

Kjos String Orchestra  
Grade 4  
Full Conductor Score  
SO178F  
\$7.00

M. L. Daniels

# Bold Venture





## The Composer

M. L. Daniels taught Music Theory, Orchestration, and Composition at Abilene Christian University for 34 years, and retired in the summer of 1993. His undergraduate music degree is from Abilene Christian University where he studied with Samuel Adler and William Latham and his graduate degree is from University of North Texas.

Dr. Daniels is a highly diversified composer and arranger although the majority of his 84 published compositions have been written for young orchestras, bands, and choruses. His dedication to the music of young musicians has brought him much acclaim and many awards. He is a five-time winner of the National School Orchestra Association Composition Contest, and is the co-winner of the 1999 Texas Orchestra Directors Association Composition Contest.

Residing in Austin, Texas, Dr. Daniels actively composes and serves as a music festival adjudicator. When not involved with music, he spends his time on the golf course.

## Instrumentation List (Set C)

- 8 – 1st Violin
- 8 – 2nd Violin
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Full Conductor Score

Additional scores and parts are available.

## The Composition

**Bold Venture** was composed in March, 2000, and was written especially for the *2000 ASTA with NSOA Merle J. Isaac Composition Contest*. The annual contest, sponsored by American String Teachers Association with National School Orchestra Directors Association, is provided to encourage the composition, publication, and performance of top quality music for the benefit of school orchestra programs.

NOTE: The following Learning Bank offers creative extended learning opportunities for you and your students. It can also be used simply as a springboard for your ideas or additional projects. The Learning Bank is provided on page 4 of all student parts.

## Learning Bank

The composer, Dr. M. L. Daniels, describes his composition, **Bold Venture**, with the following adjectives: energetic, exciting, and dramatic. His work is built around a simple four-sixteenth-note motive, a motive frequently found in all sections of the orchestra.

1. Look at your part to **Bold Venture** or borrow your teacher's score. What compositional techniques does Dr. Daniels use to create energy, excitement, and drama in the piece? Hint: Start by looking at dynamics.
2. Write a one-page story or short poem that best captures this composition. Before you begin writing, use a dictionary to look up the definitions for the words *bold* and *venture*.
3. Pretend you are directing a new epic movie entitled "20<sup>th</sup> Century World History." You need **Bold Venture** as background music to help dramatize a particular historical event. What event have you selected? Why?
4. Draw or paint a picture that best captures this composition.
5. Keep a journal throughout rehearsals and performances of **Bold Venture**. Ask yourself the following questions:
  - How did your director rehearse this piece to make improvements?
  - Did you have to practice certain ways to improve intonation, rhythm, or dynamics?
  - What was the most challenging aspect of perfecting the performance of this piece?
  - How many times did you perform **Bold Venture** and where did the concerts or festivals take place?
  - How did the audiences or adjudicators react and how did you feel?
  - Was there anything extra special about playing **Bold Venture** that you will remember in the years to come?

# Bold Venture

Full Conductor Score  
Approx. time – 3:20

M. L. Daniels

Moderato ♩ = 98

Violins 1  
Violins 2  
Viola  
Cello  
String Bass

Vlns.  
Vla.  
Cello  
Str. Bass

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6 7 8

IV  
1 2

4 4

3 2

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

9 10 11

*mf*

*mf*

*mf*

*mf*

*mf*

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

12 13 14

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

15 16 17

Vlns. 1 *f* *mf*

Vlns. 2 *f* *mf*

Vla. *f*

Cello *f*

Str. Bass *f*

18 19 20

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

21 22 23

Vlns. 1 *V*

Vlns. 2 *V*

Vla. *V*

Cello *V*

Str. Bass *V*

24 25 26

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

pizz. pizz.

27 28 29 30

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

v

31 32 33

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

34 35 36

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f* arco

Cello *f*

Str. Bass *f* arco *v*

37 38 39

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

40 41 42 43

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello

Str. Bass



44 45 46 **a tempo**

1 Vlns. 1 rit. *f*

2 Vlns. 2 rit. *f*

Vla. rit. *f*

Cello *mp* rit. *f*

Str. Bass *mp* rit. *f*

47 48 49 **a tempo**

1 Vlns. 1 *mp* rit. *p* *mf*

2 Vlns. 2 *mp* rit. *p* *mf*

Vla. *mf* *mp* rit. *mf*

Cello *mf* *mp* rit. *mf*

Str. Bass *mf* *mp* rit. *mf*

50 51 52

1 Vlns. 1

2 Vlns. 2

Vla.

Cello

Str. Bass

53 54 55

1 Vlns. *f*

2 Vlns. *f*

Vla. *f*

Cello *f*

Str. Bass *f*

56 57 58

1 Vlns. *mf*

2 Vlns. *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

59 60 61

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

62 63 64

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

65 66 67

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

68 69 70

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

71 72 73

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

74 75 76

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

Faster

77 78 79 80

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

*p* *ff* *p* *ff* *p* *ff* *ff*