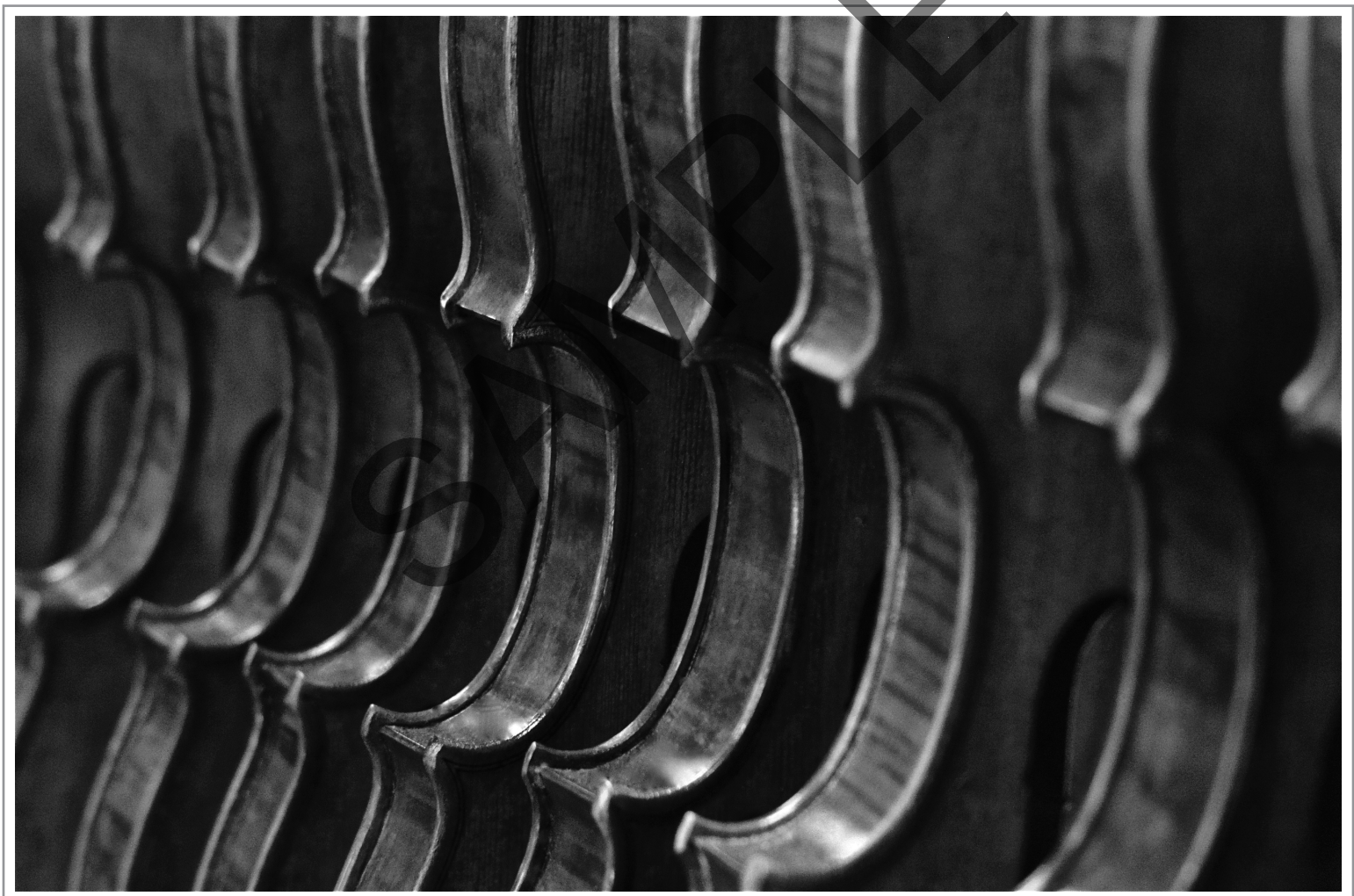


Kjos String Orchestra
Grade 3
Full Conductor Score
SO387F
\$7.00

Ludwig van Beethoven
Shirl Jae Atwell, Arranger

Allegretto
from Piano Sonata Op. 14, No. 1



Neil A. Kjos Music Company • *Publisher*



The Arranger



Shirl Jae Atwell earned her Bachelors from Kansas State Teachers College and a Master of Music Theory/Composition degree at the University of Louisville. She also completed four years of post-graduate work in composition at the University of South Carolina.

In 1984, Ms. Atwell won the Clifford Shaw Memorial Award for Kentucky Composers; was commissioned to write ***Fear Not, Little Flock*** for the 175th anniversary of the Little Flock Baptist Church; and saw the New York City debut of her first opera, ***Sagegrass***. In 1991, another of her operas, ***Esta Hargis***, was premiered at Emporia State University in Kansas, followed shortly by the 1992 premiere of ***Dandelion***, a work for string orchestra premiered by the Jefferson County All-County Middle School Orchestra. The Southern Baptist Seminary Orchestra in Louisville premiered her ***Movements Four South***, an orchestral suite in 1993. That year also saw the placement of six Shirl Jae Atwell scores in the permanent collection of the Paris Bibliotheque Internationale de Musique Contemporaine at the invitation of the Contemporary Music International Information Service.

Ms. Atwell was named the 1996 Winner of the National School Orchestra Association Composition Contest with her original work ***Modus á 4***. She is also the winner of the Texas Orchestra Directors Association Contest with her string orchestra piece entitled ***Drifen***.

Lucy, the ballet, with music by Ms. Atwell and choreography by Alun Jones, was premiered by the Louisville Ballet in January 1999. ***Lucy*** was inspired by the discovery of a 3.2 million year old skeleton, and was the subject of a Kentucky Education Television documentary that was aired on November 10, 1999. In June 2000, the televised production of ***Lucy*** was awarded the Arts & Culture Emmy by the Ohio Valley Chapter of the National Academy of Television Arts & Sciences; in July a Certificate of Merit was awarded to ***Lucy*** by Unda-USA, the National Catholic Association for program performance. In 2002, the Greensboro Symphony Orchestra of North Carolina recorded the music to the ballet ***Lucy***, which is available on Albany Records. The CD also includes the orchestral suite ***Movements Four South***, and three string orchestra works, ***Pulsar, Meander, and Drifen***.

Ms. Atwell has been commissioned to write works for the McEachern High School String Orchestra of Powder Springs, Georgia; the Oceanfront String Orchestra of Virginia Beach, VA; and a full orchestra piece for the 2007 Kentucky All-State Orchestra. In the fall of 2008, Ms. Atwell was commissioned to write a full orchestra work, in honor of Lincoln's bicentennial, which was premiered by the Louisville Orchestra in February 2009. She has also completed work on her second ballet suite entitled ***Evoquer***.

An active composer with many commissions and publications to her credit, Ms. Atwell recently retired from full-time teaching with the Jefferson County Public Schools in Louisville, Kentucky. She has served on retainer for JCPS as an interim and substitute orchestra teacher; and dedicates all available time composing, conducting, arranging, and presenting. She maintains active memberships in ASCAP, NAFME, ASTA, Texas Orchestra Directors Association, and the Kentucky Music Educators Association.

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.

To hear a recording of this piece or any other Kjos publication, go to **www.kjos.com**.

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Learning Bank

Ludwig van Beethoven (1770-1827)



Born in Bonn, Germany, Ludwig van Beethoven started music lessons at a young age. He had a rough childhood as his strict father forced him to practice piano and violin, plus study composition for many hours each day. By the age of 12 he earned money for his family by performing on organ. Some of his early compositions were published, also providing for much needed income.

At age 22, Beethoven moved to Vienna, Austria and successfully established himself as a concert pianist, teacher, and composer. He was able to connect with the nobility and this paved the way for performance engagements in palaces, estates, and other distinctive venues. Aristocrats gave him gifts and treated him as an equal rather than a servant. Soon his music became widely accepted and Beethoven was able to perform quite frequently.

1802 was a year of crisis for Beethoven. He realized that the loss of hearing from which he had privately suffered for several years was incurable and growing worse. Through letters he wrote to his brothers, he described the anguish and despair about his deafness. He isolated himself from people and often took long walks in the country to be alone. His compositions also seemed to echo his anger and frustrations as his hearing loss became worse and worse. Yet, Beethoven's genius and determination prevailed, even during his later years when he was completely deaf. He was never able to hear his profound masterwork, **Symphony No. 9** (featuring the famous "Ode to Joy").



Beethoven's Walk in Nature by Julius Schmid (Austrian painter, 1854-1935)

Beethoven's compositional output included symphonies, concertos, chamber music, choral works, and myriad solo works for string instruments, piano, voice, and more. Beethoven's favorite instrument was said to be the piano. It was for the piano that he found inspiration to write one of the greatest collections of music ever written, his 32 piano sonatas.

Allegretto from Sonata No. 9, Op. 14 No. 1

Beethoven's **Sonata No. 9, Op. 14, No. 1** (in E Major) was composed in 1798, during his early years. A few years later in 1801, he arranged his sonata for string quartet and placed it in F Major. It is the only work he arranged from the original piano sonata setting to string instruments. This Atwell arrangement was conceived from Beethoven's piano score and has retained the original key.

The **Allegretto**, the second movement of the sonata, is beautifully simple and lyrical. It is minuet-like in its structure and style. The dynamic nuances of this work are subtle and absent of the frequent extreme dynamic ranges Beethoven's many works were known for. Filled with warmth, its grace offers a memorable and unique touch. It seems to be the perfect precursor to the Scherzo movements which followed soon after in his chamber music and symphonic literature.

Allegretto

from Piano Sonata Op. 14, No. 1

Full Conductor Score
Approx. performance time—4:45

Ludwig van Beethoven
Arr. by ShirI Jae Atwell (ASCAP)

Allegretto (♩ = 132)

Violins 1
Violins 2
Viola
Cello
String Bass

6
Vlns. 1
Vlns. 2
Vla.
Cello
Str. Bass

p *p* *p* *p* *p* *p* *p* *p* *p* *p*

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

11 12 13 14 15

Vlns. 1 *(mf)*

Vlns. 2 *(mf)*

Vla. *(mf)*

Cello *(mf)*

Str. Bass

16 17 18 19 20

Vlns. 1 *(p)*

Vlns. 2 *(p)*

Vla. *(p)*

Cello *(p)*

Str. Bass *(p)*

17

21 22 23 24 V 25

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Cello *p*

Str. Bass *p*

26 27 28 29 30

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

p

31 32 33 34 35

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

p

4

2

36 37 38 39 40

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

4

41 42 43 44 45

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

p *cresc.* (*mf*)

46 47 48 49 50

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

cresc. (*f*) *p* *p* *p*

51 52 53 54 55

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

cresc. (*mf*) *cresc.* (*mf*) *cresc.* (*mf*) *cresc.* (*mf*)

56 57 58 59 60

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Cello *p*

Str. Bass

61 62 63 64 65

To Coda ☉

Vlns. 1 *pp* *cresc.* *p*

Vlns. 2 *pp* *p*

Vla. *pp* *p*

Cello *pp* *p*

Str. Bass *pp* *p*

66 67 68 69 70V

Vlns. 1 *p*

Vlns. 2

Vla.

Cello

Str. Bass

71 72 73 74 75

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

76 77 78 79 80

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

p

p

p

p

81 82 83 84 85

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

p cresc. (*mp*)

p cresc. (*mp*)

p cresc. (*mp*)

p cresc. (*mp*)

86 87 88 89 90

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

p

91 92V 93 94 95 2 4

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

p

96 1 2 3 4 97 98 99 100 D.C. al Coda

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

p *decresc.* *pp* *div.* *unis.*

p *decresc.* *pp*

p *decresc.* *pp*

p *decresc.* *pp*

p *decresc.* *pp*

Coda

101

1 102 103 104 \vee 105

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Cello *p*

Str. Bass *p*

106 107 108 109 110

Vlns. 1 *p* *delesc.*

Vlns. 2 *p* *delesc.*

Vla. *p* *delesc.*

Cello *p* *delesc.*

Str. Bass *p* *delesc.*

111 112 113 114 115 116

Vlns. 1 *pp*

Vlns. 2 *div.* *pp* *unis.*

Vla. *pp*

Cello *pp*

Str. Bass *pp*

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