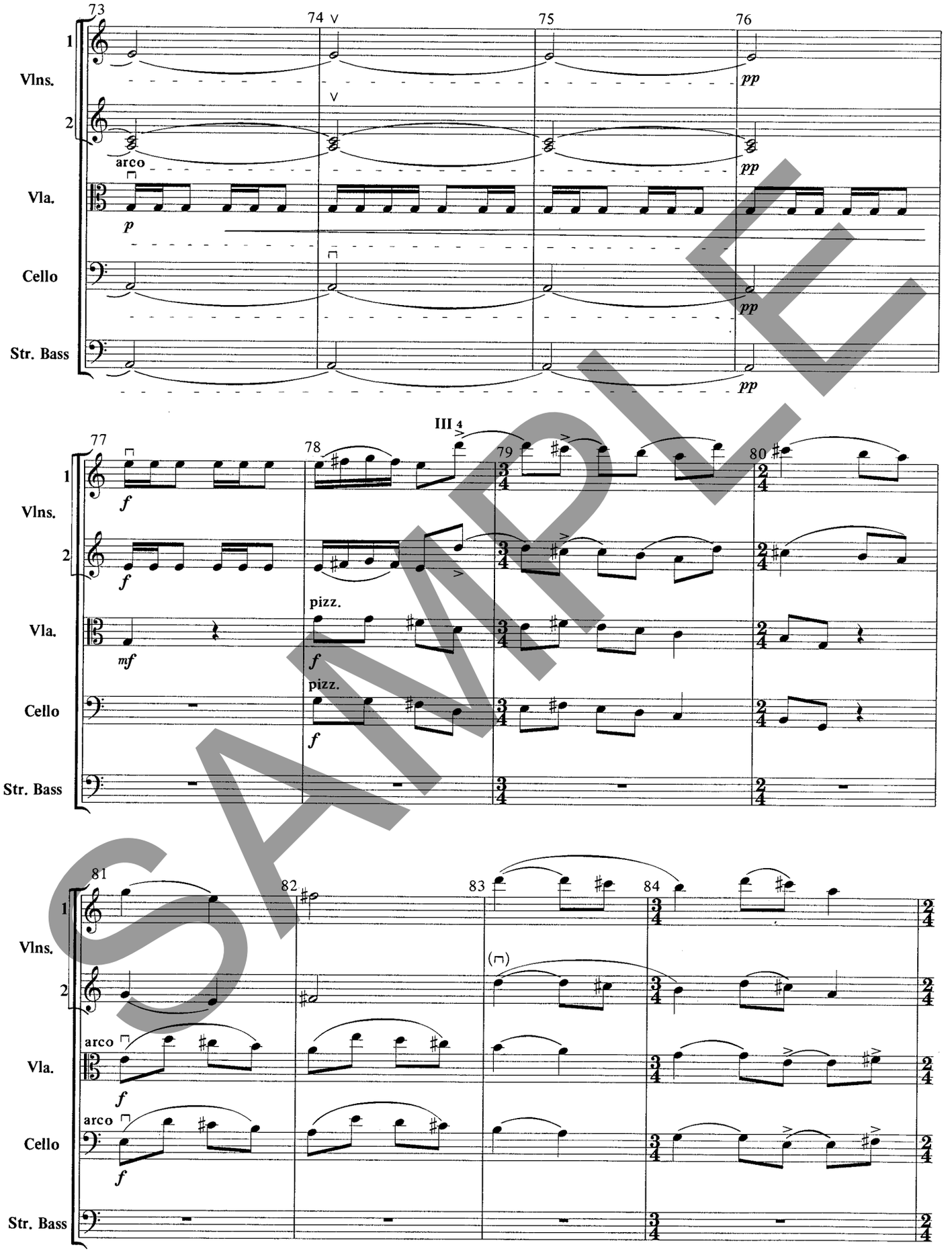
SAMPLE


49
50
51
52
Vlns.
1
2
Vla.
Cello
Str. Bass
p
53
pizz.
54
55
56
mf
pizz., div.
pizz.
57
58
59
60
unis.
div.
unis.

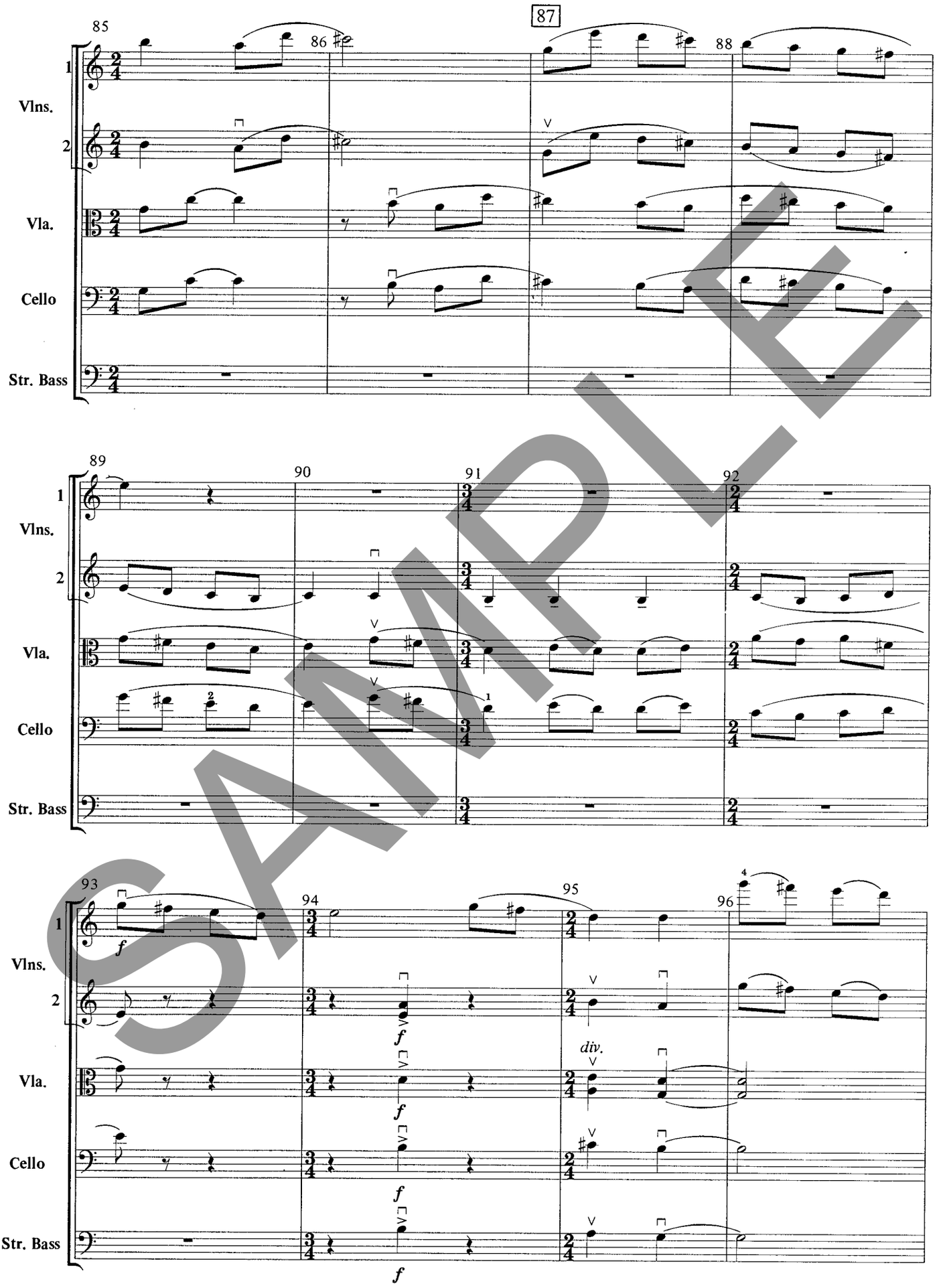
SAMPLE


61
62
63
64
Vlns.
1
2
Vla.
Cello
Str. Bass
f
unis.
ff
65
66
67
68
ritard. e decrescendo poco
Larghetto (♩ = 60)
arco
69
70
71
72
a tempo
a poco
div.
mp
decrescendo

SAMPLE


73
74
75
76
Vlns.
1
2
arco
Vla.
Cello
Str. Bass
pp
p
77
78
79
80
III 4
f
mf
pizz.
81
82
83
84
(⊓)

SAMPLE



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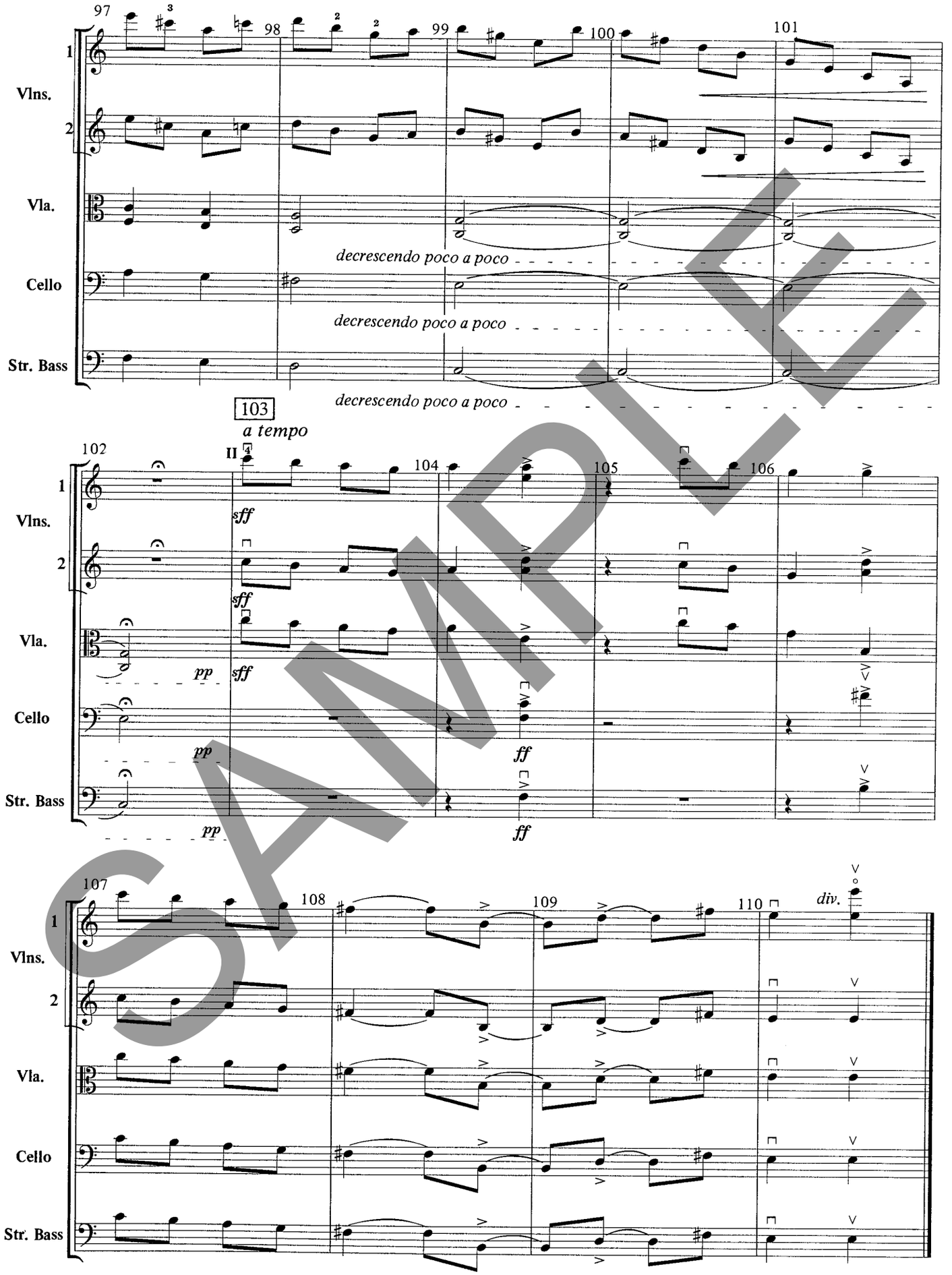
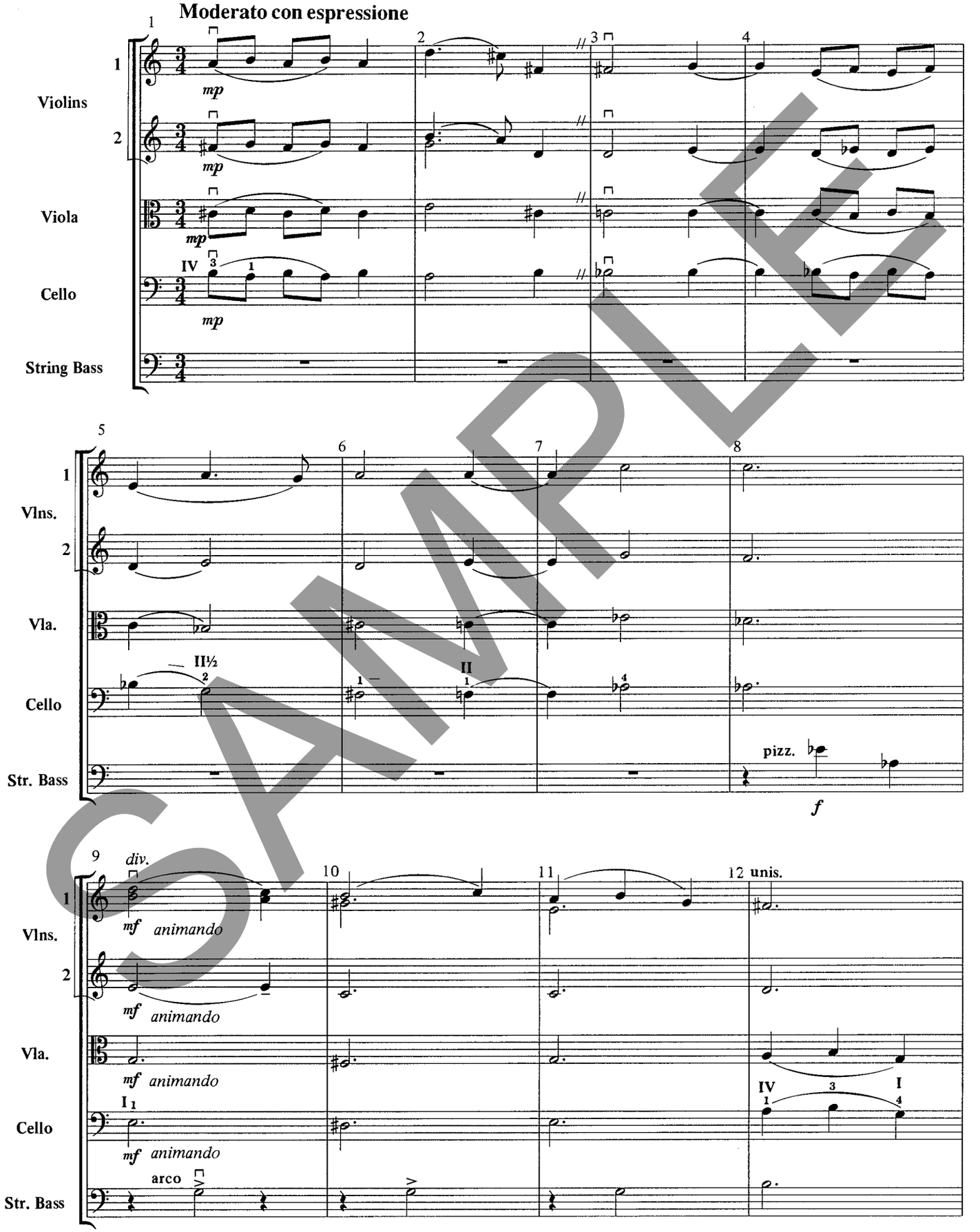
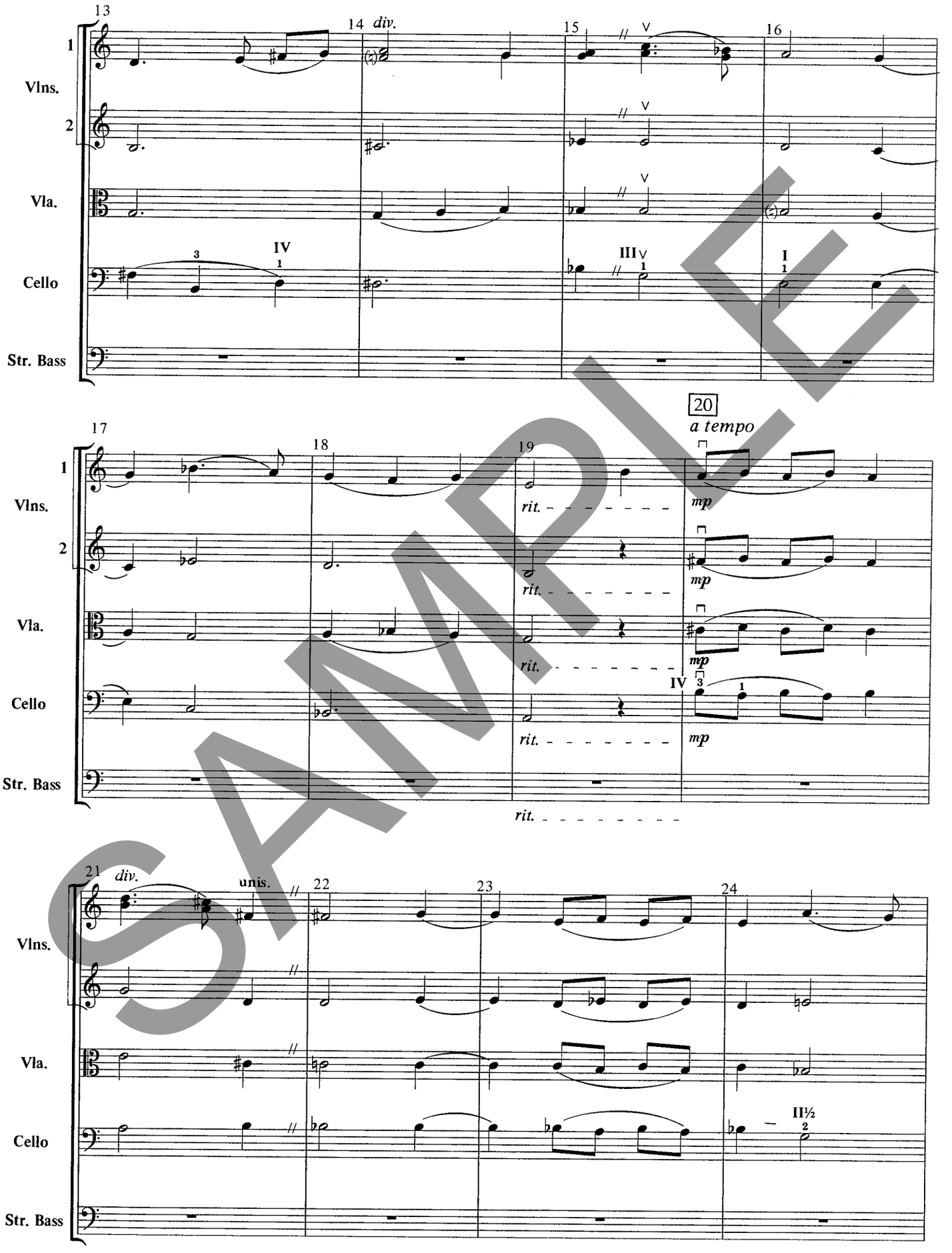

97
98
99
100
101
Vlns.
1
2
Vla.
Cello
Str. Bass
decrescendo poco a poco
decrescendo poco a poco
decrescendo poco a poco
103
a tempo
102
104
105
106
sff
sff
sff
pp
pp
pp
ff
ff
107
108
109
110
div.

SAMPLE

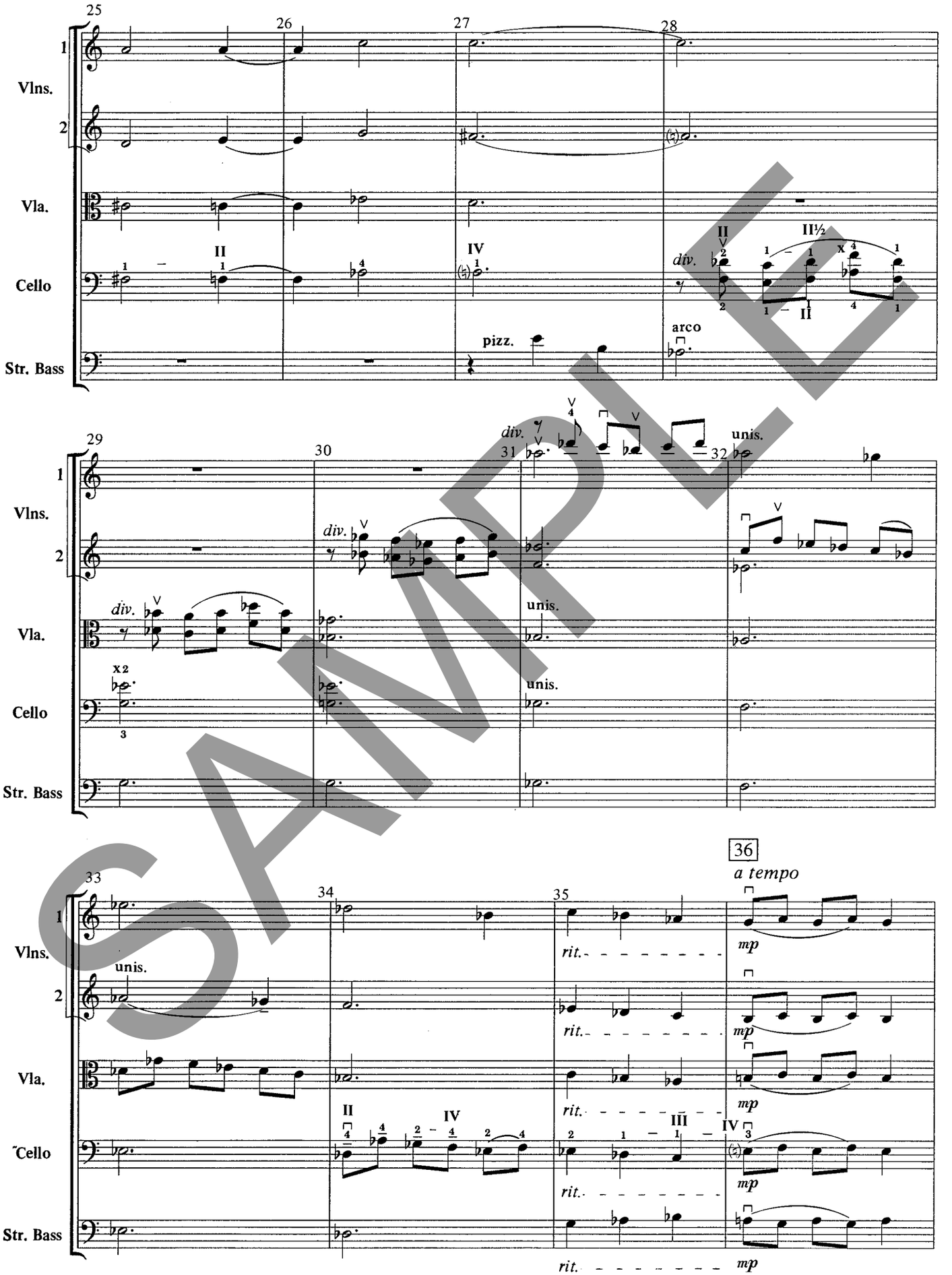
III


Moderato con espressione
Violins
Viola
Cello
String Bass
Vlns.
Vla.
Str. Bass
mp
mf
animando
div.
unis.
arco
pizz.
f

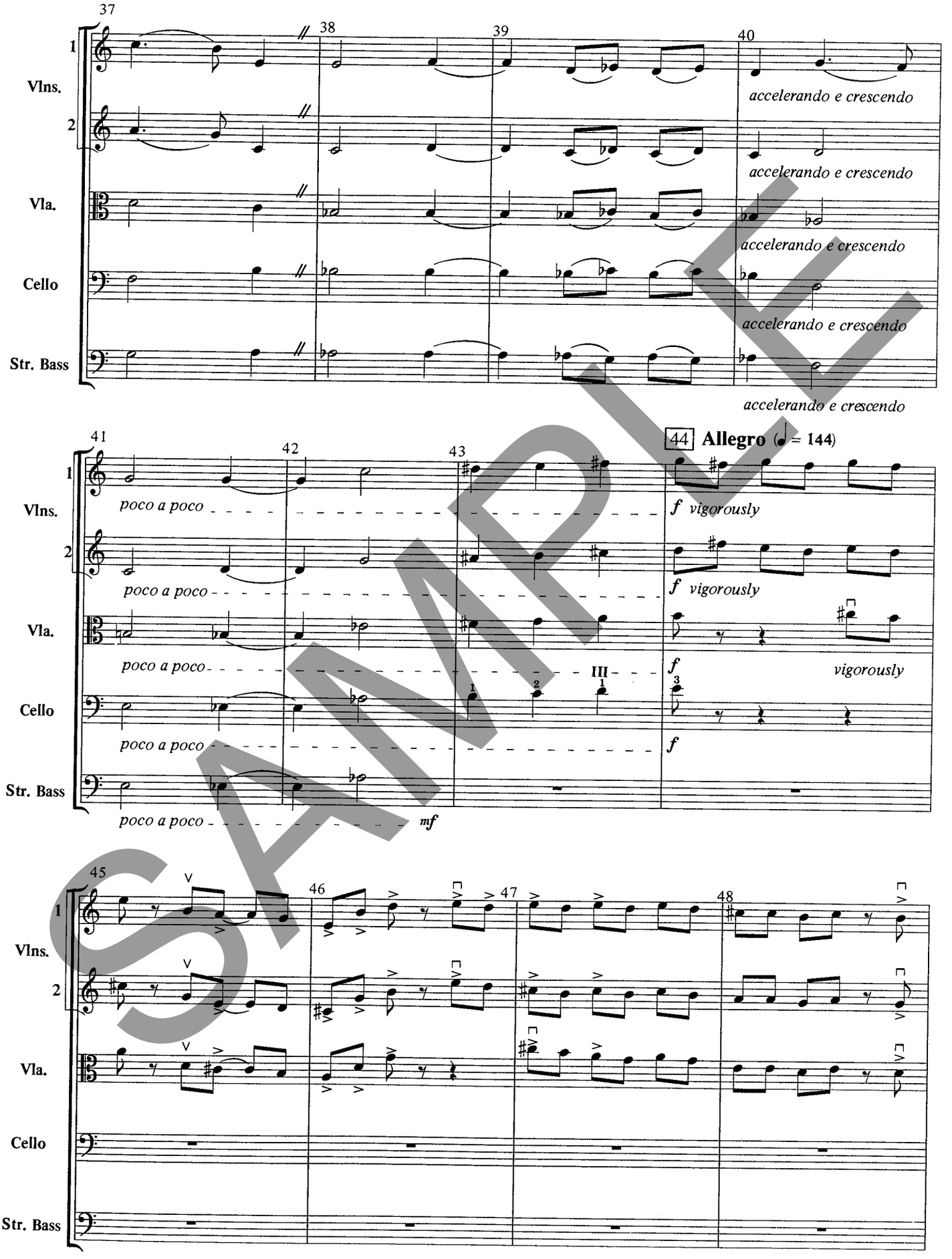
SAMPLE


13
14
div.
15
16
1
Vlns.
2
Vla.
Cello
Str. Bass
IV
III
I
17
18
19
20
a tempo
rit.
mp
21
div.
unis.
22
23
24
II½

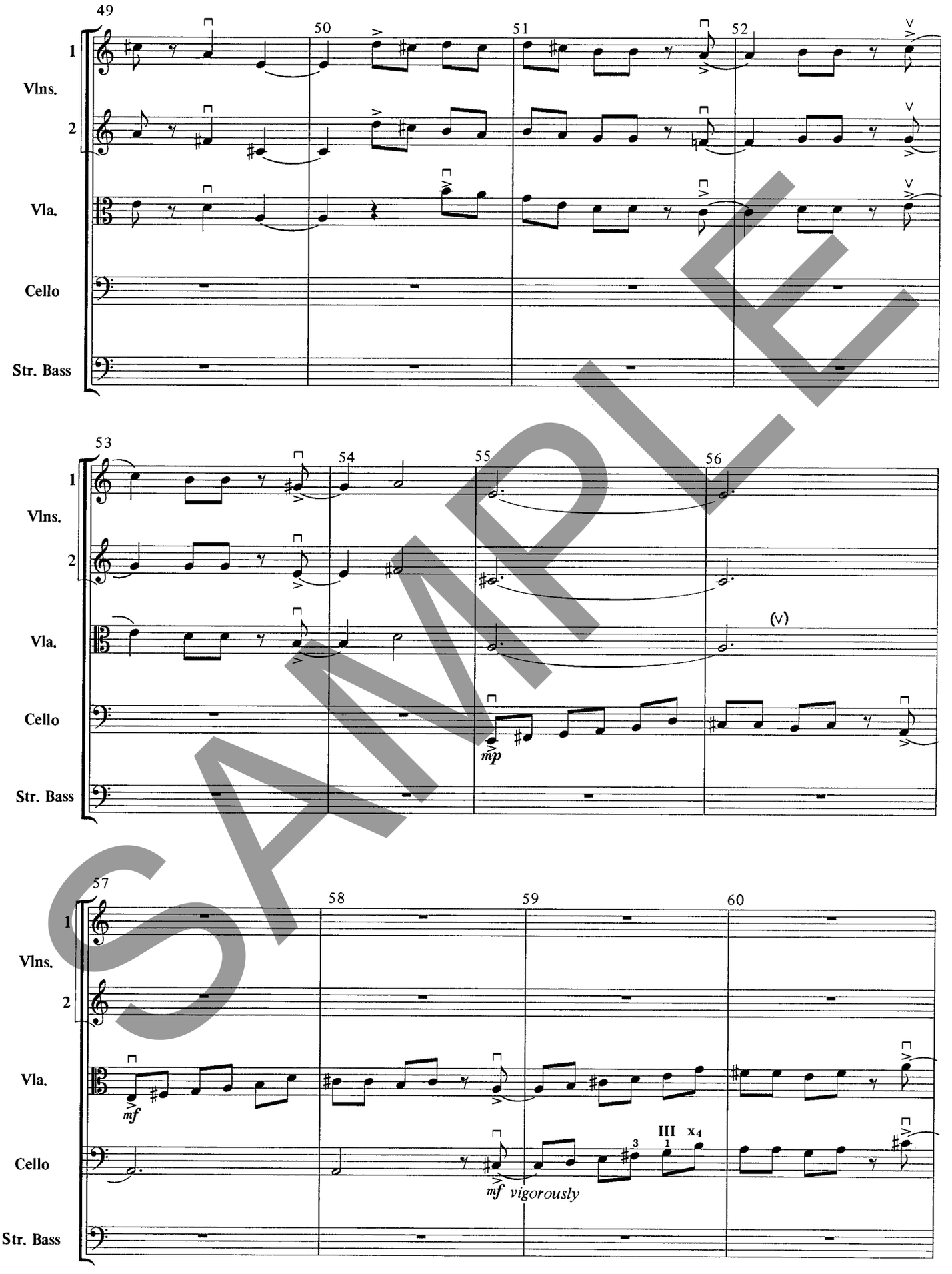
SAMPLE


25
26
27
28
1
Vlns.
2
Vla.
Cello
Str. Bass
II
IV
pizz.
arco
div.
II½
29
30
31
32
unis.
x2
33
34
35
36
a tempo
rit.
mp

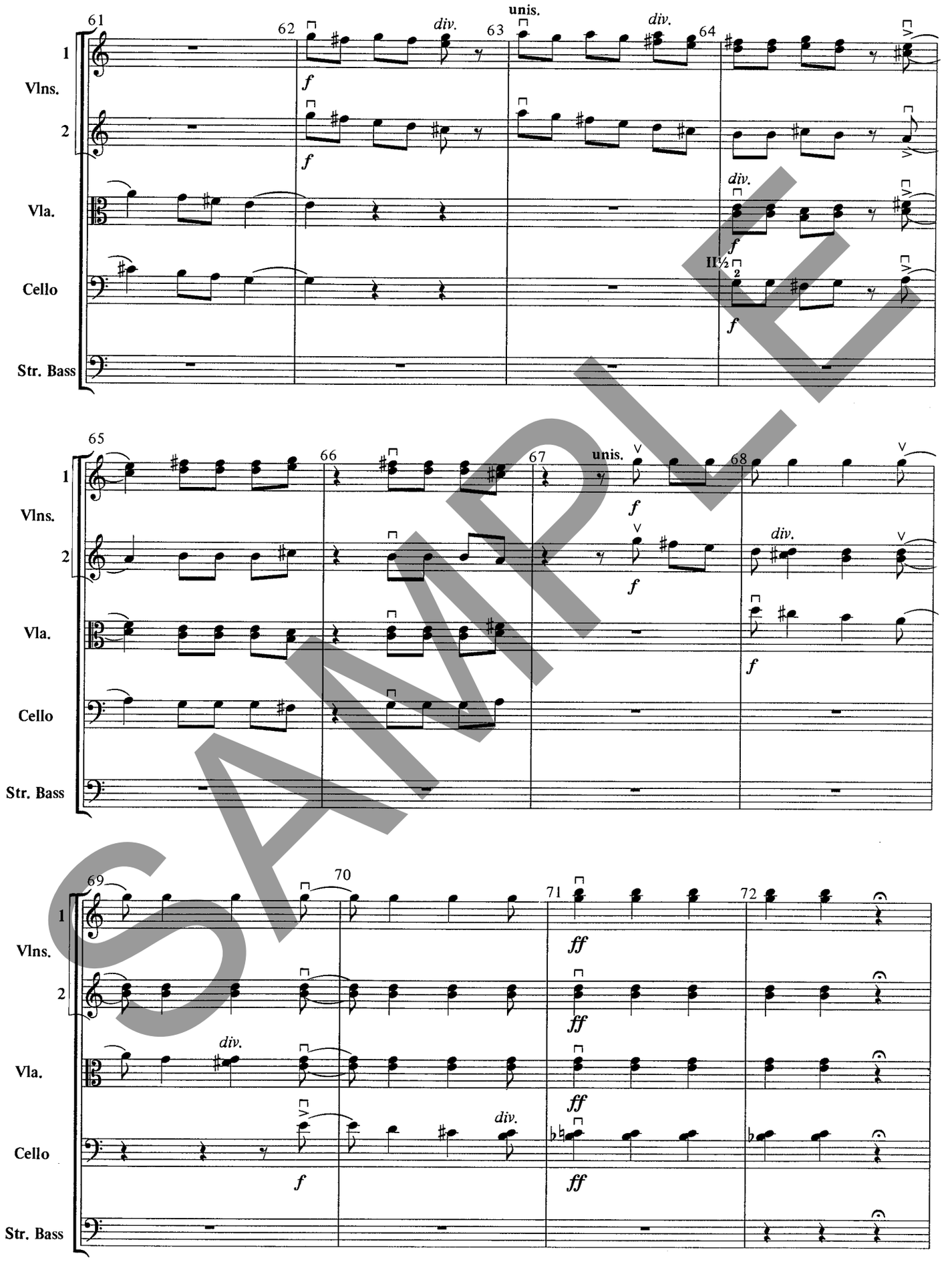
SAMPLE


37
38
39
40
1
Vlns.
2
Vla.
Cello
Str. Bass
accelerando e crescendo
accelerando e crescendo
accelerando e crescendo
accelerando e crescendo
accelerando e crescendo
41
42
43
44 Allegro (♩ = 144)
poco a poco
poco a poco
poco a poco
poco a poco
poco a poco
mf
f vigorously
f vigorously
f vigorously
f
III
45
46
47
48
V

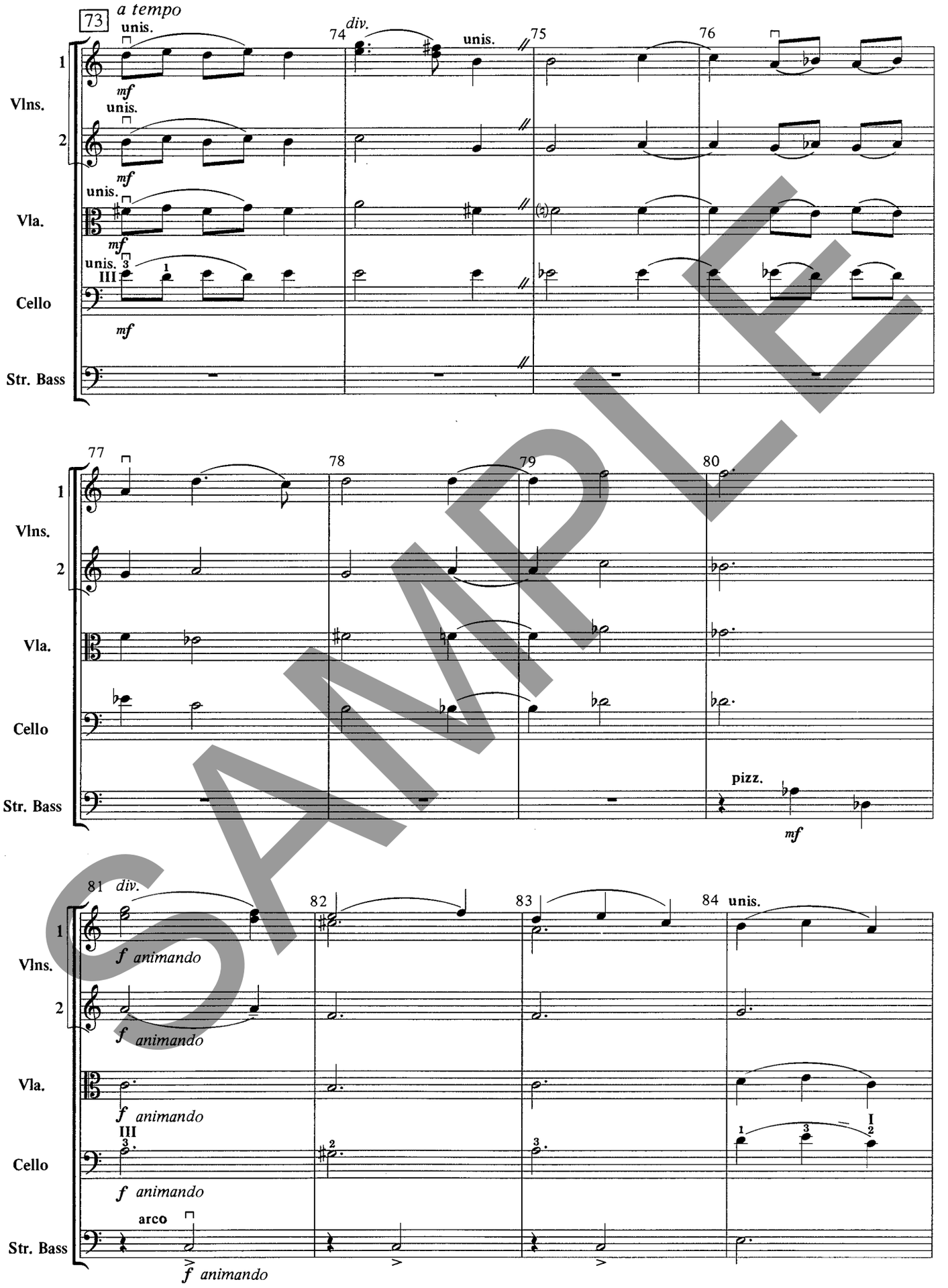
SAMPLE


49
50
51
52
1
Vlns.
2
Vla.
Cello
Str. Bass
53
54
55
56
1
Vlns.
2
Vla.
(V)
Cello
mp
Str. Bass
57
58
59
60
1
Vlns.
2
Vla.
mf
Cello
III x4
mf vigorously
Str. Bass

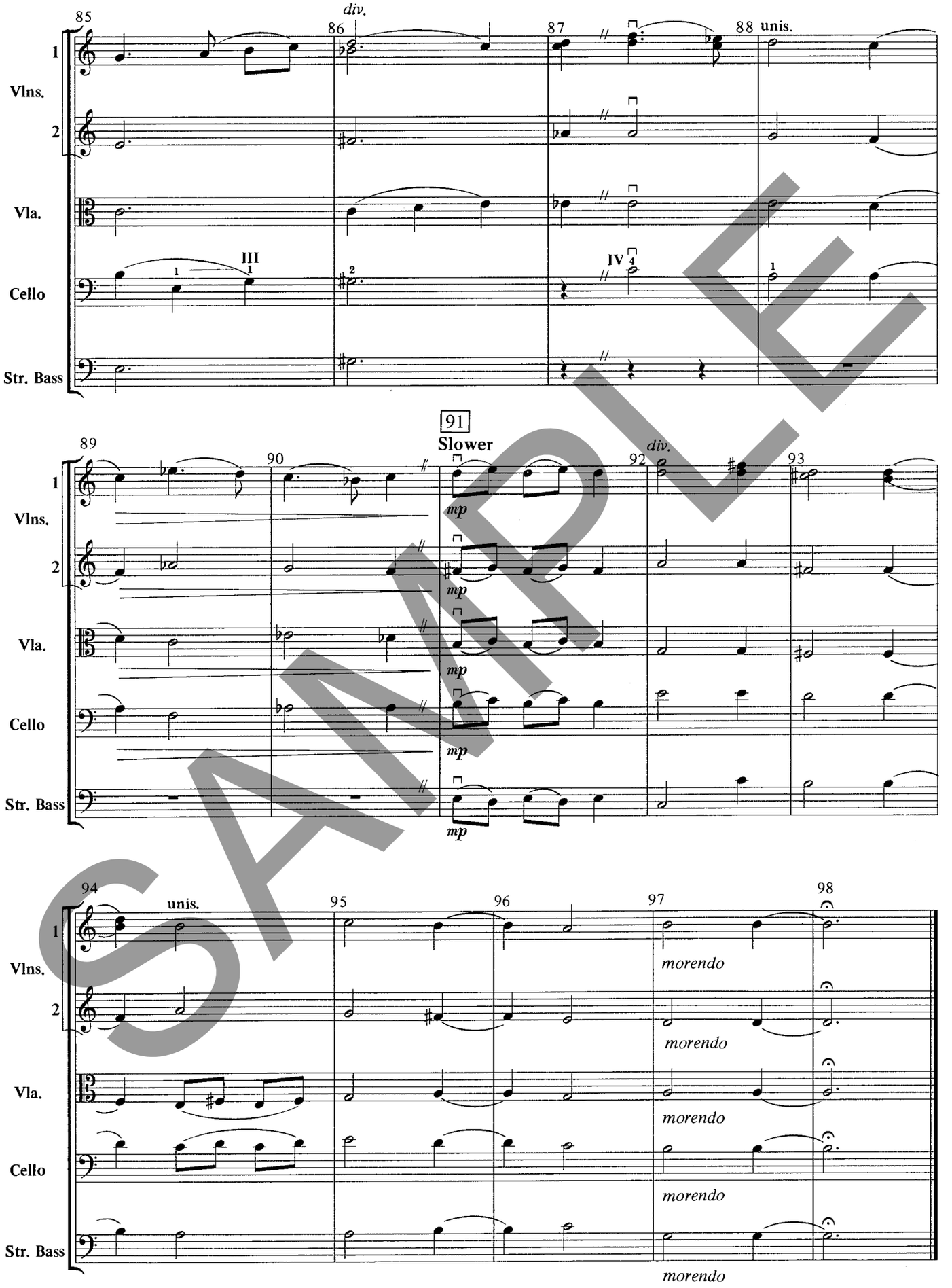
SAMPLE


61
62
63
64
unis.
div.
div.
1
Vlns.
2
Vla.
Cello
Str. Bass
f
II½
65
66
67
68
unis.
div.
69
70
71
72
ff

SAMPLE

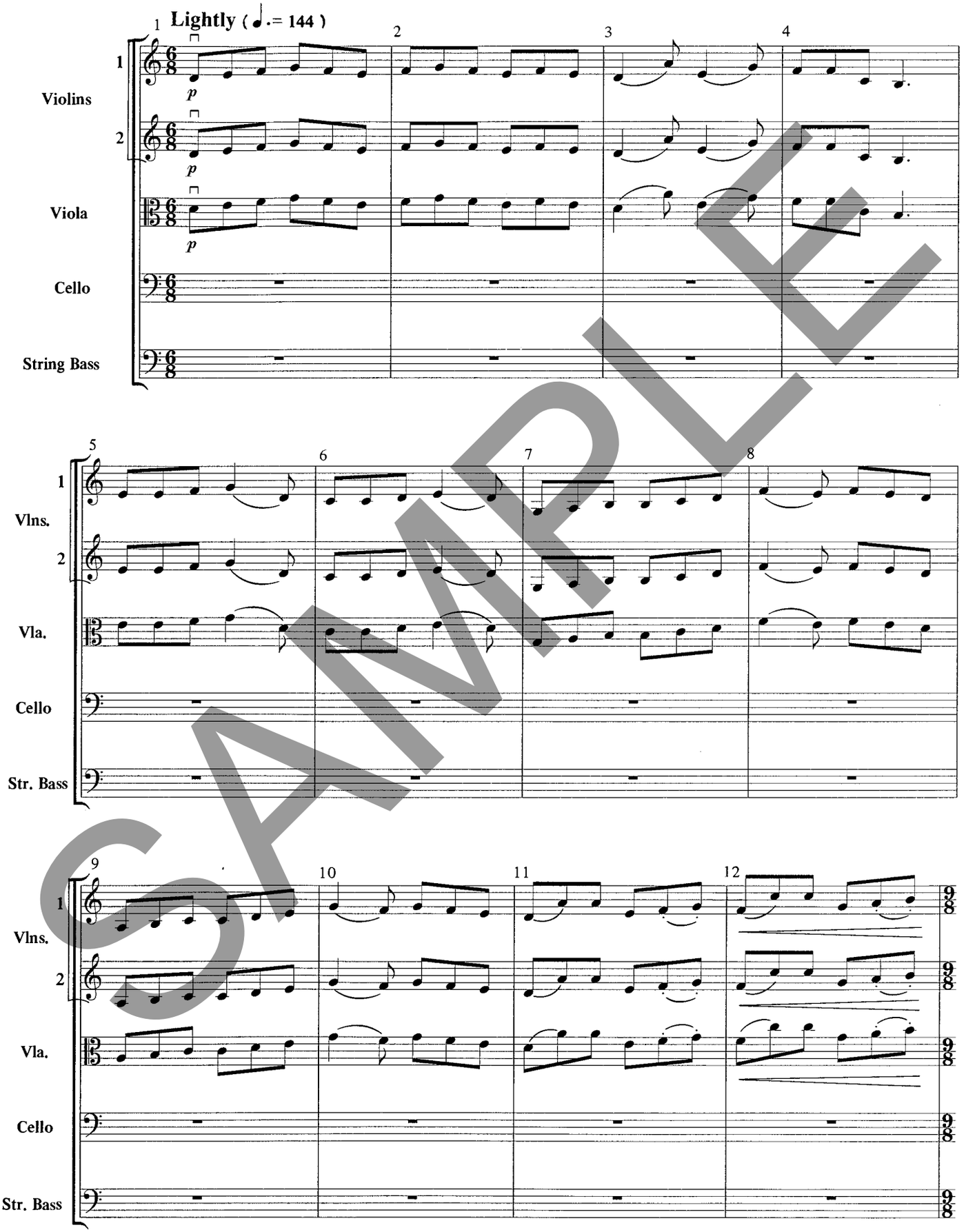

73
a tempo
unis.
74
div.
unis.
75
76
Vlns.
1
2
mf
Vla.
Cello
III
Str. Bass
77
78
79
80
pizz.
81
div.
82
83
84
unis.
f animando
arco

SAMPLE

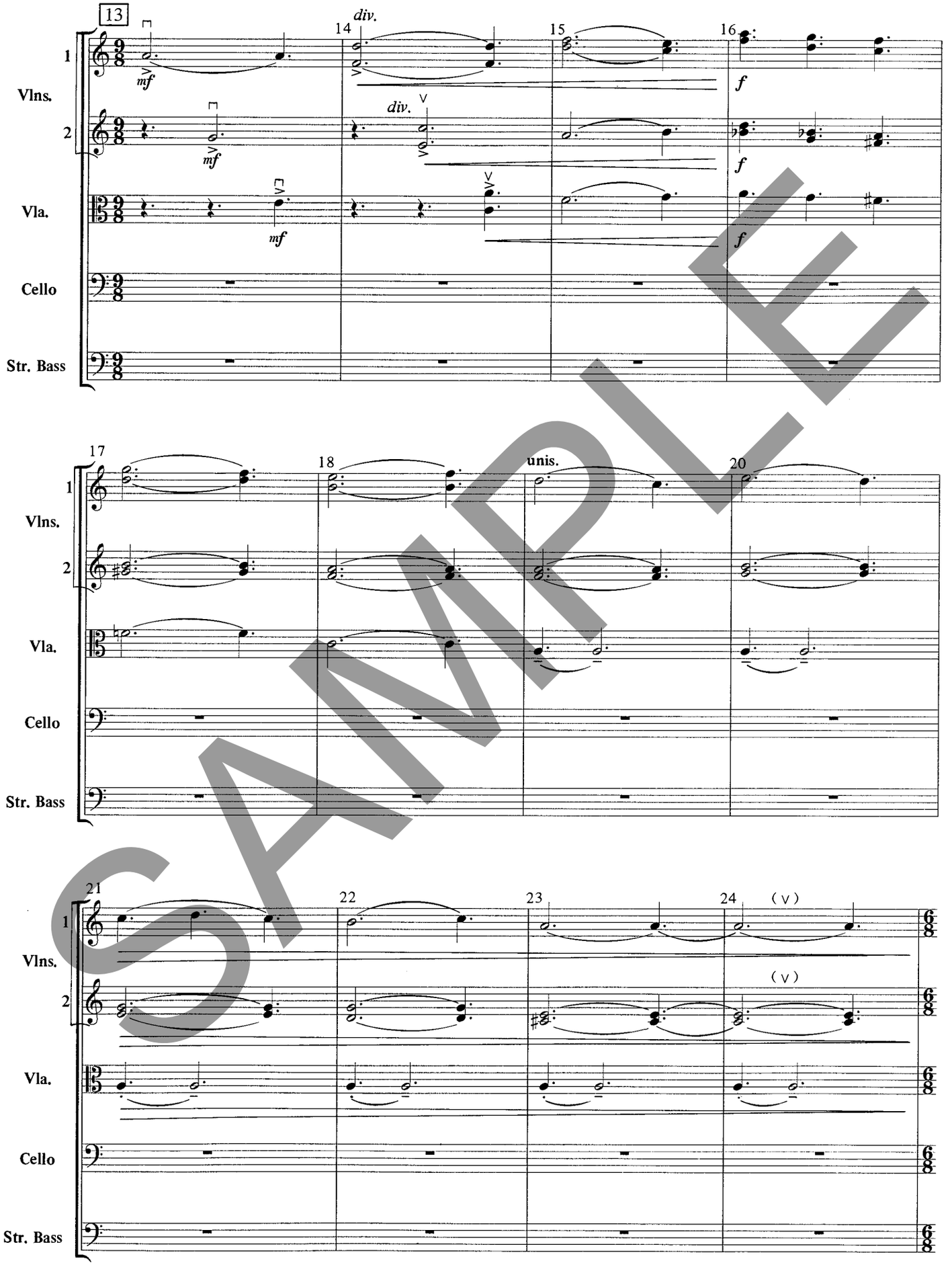

85
div.
86
87
88
unis.
1
Vlns.
2
Vla.
III
IV
Cello
Str. Bass
89
90
91
Slower
92
div.
93
mp
94
unis.
95
96
97
98
morendo

SAMPLE

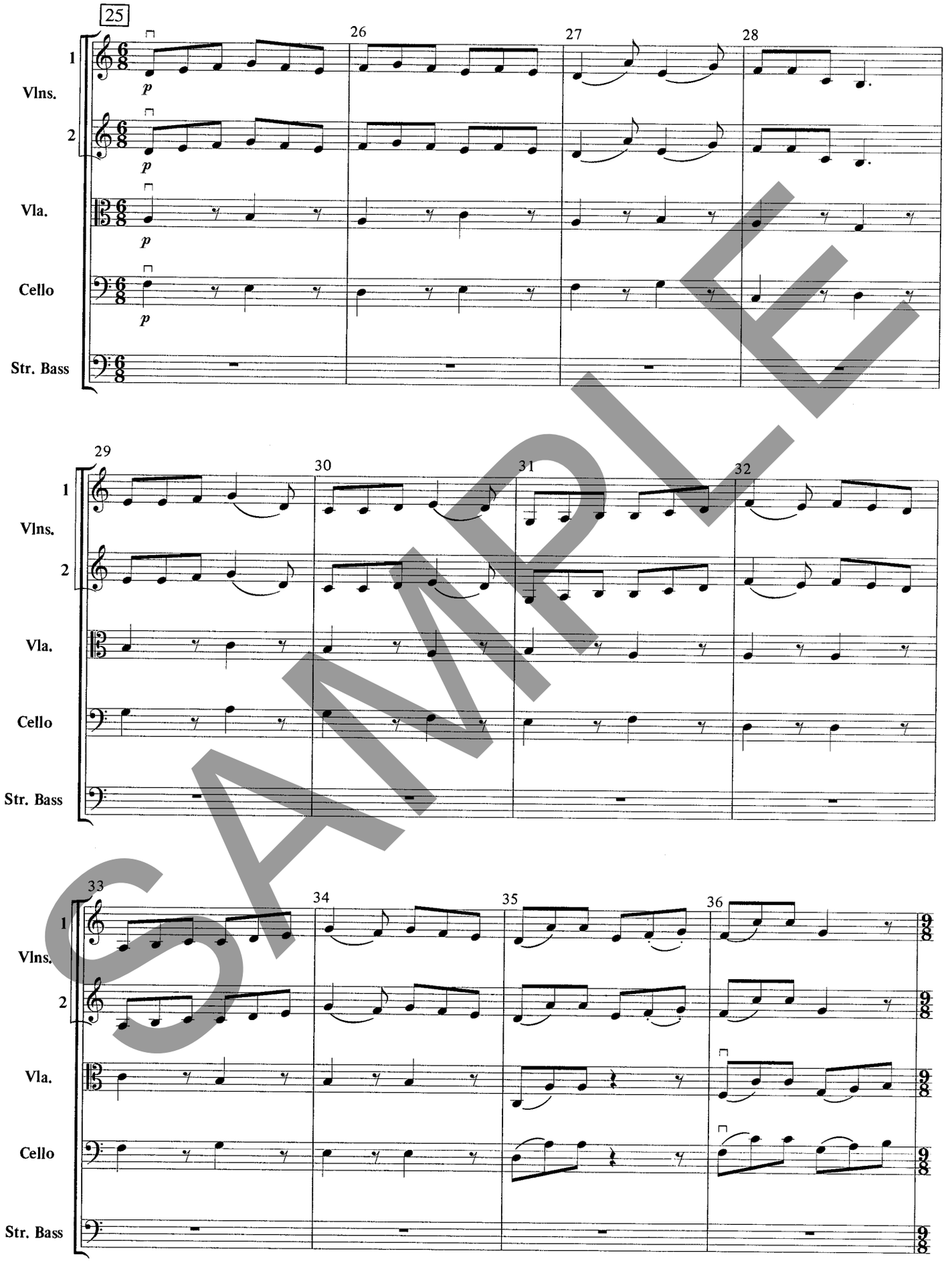
IV


Lightly (♩.= 144)
Violins
Viola
Cello
String Bass
Vlns.
Vla.
Cello
Str. Bass

SAMPLE


13
14
15
16
div.
div.
mf
mf
mf
f
f
f
Vlns.
1
2
Vla.
Cello
Str. Bass
17
18
unis.
20
Vlns.
1
2
Vla.
Cello
Str. Bass
21
22
23
24
(V)
(V)
Vlns.
1
2
Vla.
Cello
Str. Bass

SAMPLE



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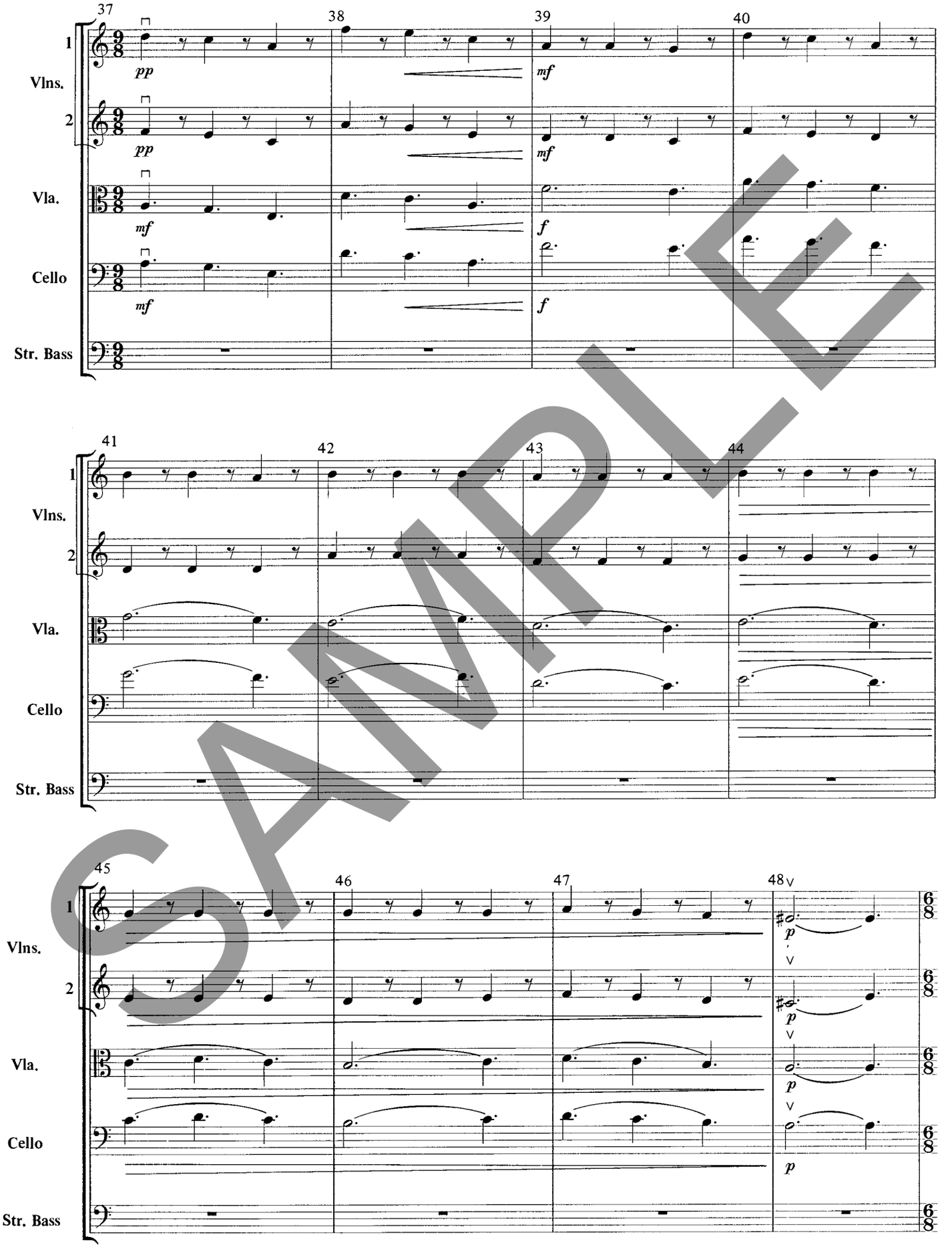
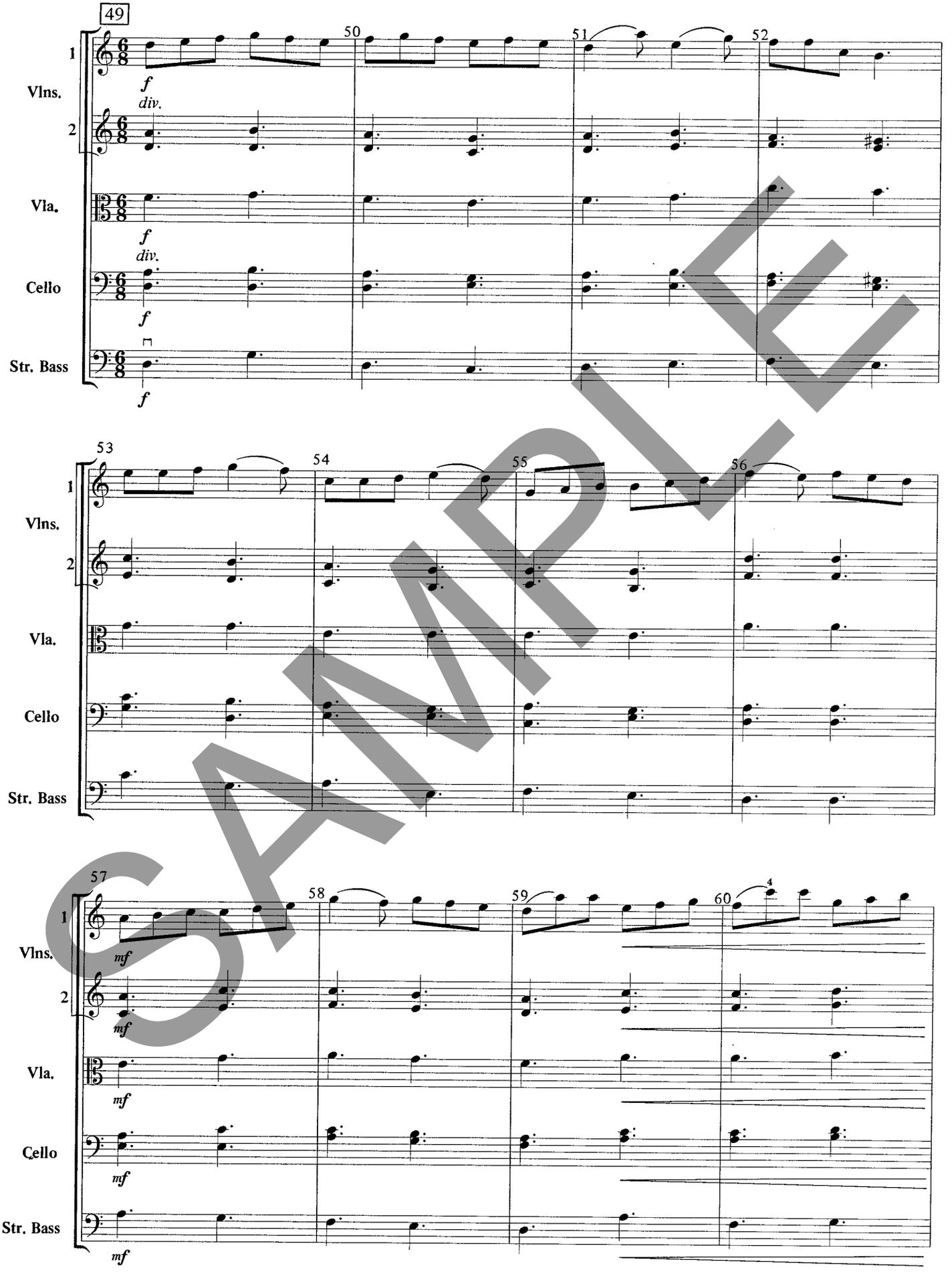
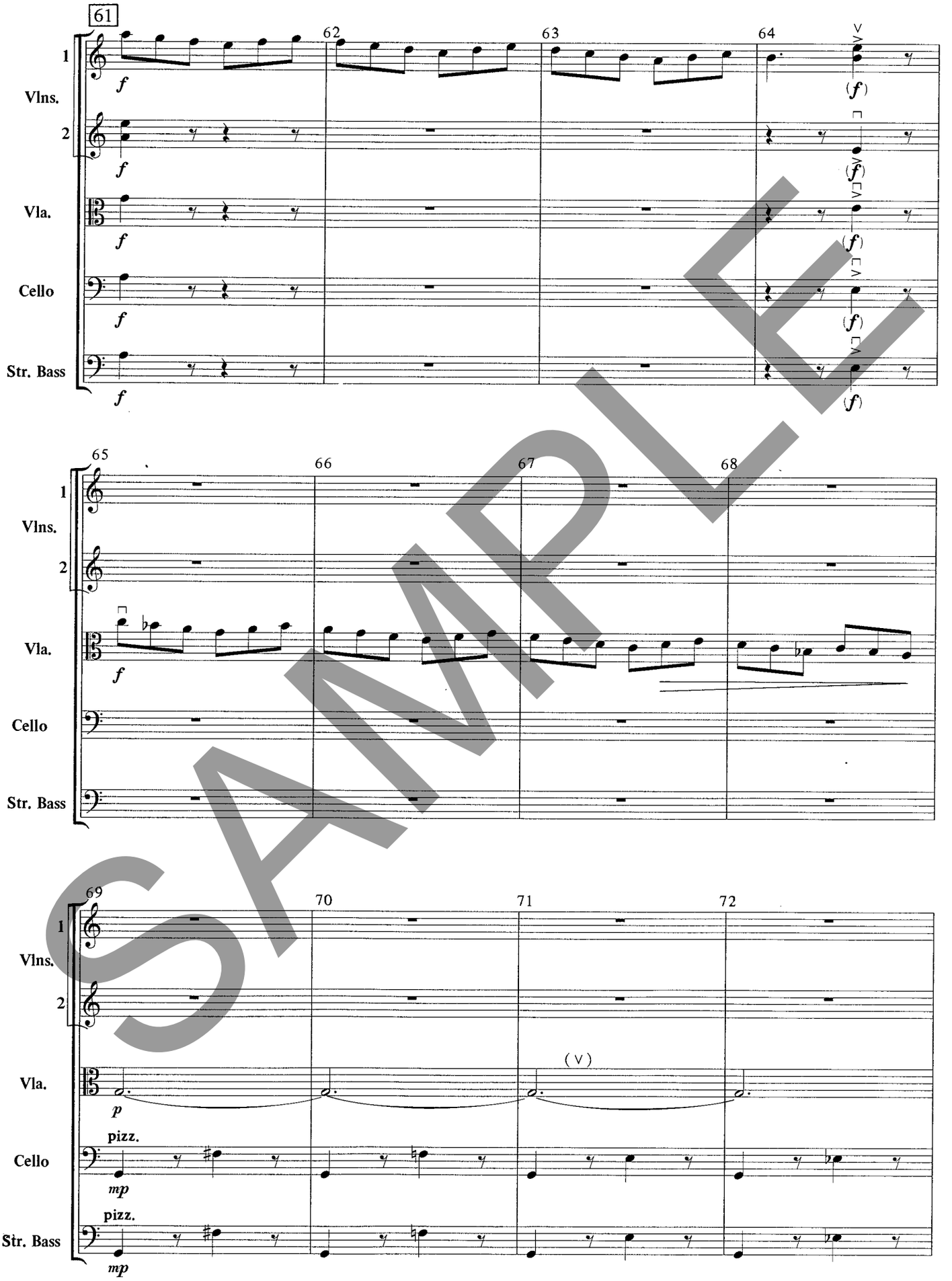

37
38
39
40
1
Vlns.
2
pp
mf
Vla.
Cello
Str. Bass
41
42
43
44
45
46
47
48
p

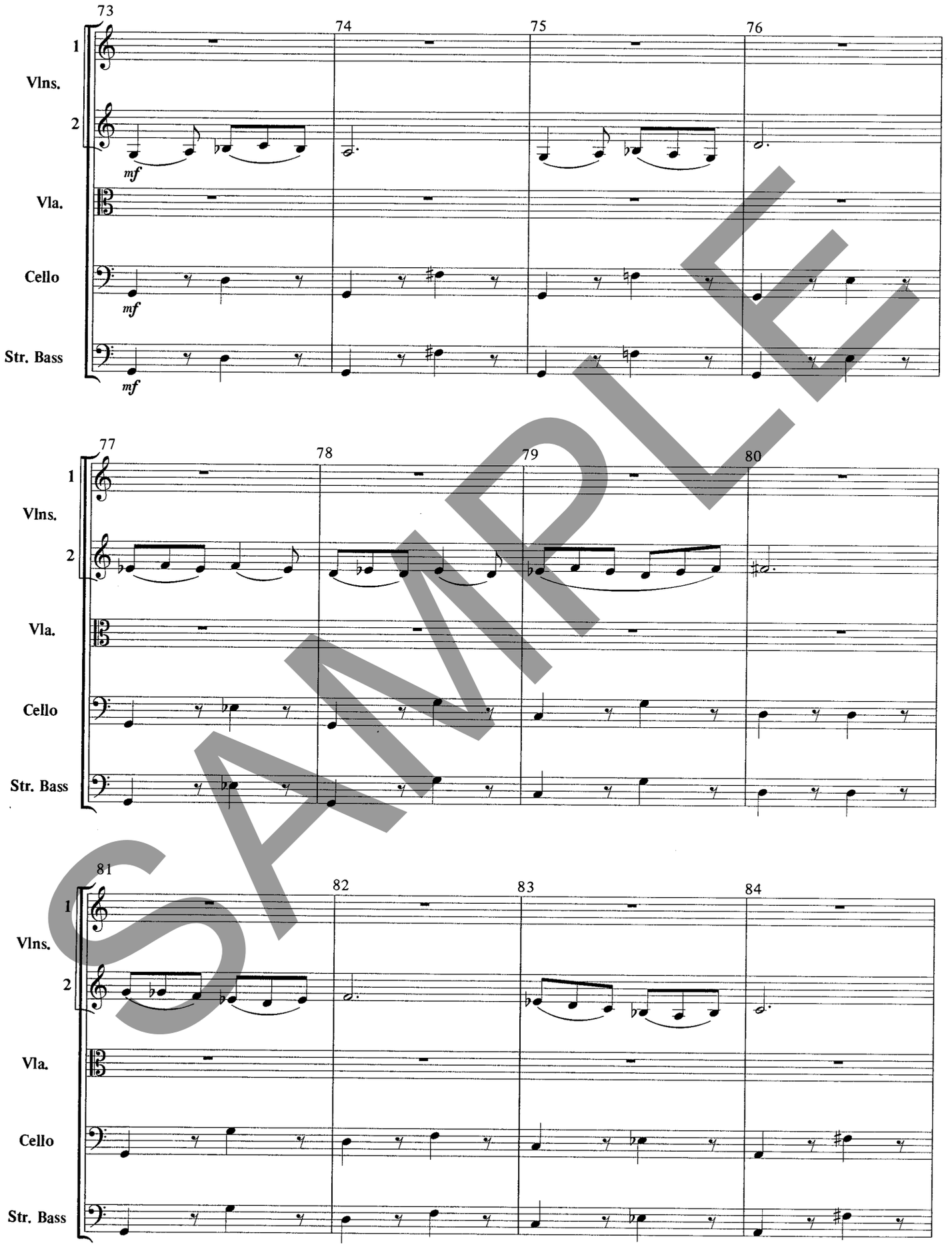
SAMPLE


49
50
51
52
1
Vlns.
2
Vla.
Cello
Str. Bass
f
div.
53
54
55
56
57
58
59
60
mf
4

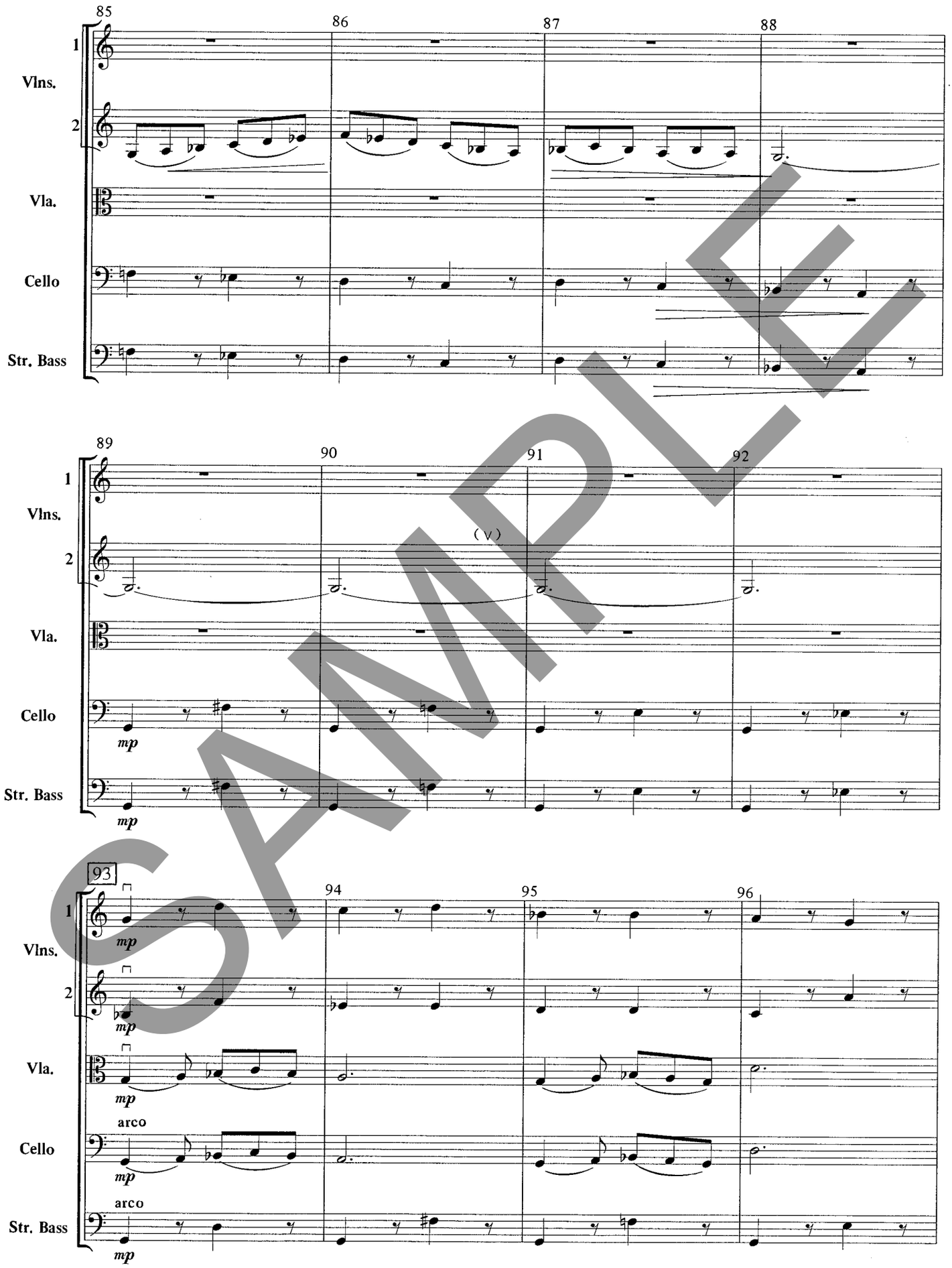
SAMPLE


61
62
63
64
65
66
67
68
69
70
71
72
1
Vlns.
2
Vla.
Cello
Str. Bass
f
(f)
p
mp
pizz.
(V)

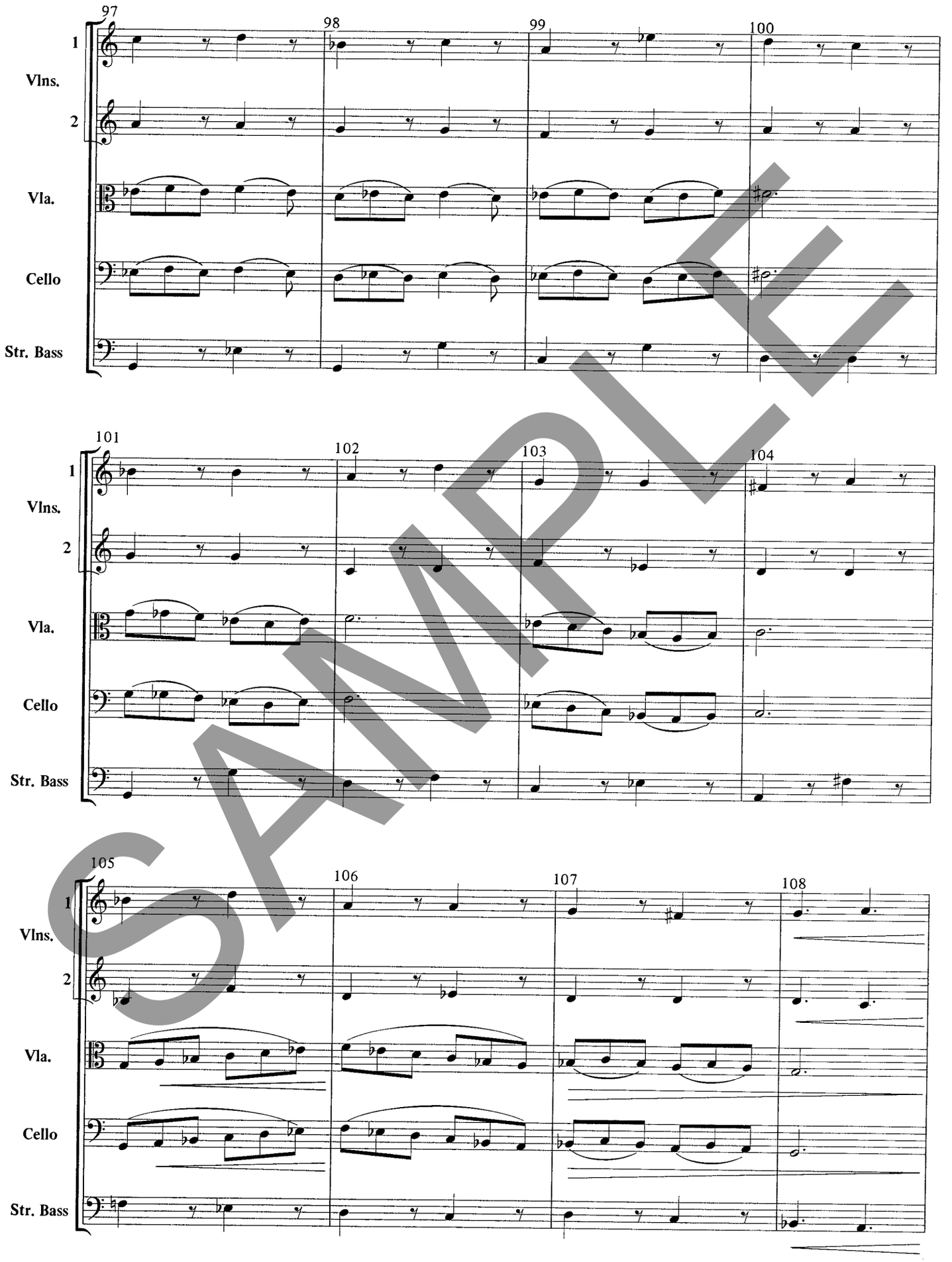
SAMPLE


73
74
75
76
1
Vlns.
2
mf
Vla.
Cello
mf
Str. Bass
mf
77
78
79
80
1
Vlns.
2
Vla.
Cello
Str. Bass
81
82
83
84
1
Vlns.
2
Vla.
Cello
Str. Bass

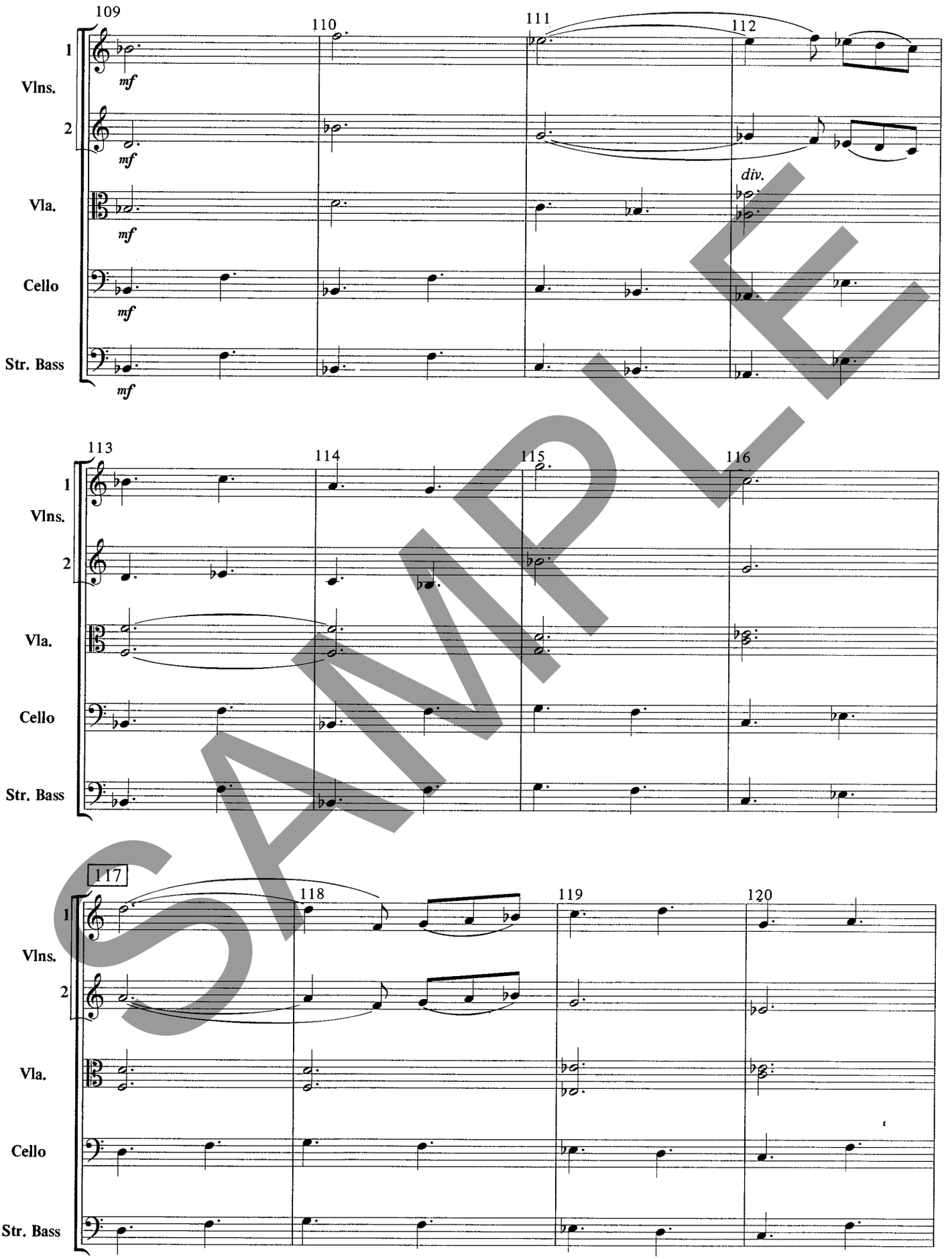
SAMPLE


85
86
87
88
1
Vlns.
2
Vla.
Cello
Str. Bass
89
90
91
92
(v)
mp
93
94
95
96
arco

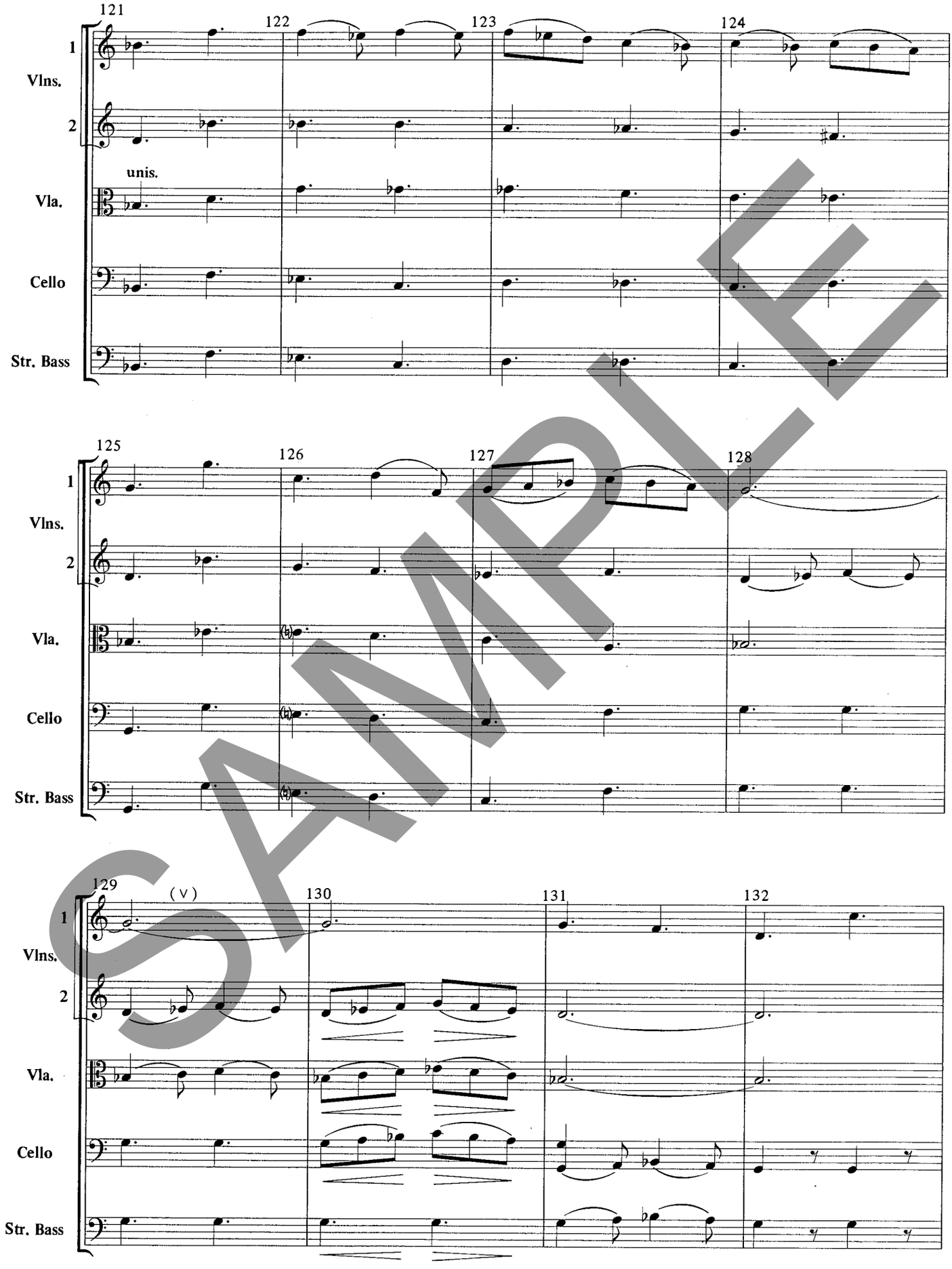
SAMPLE


97
98
99
100
1
Vlns.
2
Vla.
Cello
Str. Bass
101
102
103
104
1
Vlns.
2
Vla.
Cello
Str. Bass
105
106
107
108
1
Vlns.
2
Vla.
Cello
Str. Bass

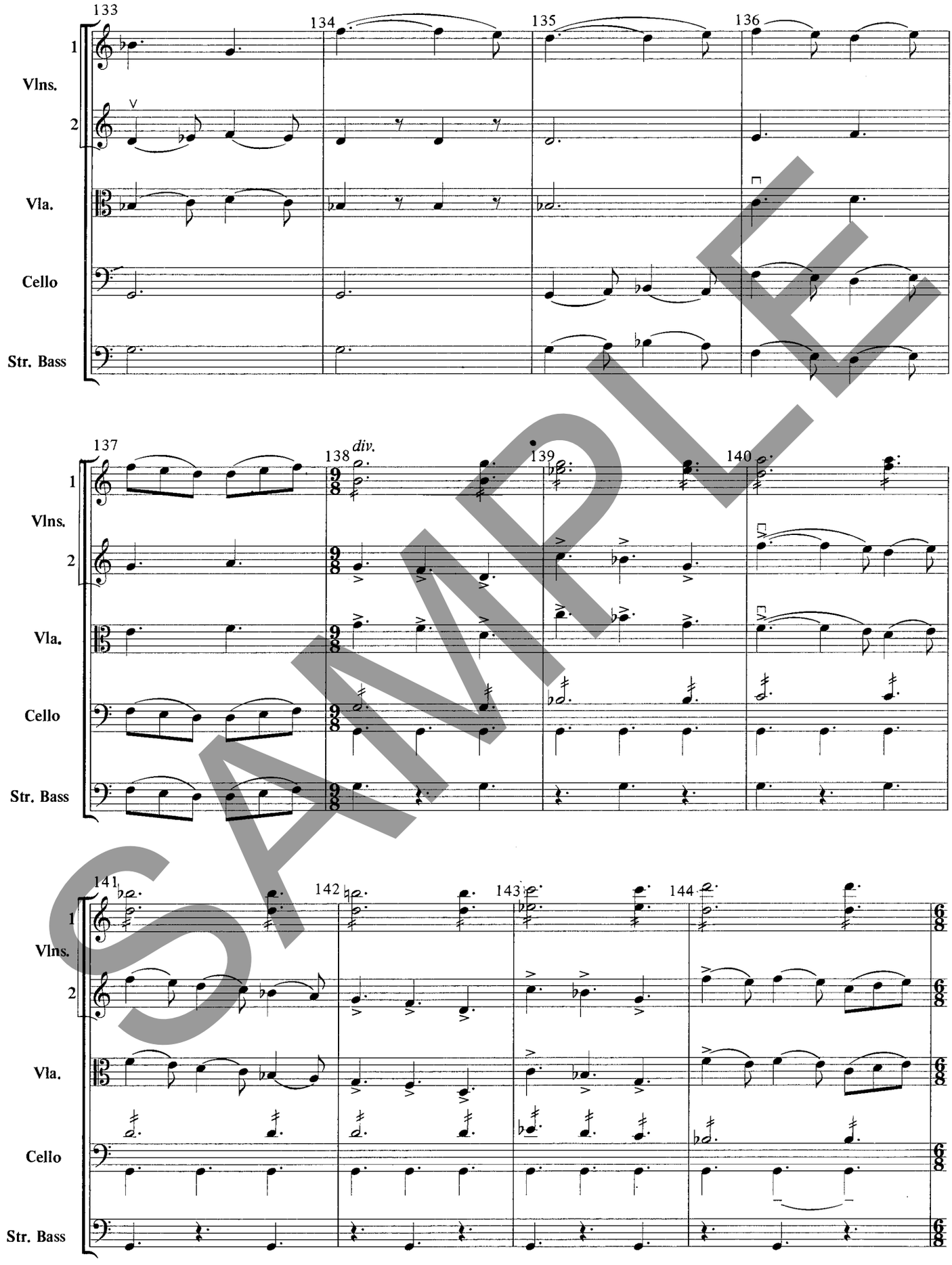
SAMPLE


109
110
111
112
1
Vlns.
2
mf
mf
Vla.
mf
div.
Cello
mf
Str. Bass
mf
113
114
115
116
1
Vlns.
2
Vla.
Cello
Str. Bass
117
118
119
120
1
Vlns.
2
Vla.
Cello
Str. Bass

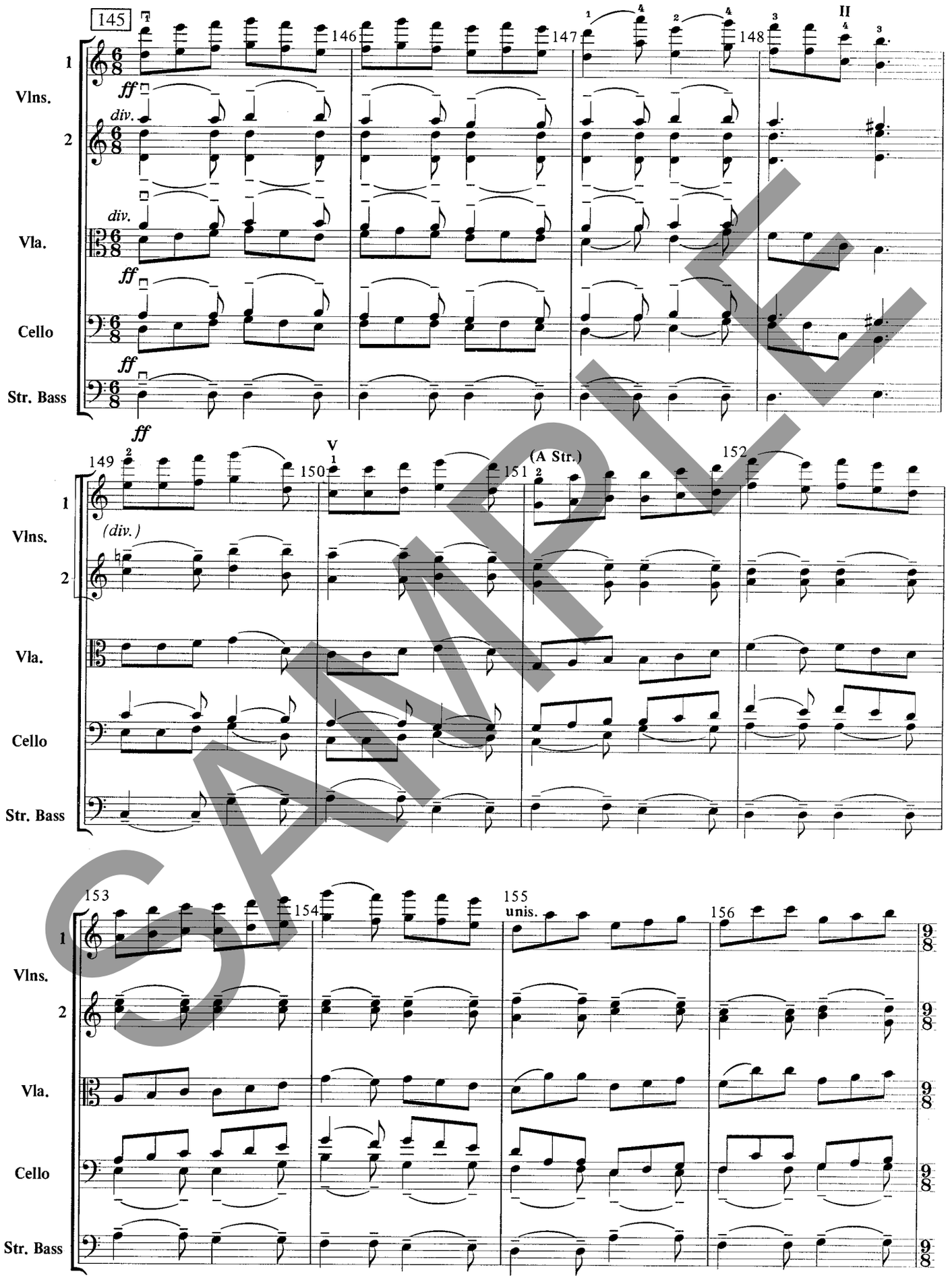
SAMPLE


121
122
123
124
1
Vlns.
2
unis.
Vla.
Cello
Str. Bass
125
126
127
128
1
Vlns.
2
Vla.
Cello
Str. Bass
129
(v)
130
131
132
1
Vlns.
2
Vla.
Cello
Str. Bass

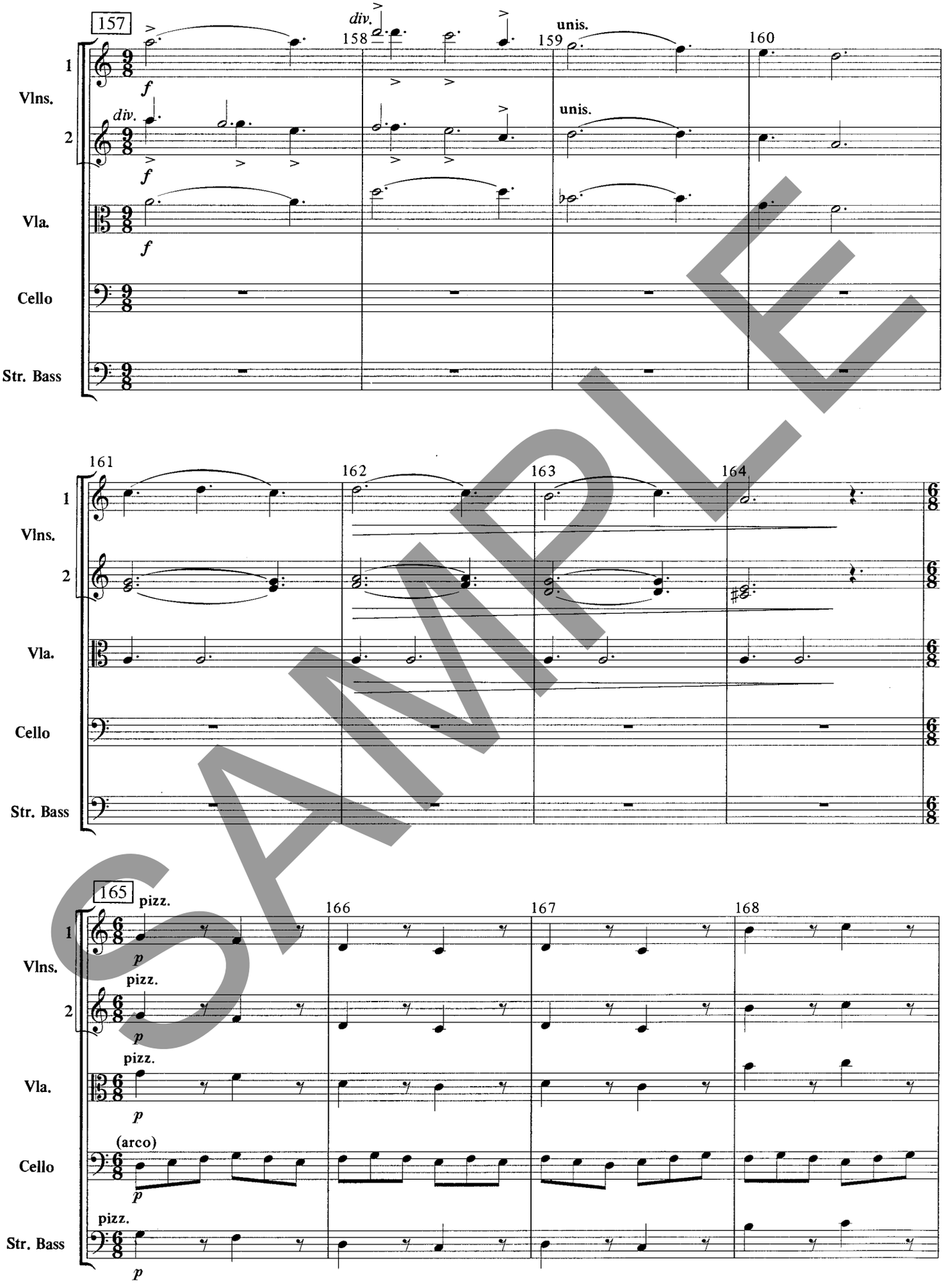
SAMPLE


133
134
135
136
1
Vlns.
2
Vla.
Cello
Str. Bass
137
138
div.
139
140
141
142
143
144

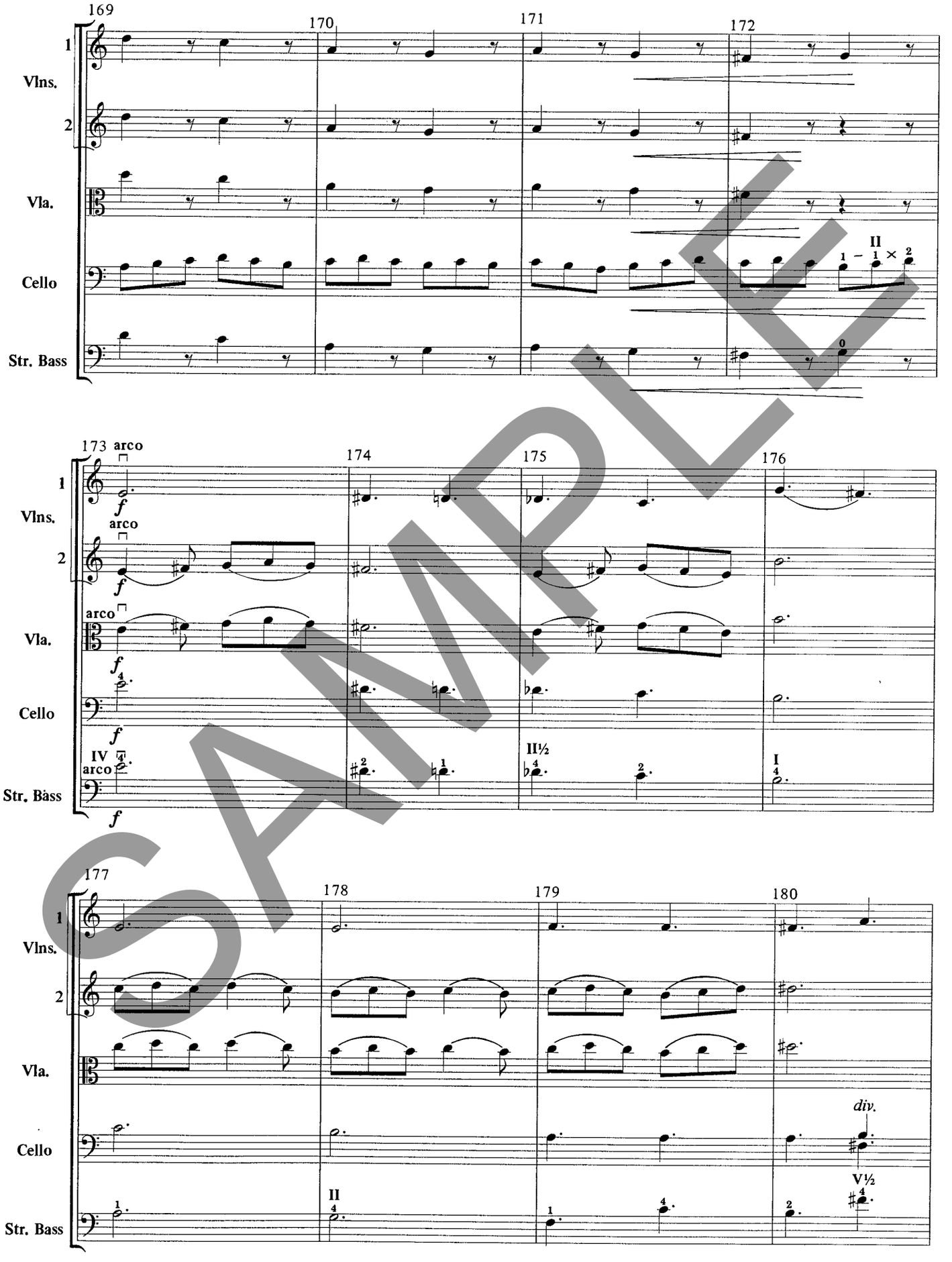
SAMPLE


145
146
147
148
II
Vlns.
1
2
Vla.
Cello
Str. Bass
ff
div.
149
150
151
152
V
(A Str.)
(div.)
153
154
155
unis.
156
9/8

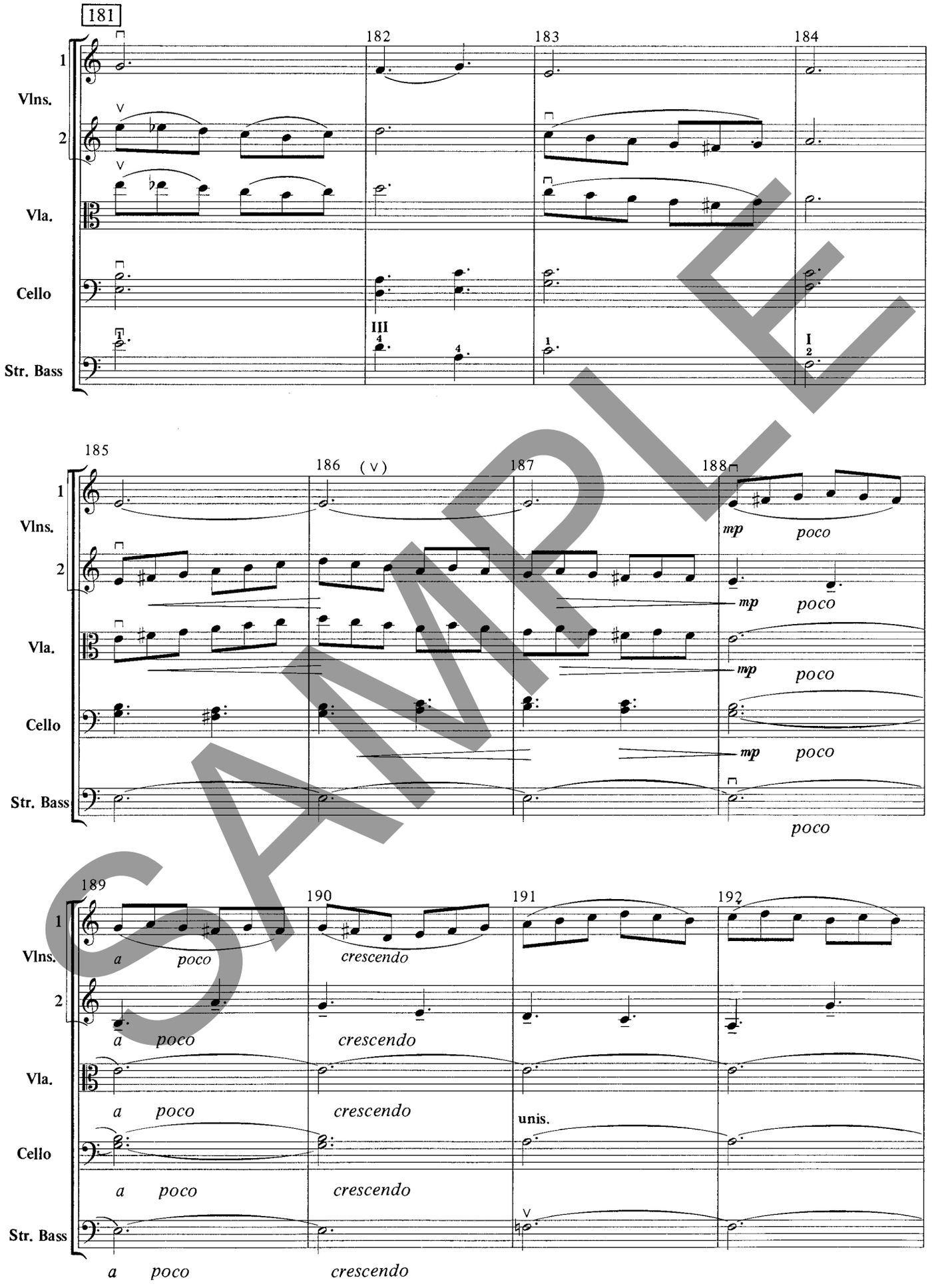
SAMPLE


157
158
159
160
div.
unis.
1
Vlns.
2
Vla.
Cello
Str. Bass
f
161
162
163
164
165
166
167
168
pizz.
(arco)
p

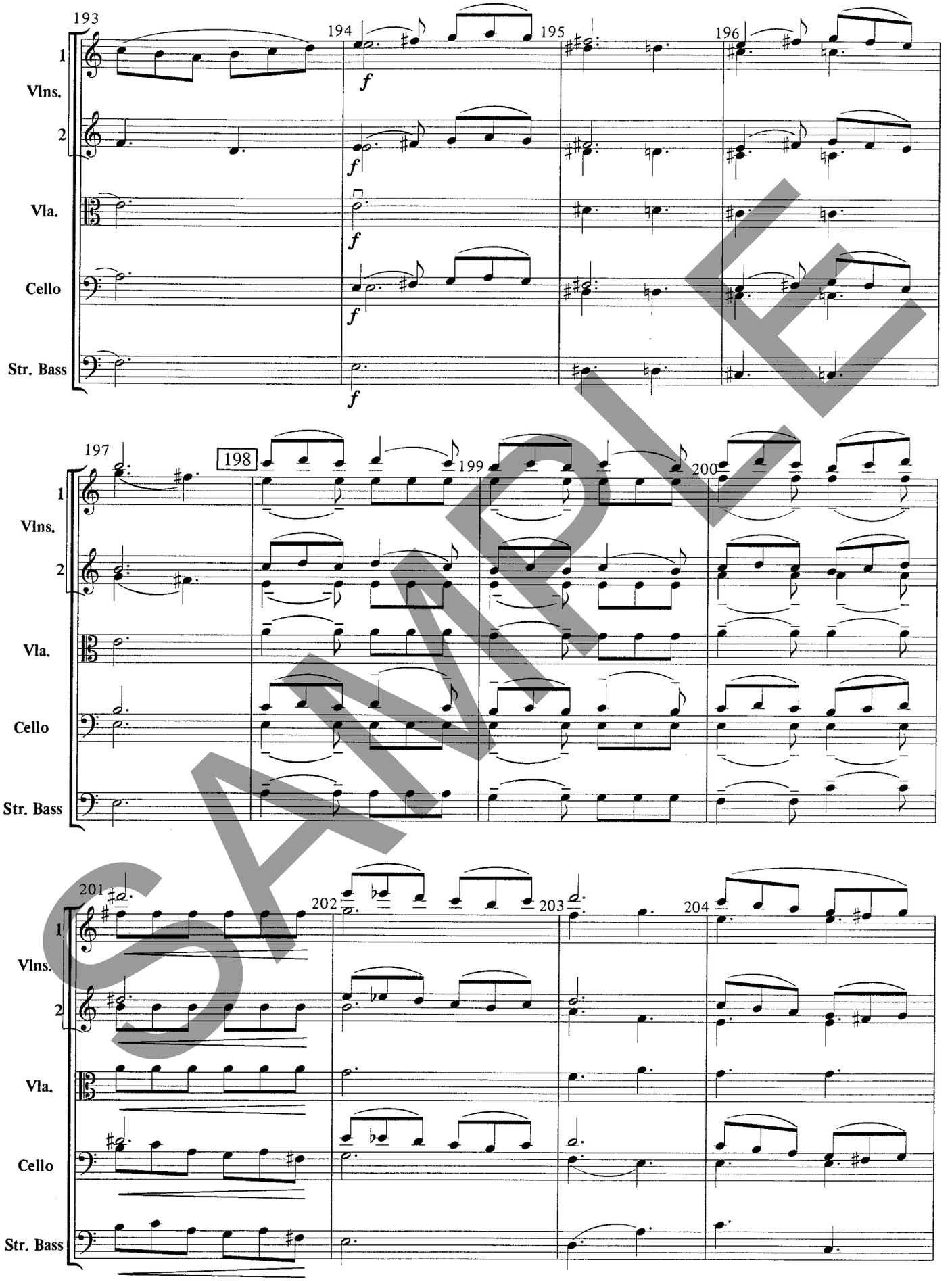
SAMPLE


169
170
171
172
1
Vlns.
2
Vla.
Cello
Str. Bass
II
1 – 1 × 2
0
173 arco
174
175
176
arco
f
IV
II½
I
177
178
179
180
div.
V½

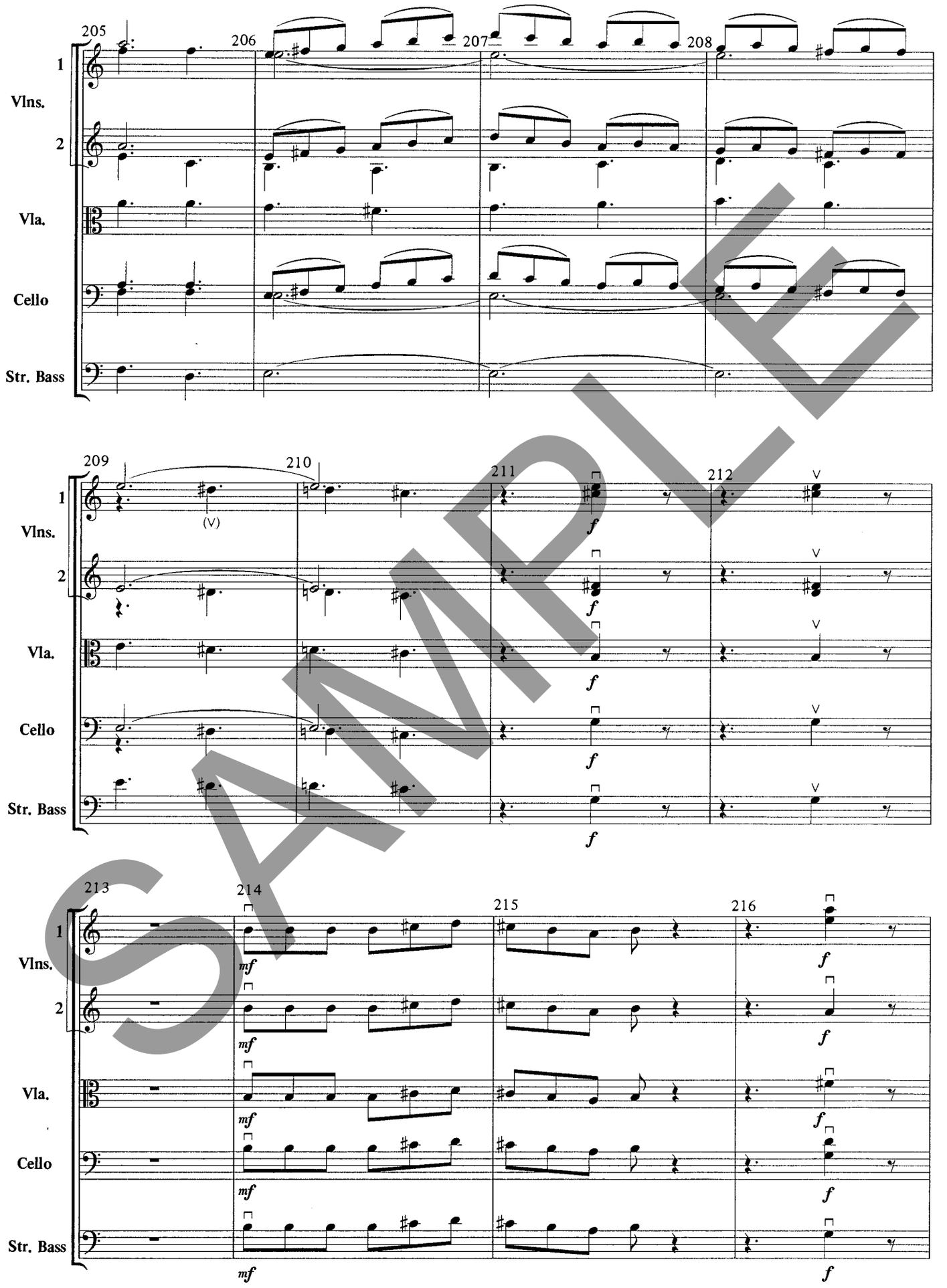
SAMPLE


181
182
183
184
1
Vlns.
2
Vla.
Cello
Str. Bass
III
I
185
186
(v)
187
188
mp
poco
189
190
191
192
a
poco
crescendo
unis.

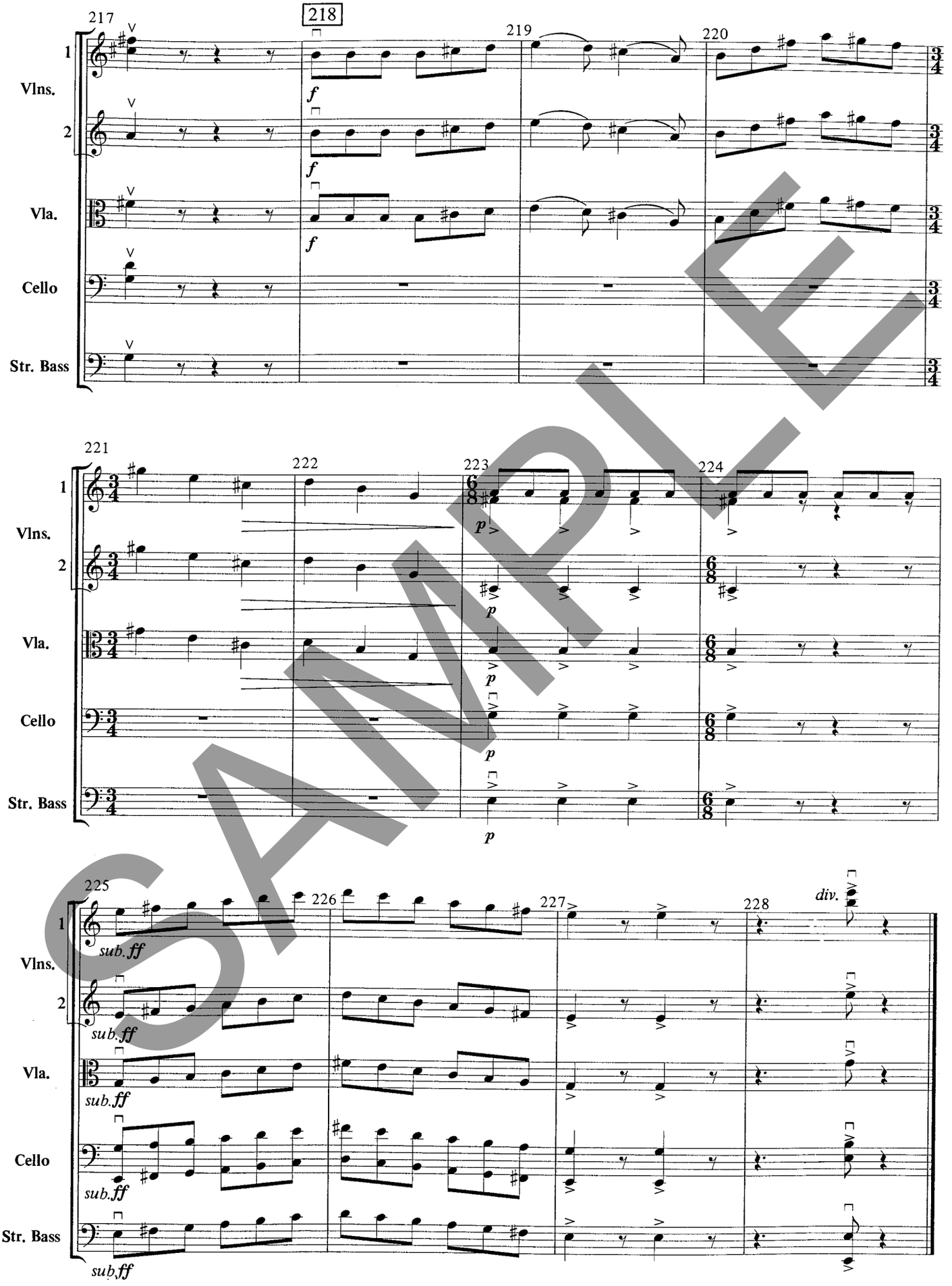
SAMPLE


193
194
195
196
197
198
199
200
201
202
203
204
1
Vlns.
2
Vla.
Cello
Str. Bass
f

SAMPLE


205
206
207
208
1
Vlns.
2
Vla.
Cello
Str. Bass
209
210
211
212
(V)
f
213
214
215
216
mf

SAMPLE


217
218
219
220
Vlns.
1
2
Vla.
Cello
Str. Bass
f
221
222
223
224
p
225
226
227
228
div.
sub. ff

SAMPLE

SAMPLE

Representing

- Neil A. Kjos Music Company
- Kjos West
- General Words and Music Company
- Doug Beach Music
- Curtis Music Press
- La Jolla Music
- Loop Music Co.
- Pallma Music Co.
- Parks Music Corp.
- Tuskegee Music Press