



To the Moon and Back

By Michael Kamuf

INSTRUMENTATION

- 1 Full Score
- 8 Violin I
- 8 Violin II
- 5 Violin III (Viola )
- 5 Viola
- 5 Cello
- 5 String Bass

PROGRAM NOTES

Michael Kamuf composed *To the Moon and Back* as a lullaby for his grandson, Liam. The work features beautiful melodies, rich harmonies, and many highly expressive moments.

NOTES TO THE CONDUCTOR

This is a highly expressive work with many changes in tempo and mood. Expressive elements are written into the piece, but feel free to add additional nuances to both the melody and accompaniment particularly in measures 5–16—be creative!

The first two measures should build to the mezzo forte in measure 2. Throughout the piece, a strong subdivision of the beat will add to the rhythmic precision of the ensemble's performance, particularly with the changes in tempo and the arco/pizzicato transitions. At measure 5 and throughout, the accompaniment figures should support but not overpower the melody. Observing the dynamics should make this happen, but feel free to adjust these levels so the melody is always in the foreground.

The A theme is presented at measure 5 in the cellos followed by violin I at measure 13. The accelerando in measure 20 should push the ensemble into the B theme at measure 21 played by violin II and viola. The tempo should pull back at measure 28 for the restatement of the A theme at measure 29 played by violin I & II. Again, the tempo should push ahead at measure 36 for the B theme at measure 37. Here, the theme is played by cello and string bass (mm. 37–40) and violin I (mm. 41–44). At measure 43, the volume of the piece should peak, and the tempo should begin to broaden, announcing the final A theme statement at measure 45. The tempo should also broaden at mm. 51–52.

I hope you and your students enjoy studying and performing *To the Moon and Back*.



NOTE FROM THE EDITOR

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

X
extended position

—
shift

’
bow lift/reset

(b), (#), (q)
high or low fingerings

▮▮ or V V
hooked bowings

For my Grandson

To the Moon and Back

A Lullaby for Liam

FULL SCORE
Duration - 3:00

By Michael Kamuf (ASCAP)

Slowly ♩ = 66 rit. Gently ♩ = 72

Violins
I *p* *mf*
II *p* *mf* pizz. *p*

Viola (Violin III)
p *mf* pizz. *p*

Cello
p *mf* pizz. *p*

String Bass
p *mf* pizz. *p*

1 2 3 4

5

Vlins.
I pizz. *p*
II *p*

Vla. (Vln. III)
p

Cello
arco *mp*

Str. Bass

5 6 7 8



rit. 3 arco *mp*

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

9 10 11 12

13 a tempo

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

13 14 15 16

acc.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

17 18 19 20

mp *mp* *p* *mp* *p* *arco*

Slightly faster ♩ = 80

21

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

21 22 23

p *div. pizz.* *mp* *mf* *mf* *pizz.* *mp* *mp*

Vlns. I *p* *mp*
 Vlns. II *mp* *mf*
 Vla. (Vln. III) *mp* *mf*
 Cello *mp* *mf*
 Str. Bass *p* *mp*

24 25 26 27

Vlns. I *p* *mp*
 Vlns. II *mp*
 Vla. (Vln. III) *p* *mp*
 Cello *p* *mp*
 Str. Bass *p* *mp*

rit. arco 29 a tempo

28 29 30

Vlns. I
 Vlns. II
 Vla. (Vln. III)
 Cello
 Str. Bass

31 32 33 34

Vlns. I
 Vlns. II
 Vla. (Vln. III)
 Cello
 Str. Bass

accel.
 37 Slightly faster ♩ = 80
 mf
 mp
 div.
 4
 V
 mp
 arco
 V
 mf
 mp

35 36 37 38

49900S

The musical score for measures 51-54 is as follows:

- Violins I and II:** Both parts start in measure 51 with a half note G4 (Violin I) and G4 (Violin II). In measure 52, they play a half note A4. In measure 53, they play a half note B4. In measure 54, they play a half note C5. Dynamics: *mp* (measures 51-52), *p* (measures 53-54). Articulation: *rit.* (measure 51), *V* (measures 52-54).
- Viola (Violin III):** Starts in measure 51 with a half note G4. In measure 52, it plays a half note A4. In measure 53, it plays a half note B4. In measure 54, it plays a half note C5. Dynamics: *mp* (measures 51-52), *p* (measures 53-54). Articulation: *V* (measures 52-54).
- Cello:** Starts in measure 51 with a half note G3. In measure 52, it plays a half note A3. In measure 53, it plays a half note B3. In measure 54, it plays a half note C4. Dynamics: *mp* (measures 51-52), *p* (measures 53-54). Articulation: *V* (measures 52-54).
- String Bass:** Starts in measure 51 with a half note G2. In measure 52, it plays a half note A2. In measure 53, it plays a half note B2. In measure 54, it plays a half note C3. Dynamics: *mp* (measures 51-52), *p* (measures 53-54). Articulation: *V* (measures 52-54).