

Kjos String Orchestra
Grade 4½
Full Conductor Score
SO424F
\$9.00

Susan H. Day

Parkland



Neil A. Kjos Music Company • *Publisher*



The Composer



Susan H. Day holds music degrees from Ithaca College and Columbia University, New York. She has taught strings at all grade levels in Colorado for over 30 years and is currently a string specialist with the Douglas County Schools. Her award winning groups were chosen to perform seven times at state and national conventions. In 2000, she received the "Outstanding Teacher of the Year" Award from the American String Teachers Association (ASTA) of Colorado. Besides teaching, she is a composer, arranger, clinician, guest conductor, and violinist with the Arapahoe Philharmonic.

With over 70 original, published, educational string works, including several commissions to her credit, Ms. Day's music is performed internationally and throughout the U.S. including over a dozen performances at the prestigious Midwest Clinic. She was the winner of the 1997 ASTA Composition Contest for her string bass duet, titled **Bass-ic Blues for Two** recorded by master bassist, Gary Karr. Ms. Day was the two-time winner (2006, **Tango d'Amour** and 2011

Tango Misterioso) of the Texas Orchestra Directors Association (TODA) Composition Contest and the 2008 winner of the ASTA sponsored Merle J. Isaac Composition Contest (**Shores of Ireland**). Many of her works are honored as "Editor's Choice" selections with J.W. Pepper.

Ms. Day was Composer-in-Residence at the 2015 Ohio State University Summer String Teachers Workshop, and has recently presented sessions in Colorado, Arizona, Florida and the 2018 ASTA National Convention in Atlanta. She was the 2017 LISFA (Long Island String Festival Association) guest conductor/composer.

Among her many awards, she received the Colorado Music Educators Association (CMEA) 25 Year Service Award, six Board of Education Awards, several ASCAP Plus Awards, and the 2016 Lifetime Service Award from ASTA of Colorado. In 2008 Ms. Day was inducted into the CMEA Hall of Fame. She is a member of CMEA, ASTA, NAFME, and ASCAP.

Instrumentation List (Set C)

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

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, please visit www.kjos.com.

The Composition & Rehearsal Notes

by Susan H. Day

The Composition

Parkland, premiered by the Denver School of the Arts High School Orchestra, was written for the victims, survivors, family, and friends of the Parkland school shooting on February 14, 2018 in Parkland, Florida.

Though the horror and grief of that day cannot be fully comprehended, some of the emotion felt, perhaps, can be expressed through music.

A quiet opening leads to an expression of sorrow as the main theme is introduced by the 2nd Violin section. I hear the words **“My Heart is Broken,”** a recurrent theme throughout. Beautiful melodies in this section represent beautiful lives lost. Several expressive solos are in this section.

In a subsequent section, **“Ready to March,”** people are energized to do something to make a difference and are preparing to march.

1st Violins introduce the theme of the march. Words I hear are, **“We’re Marching Now and You Can Not Stop Us Now.”** This theme gathers momentum and energy as it spreads to each section of the orchestra. The music is meant to convey determination, courage, and an unbroken spirit.

The Epilogue returns to the main broken heart theme. For all the marching, activity, and reflection, our hearts are still broken and hurting.

Rehearsal Notes

A quiet opening, yet richly anchored by ascending arpeggiated figures played by the cello section and harpist, leads to an expression of sorrow. The main theme is introduced by 2nd violins (E \flat -F-G-B \flat -G) beginning with the last three eighth notes in measure 10. I hear the words **“My Heart is Bro-ken,”** a recurrent theme throughout. Beautiful melodies in this section represent beautiful lives lost and several expressive solos are featured. As students become familiar with not only their part but those voices around them, check and see if they can find places where that minor 3rd (B \flat down to G) (Bro-ken) occurs, in various keys such as measures 85 and 161.

The marcato section (measures 86-94) should be played defiantly, with no spacing between notes.

At the pickup to measure 95, 1st violin section introduces the theme of the march. Words I hear are **“We’re Marching Now and You Can Not Stop Us Now.”** Try having the 1st Violin section sing this melody with the words, one syllable for each note, starting with the pickup note. This theme gathers momentum and energy as it spreads to each section of the orchestra. Various techniques are used including note doubling, pizzicato, glissando, and tremolo. Discuss with your students why they think the composer incorporated those techniques into the music. The music is meant to suggest determination, courage, and an unbroken spirit. Is this conveyed?

Challenges of the piece include:

- Observing key changes and playing correct notes
- Expressive playing of themes and solos
- Counting and meter changes
- Changes in tempo
- Tremolo section at measure. 44 should be played very softly at tip of bow so the soloist can be heard, also at measure 50
- Observing dynamics and bow articulations

A special note regarding divisi and unison playing: The indications **div.** and **unis.** are not included in this work, except for initial moments towards the beginning. This is to keep the parts clean so that you and your students can add your own interpretive marks, fingerings, etc. All double stops, octaves, etc., should be played divisi. As the rehearsal process begins, offer instructions as to how you would like each section of your orchestra to handle the divisi moments.

Commissioned by the Denver School of the Arts Orchestras
Dr. Enrique Lasansky, Director of Orchestras

Parkland

Full Conductor Score
Approx. performance time—8:40

Susan H. Day
(ASCAP)

Expressivo (♩ = 90)

1
Violins *mp*

2
Violins *mp*

Viola *mp*

Cello *mp*

String Bass *mp*

Harp (Optional) *mp*

5
Vlns. *mf*

6
Vlns. *mf* div.

7
Vlns. *mf* div.

8
Vlns. *mf* div.

Vla. *mf* div.

Cello *mf* div.

Str. Bass *mf*

Harp *mf*

9 My Heart is Broken

Violins (Vlns.)
1 *mp*
2 *mp* *mf*

Viola (Vla.)
mp

Cello
mp

Str. Bass
mp *pizz.*

Harp
mp

Measures: 9, 10, 11, 12, 13, 14, 15, 16

Performance instructions: *mp*, *mf*, *pizz.*, *unis.*, *arco*, *div.*

17 18 19 20

Vlns. 1 *mp* *mf*

Vlns. 2

Vla. *mf* unis.

Cello

Str. Bass

Harp

19

21 22 23 24

Vlns. 1 *mp*

Vlns. 2 *mf*

Vla. *mp*

Cello

Str. Bass

Harp

25 26 27 28

Vlns. 1 *f*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Harp *mf*

29 30 31 32

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *f*

Cello *f*

Str. Bass *f*

Harp *f*

33 34 35 36

Vlns. 1 Vlns. 2 Vla. Cello Str. Bass Solo *f* div. *pp* *pp* *pp*

Harp 36

37 38 39 40

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

Harp

41 42 43 44

Vlns. 1 *tutti tip*
ppp

Vlns. 2 *div. tip*
ppp

Vla. *tip*
ppp

Cello *Solo*
f

Str. Bass *pizz.*
mf

Harp *f*

45 46 47 48 49

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Harp

50 Solo tip

Vlns. 1 *ppp*

Vlns. 2 *f*

Vla. *f* Solo

Cello *f* (Solo cont.)

Str. Bass *f*

Harp

54 55 56 57 *rit.*

Vlns. 1

Vlns. 2

Vla. *rit.*

Cello *rit.*

Str. Bass

Harp *rit.*

58 a tempo

1 Vlns. tutti mf 59 60 61

2 Vlns. tutti mf

Vla. mf tutti f

Cello tutti mf arco

Str. Bass mf

Harp mf

58 a tempo

1 Vlns. f mf

2 Vlns. f mf

Vla. mf

Cello mf

Str. Bass mf

Harp

62 63 64 65

This musical score page contains measures 66 through 73. It is arranged in two systems. The first system includes staves for Violins (1 and 2), Viola, Cello, and String Bass. The second system includes staves for Harp (treble and bass clefs). Measure 66 is marked with a box containing the number 66. Measures 67, 68, and 69 are also marked with their respective numbers. The score features various musical notations including notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A 'div.' (divisi) marking is present in measures 67 and 68. A large, semi-transparent watermark reading 'SAMPLE' is oriented diagonally across the center of the page. The key signature consists of three flats (B-flat, E-flat, A-flat), and the time signature changes from 2/4 to 3/4 and then to 4/4.

74 75 76 V 77

Vlns. 1 2

Vla.

Cello

Str. Bass

Harp

78 79 80 81 Solo

Vlns. 1 2

Vla.

Cello

Str. Bass

Harp

82 83 84 85

Vlns. 1 rit. Solo f^3

Vlns. 2 Solo f^3

Vla. Solo f tutti div. p

Cello p

Str. Bass p

Harp rit. (f)

86 87 88 89

Ready to March
Faster (♩ = 120)

Vlns. 1 tutti div. mf

Vlns. 2 tutti mf marcato

Vla. mf marcato

Cello mf marcato

Str. Bass mf marcato

Harp

90 91 92 93

Vlns. 1 *marcato* *3* *pizz.* *3*

Vlns. 2 *3* *f pizz.*

Vla. *3* *f*

Cello *pizz.* *f* *arco* *mf* *3*

Str. Bass *f pizz.* *arco* *mf* *3*

Harp

We're Marching Now and You Can Not Stop Us Now

94 95 Slower (♩ = 96) 96 div. 97

Vlns. 1 *sfz arco* *f* *mf* *8*

Vlns. 2 *sfz arco* *mf* *f*

Vla. *sfz* *mf*

Cello *sfz* *mf*

Str. Bass *sfz* *mf*

Harp *f sfz* *95 Slower (♩ = 96)*

98 99 100 101

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Harp

102 103 104 105

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Harp

mf

f

106 107 108 109

Vlns. 1 *mf*

Vlns. 2 *f*

Vla. *mf*

Cello

Str. Bass

Harp *mf*

110 111 112

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Harp

113 114 115

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Harp

116 117 118

Vlns. 1

Vlns. 2

Vla. pizz.

Cello

Str. Bass

Harp

117

Detailed description: This page contains a musical score for measures 113 through 118. The score is arranged in a standard orchestral format with staves for Violins (1 and 2), Viola, Cello, Str. Bass, and Harp. Measures 113-115 show a complex texture with triplets in the strings and harp accompaniment. Measures 116-118 feature a change in the Viola part to pizzicato and more active string lines. A large 'SAMPLE' watermark is overlaid diagonally across the page.

119 120 121

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Harp

122 123 124

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Harp

125

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *f* div.

Cello *f*

Str. Bass *f*

Harp

129

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Harp

133

134

135

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Harp

136

137

138

139

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Harp

140 141 142 143

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Harp

144 145 146

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Harp

f *mf*

f *mf*

mf

f *mf*

f

147 V 148 V 149 V 150 V

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

mf

Harp

151 V 152 V 153

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Harp

154 Epilogue (♩ = 90)

1 Vlns. *ff* *mf* 155 156 157 *rit.*

2 Vlns. *ff* *mf* V

Vla. *ff* *mf*

Cello *ff* *mf*

Str. Bass *mf*

154 Epilogue (♩ = 90)

Harp *ff* *mf* *rit.*

1 Vlns. *a tempo* 158 159 160 161 *rit.* *f* *mf*

2 Vlns. *f* *mf*

Vla. *f* *mf*

Cello *f* *mf*

Str. Bass *f* *mf*

Harp *a tempo* *rit.* *f* *mf*

