

The Great Expectation

from “A Christmas Triptych”

Ian David Coleman

1 Full Score

8 Violin I

8 Violin II

5 Viola

5 Cello

5 Bass

Extra Part - P3035381

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Program Notes

I was asked by Park Hill High School in Kansas City North to write a piece for their Christmas concert. I met with the orchestra at PHHS and asked them what Christmas melodies they liked and might want to appear in the piece. I made notes and listened to them perform a couple of the pieces they were working on at the time. Here are the three movements that resulted from this collaboration:

The Great Expectation

Advent is traditionally a season of reflection and anticipation. In this piece there are two traditional Advent melodies, 'Veni Veni Emmanuel' and the French melody 'Picardy' that is the tune most often used with 'Let All Mortal Flesh Keep Silent'. One never hears either melody presented in its complete form or alone. Rather, the two melodies weave in and out and around each other being presented in their most complete forms toward the end directly against each other. Right at the end Veni Veni seems to dominate for a moment before fading away and we hear a last statement of the Picardy melody quietly in solo violin.

About the Composer

I grew up in Bristol, England and later studied music composition and music education at Bath Spa University and the University of Exeter before coming to America to study for my Masters and Doctorate degrees at the University of Kansas. I have been fortunate to have my music performed nationally and internationally by a wide range of ensembles. A composer writes music in the hope that others will perform it. I always enjoy the interactions that happen between the creator of the piece and those entrusted with realizing that piece into sound. I actively encourage and seek commissions that allow for this sort of interaction, where the barrier between the music and the composer can be broken down and the ensemble and composer can become co-creators in the piece.

As Chair of the Department of Music at William Jewell College in Liberty, Missouri, I find that I am constantly in contact with students who are exploring great art and who are trying to find out more about how that art can and should be brought to life. I also enjoy being in contact with local high school music directors and appreciate the work they do daily to pass on to the next generation a love for music. I hope my music in some way encourages that love for music to grow.

The Great Expectation

from "A Christmas Triptych"

Ian David Coleman

With a sense of great anticipation ♩ = 80

7

Violin I *pp*

Violin II *pp* div.

Viola *pp*

Cello *pp* div.

Bass *pp*

2 3 4 5 6 7 8

Vln. I *p* solo *mf* *pp* *mp* tutti

Vln. II *mp* *pp* div. *mp*

Vla. *pp* *mp*

Cello *pp* *mp*

Bass *pp* *mp*

9 10 11 12 13 14 15

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20

Vln. I
 Vln. II
 Vla.
 Cello
 Bass

16 17 18 19 20 21 22 23

pp
pp
pp
mp
pp

V
 V
 V
 V
 V

(□)
 div.
 < *mp*
 < *mp*

30

Vln. I
 Vln. II
 Vla.
 Cello
 Bass

24 25 26 27 28 29 30

mp
p
p
p
p

div.
 V
 V
 V
 V

(□)
 (□)
 (□)
 pizz.
 pizz.

div.
 div.
 p
 p

The Great Expectation

36

Score for measures 31 to 38, featuring Vln. I, Vln. II, Vla., Cello, and Bass.

Measures 31-35 are in 3/4 time, and measures 36-38 are in 4/4 time.

42

Score for measures 39 to 44, featuring Vln. I, Vln. II, Vla., Cello, and Bass.

Measures 39-41 are in 3/4 time, and measures 42-44 are in 4/4 time.

Measures 42-44 include dynamic markings: *mf* (mezzo-forte) and *arco* (arco).

The Great Expectation

rit.

48

Slightly slower ♩ = 68

div.

f *ff* *mp* *legato* *mf*

f *ff* *mp* *legato* *mf*

f *ff* *mp* *legato* *mf*

f *ff* *mf* *slightly detached*

f *ff* *mf* *slightly detached*

45 46 47 48 49 50 51

57

mp *mf*

mp *mf*

mp *mf*

f

f

52 53 54 55 56 57 58 59

The Great Expectation

67

Vln. I
f *mf*
 Vln. II
f *mf*
 Vla.
f *mf*
 Cello
 Bass

60 61 62 63 64 65 66 67

Vln. I
f
 Vln. II
f
 Vla.
f
 Cello
 div.
 Bass

68 69 70 71 72 73 74 75

The Great Expectation

78

broadly

Score for measures 76-82, featuring Vln. I, Vln. II, Vla., Cello, and Bass.

Measures 76-77: *ff* (fortissimo) dynamics, *broadly* tempo marking.

Measure 78: *ff* dynamics.

Measure 79: *div.* (divisi) marking, *legato* (legato) marking, *ff* dynamics.

Measure 80: *ff* dynamics.

Measure 81: *ff* dynamics.

Measure 82: *ff* dynamics.

rit.

Solo *legato*

tutti

Score for measures 83-90, featuring Vln. I, Vln. II, Vla., Cello, and Bass.

Measures 83-85: *holding back* marking.

Measure 86: *fff* (fortississimo) dynamics, *p* (piano) dynamics.

Measure 87: *p* dynamics.

Measure 88: *p* dynamics.

Measure 89: *pp* (pianissimo) dynamics.

Measure 90: *pp* dynamics, *div.* (divisi) marking.