

## The Composition

Our whole lives have changed since the tragedies that occurred on September 11, 2001. Everyone seems to be living their lives a different way than before. Many American citizens try to hide the remembrance of the terrible events of that Tuesday. But this remembrance is what will bring us to the healing, hope, and recovery from that horrid day. How can we forget those people who so innocently lost their lives, or those who heroically gave their lives while trying to help others? If we so easily forget about them, their lost lives would not be able to live on. By remembering them we are able to show love to others, unite with people we have never met before, and maybe learn to forgive more easily. Music has always been something that has soothed my soul when I have been upset or hurt. This is what brought me to writing this piece so maybe it could help someone else along the way.

In my piece **Remembrance**, which is dedicated to those who lost their lives during the tragedies of September 11, 2001, I begin with a warm, peaceful tone. This represents our nation before the terrorist attacks. All of America was fine; unfortunately we had no way of knowing about the events that were about to occur. About half way through my piece I introduce a new theme. This melody is very heart wrenching as you hear it. I start out softly then grow to a fortissimo, or very loud. This theme ends with all the instruments in unison. This is to represent that even though the events were so dreadful, people in the United States, no matter what race, religion, or gender, came together. Then, after a driving section in my music, I end with the beginning theme to portray that everything will be okay and all problems will resolve if we stick together...they may be even better than before. Finally, the violin and cello parts end with solos. The cello and violin instruments are different in size and in sound, but if you look closely at them they have a lot of similarities in the way they are made. They were able to come together in harmony and beauty at the end of **Remembrance**; this represents how our nation can come together. I hold in my hand healing, hope, and recovery from the tragedies on September 11, 2001. Through my piece **Remembrance**, I hope that our minds and souls can be soothed as we remember the lost lives that live on through each and every one of us.

*Sarah Elizabeth Gibson*  
December, 2001

## A Note From the Editor

I would like to thank Jay Wucher, Coordinator of Music Education for the Fulton County Schools in Atlanta, Georgia, for introducing me to Sarah Elizabeth Gibson and her piece, **Remembrance**. It is a special composition by a talented young woman who composed it at the age of 15. I am honored to have had the opportunity to publish this vital work and so it is with pleasure that I present **Remembrance** to you, your orchestra, and your audiences.

– *Diana Elledge*

## Instrumentation List (Set C)

8 – 1<sup>st</sup> Violin  
8 – 2<sup>nd</sup> Violin  
5 – Viola  
5 – Cello  
5 – String Bass  
1 – Piano  
1 – Full Conductor Score

Additional scores and parts are available.

Dedicated to those who lost their lives in the September 11, 2001 tragedies.  
World premiered by the Centennial High School String Orchestra under the direction of Young K. Kim.

# Remembrance

for Strings and Piano

Full Conductor Score  
Approx. time – 6:10

Sarah Elizabeth Gibson

Andante con rubato (♩ = 69)

Violins 1 *mp*

Violins 2 *mp*

Viola *mp*

Cello *mp*

String Bass *mp*

Piano *mp*  
*Ad lib.*

Vins. 1 *mf*

Vins. 2 *mf*

Vla. *mf* (V)

Cello

Str. Bass

Pno. *mp*

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20 21 22 23 24 V

Vlns. 1 *mp*

Vlns. 2

Vla. *p*

Cello

Str. Bass

Pno.

25 26 27 28 29

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Pno. *mf*

26

26

Detailed description: This is a page of a musical score for measures 20 through 29. The score is arranged in a standard orchestral format with five staves for strings and piano. The top system covers measures 20-24, and the bottom system covers measures 25-29. The instruments are Violins (1 and 2), Viola, Cello, Str. Bass, and Piano. The key signature has one flat (B-flat). The time signature is 4/4. Dynamics include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). A 'V' marking is present at the end of measure 24. A double bar line with repeat dots is at the start of measure 25. A large, semi-transparent watermark 'SAMPLE' is overlaid diagonally across the page.

This musical score page contains two systems of music for a string quartet and piano. The first system covers measures 30 to 34, and the second system covers measures 35 to 39. The instruments are Violins 1 and 2, Viola, Cello, String Bass, and Piano. The key signature is one flat (B-flat), and the time signature is 4/4. Dynamics include *f* (forte), *mf* (mezzo-forte), and *f* (forte). A large watermark 'SAMPLE' is overlaid on the page.

**System 1 (Measures 30-34):**

- Violins 1 & 2:** Play a melodic line with eighth notes and quarter notes. Measure 34 includes a dynamic marking of *f*.
- Viola:** Plays a similar melodic line. Measure 32 includes a dynamic marking of *mf*.
- Cello & String Bass:** Play a steady eighth-note accompaniment. Measure 34 includes a dynamic marking of *f*.
- Piano:** Provides harmonic support with chords and moving lines. Measure 34 includes a dynamic marking of *f*.

**System 2 (Measures 35-39):**

- Violins 1 & 2:** Play a melodic line with eighth notes and quarter notes.
- Viola:** Plays a melodic line with eighth notes and quarter notes.
- Cello & String Bass:** Play a steady eighth-note accompaniment.
- Piano:** Provides harmonic support with chords and moving lines.

Allegro (♩ = 108)

1 Vlns. 40 41 42 43 44 (V)

2 Vlns. (V)

Vla. (V)

Cello (V)

Str. Bass (V)

Pno. *mf rit.* *f* **Allegro**

1 Vlns. 45 46 47 48 49

2 Vlns. *p* *mf*

Vla. *p* *mf*

Cello *p* *mf*

Str. Bass *p* *mf*

Pno. *mf*

50 51 52 53 54

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass

Pno. *mp*

55 56 57 58 59

Vlns. 1 *f* *mf*

Vlns. 2 *f* *mf*

Vla. *f* *mf*

Cello *f* *mf*

Str. Bass

Pno. *f* *mf*

60 **61** A tempo

Vlns. 1 *poco rit.* *p* *p* *mf*

Vlns. 2 *poco rit.* *p* *mp*

Vla. *poco rit.* *p* *mp*

Cello *poco rit.* *p* *mp*

Str. Bass *poco rit.* *p* *mp*

Pno. *poco rit.* *p* *p* *mp*

65 66 67 68 69 70

Vlns. 1 *f*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Pno.



71

Vlins. 1 *ff*

Vlins. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

Pno. *ff*

76

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Pno.

81 82 83 Faster (♩ = 120) 84 85

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

*poco rit.*

*mf*

*mp*

**83 Faster**

86 87 88 89 90 91

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

*f legato*

This musical score page contains two systems of music for a string quartet and piano. The first system covers measures 92 to 97, and the second system covers measures 98 to 102. The instruments are Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano (Pno.).

**System 1 (Measures 92-97):**

- Measures 92-96:** All instruments play a rhythmic pattern of eighth notes. Dynamics include *f cresc.* (measures 93-96) and *ff* (measure 97).
- Measure 97:** A dynamic shift to *ff* is indicated. The piano part features a prominent chordal texture.

**System 2 (Measures 98-102):**

- Measures 98-102:** The string quartet continues with eighth-note patterns. The piano part maintains a consistent chordal accompaniment.

The score includes various musical notations such as dynamics (*f cresc.*, *ff*), articulation marks (accents), and a double bar line at the beginning of the second system.

103 104 105

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

106 107 108 109 110

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

*mf* *f rit.*

Andante con rubato (♩ = 69)

111 112 113 114 115

Vlns. 1 *mf* *f* *p*

Vlns. 2 *mf* *f* *p*

Vla. *mf* *f* *p*

Cello *mf* *f* *p*

Str. Bass *mf* *f* *p*

Pno. *mf* *f* *p*

113 Andante con rubato

116 117 118 119 120

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

Pno. *mp*

121 122 123 124 125

Solo *mf freely*

Vlns. 1 *p freely*

Vlns. 2 *p freely*

Vla. *p freely*

Solo *mf freely* *p*

Cello *p freely*

Str. Bass *p freely*

Pno. *p freely*

126 127 128 129 130 131

Solo

Vlns. 1 *molto rit.*

Vlns. 2 *molto rit.*

Vla. *molto rit.*

Solo *molto rit.*

Cello *molto rit.*

Str. Bass *molto rit.*

Pno. *molto rit.*