

Program Notes

Overture to the Wind expresses the many different moods and events of a storm. The opening begins with the first and second violins playing a gripping ostinato pattern suggesting that a storm is coming. The first theme is then stated in alternating time signatures conveying the erratic tendency of powerful gusty winds. As the storm builds, the second theme enters with a sweeping melody in the violas and celli, and is provoked by turbulent underpinnings played by the upper strings. After this, the storm moves into an almost peaceful lull, depicting a more melancholy mood with the third theme played by a solo violin and viola. The storm finally grows with unyielding intensity as the final statement combines all of the elements (or themes), of the storm.

Rehearsal Suggestions

The tempo of the piece should ultimately be determined by the violas and celli ability to play the countermelody beginning in measure 33. At measure 62, the violins should be cautioned not to overpower the melody played by the violas and celli. The heavy accents in the celli and bassi beginning at measure 82 represent the ominous power of an oncoming storm, while the violins and violas signify an intriguing calm that takes place before the actual onset of the storm. The *accelerando* starting in measure 120 lasts all the way to the D.S. The very last note of the piece played *pizzicato* with the left hand should be as strong as possible!

The Composer

Kirt N. Mosier is currently director of orchestras at Raytown South High School and Middle School in Raytown, Missouri. He received his bachelors degree in music education at the University of Missouri at Kansas City, and is currently working on his masters degree in music composition there, as well. Mr. Mosier has appeared as a guest clinician throughout the mid-west region, and is a member of American String Teachers Association and Music Educators National Conference. In addition to being a string teacher and composer, Mr. Mosier is a professional pianist, and has played for such groups as The Drifters, Bobby Ridell, Del Shannon, Lou Christie, and The Fifth Dimension.

Instrumentation List (Set C)

- 12 - 1st & 2nd Violins
- 6 - 3rd Violin
- 5 - Viola
- 5 - Cello
- 5 - String Bass
- 1 - Full Conductor Score

OVERTURE TO THE WIND

Full Conductor Score

Approx. time - 6:00

Kirt N. Mosier

Energetically (♩ = 150)

1 unis. *p* *poco* *a* *poco* *cresc.*

2 3 *sfzp* *sfzp*

Violins

Viola

Cello

String Bass

5 6 *div.* *ff* 7 8

Vlins.

Vla.

Cello

Str. Bass

9 10 11 12 *ff*

Vlins.

Vla.

Cello

Str. Bass

ff

13 14 15 16 17 18 19

Vlns. 1 2 3

Vla.

Cello

Str. Bass

20 21 22 23 24 25 26

Vlns. 1 2 3

Vla.

Cello

Str. Bass

27 28 29 30 31 32

Vlns. 1 2 3

Vla.

Cello

Str. Bass

33

Vlns. 1 2

Vlns. 3

Vla.

Cello

Str. Bass

div.

ff

ff

34 35 36 37 38 39

40

Vlns. 1 2

Vlns. 3

Vla.

Cello

Str. Bass

unis.

41

42 43 44 45

46

Vlns. 1 2

Vlns. 3

Vla.

Cello

Str. Bass

to Coda ⊕

div.

47 48 49 50 51

52

Vlns. 1 2 *ff*

Vlns. 3 *ff*

Vla. *ff non div.*

Cello *ff*

Str. Bass *ff*

55

Vlns. 1 2 *decresc. rit.*

Vlns. 3 *decresc. rit.*

Vla. *decresc. rit.*

Cello *decresc. rit.*

Str. Bass *decresc. rit.*

58 Somewhat slower (♩ = 96)

Vlns. 1 2 *p*

Vlns. 3 *p*

Vla. *p*

Cello *p*

Str. Bass *p*

pizz.

mp

mf

59 60 61 62

63 64 65 66

Vlns. 1 2 3

Vla.

Cello

Str. Bass

67 68 69 70

Vlns. 1 2 3

Vla.

Cello

Str. Bass

71 72 73

Vlns. 1 2 3

Vla.

Cello

Str. Bass

mf *div.* *mf* *ff* *arco* *ff*

74 75 76

Vlns. 1 2 3

Vla.

Cello

Str. Bass

77 78 79

Vlns. 1 2 3

Vla.

Cello

Str. Bass

80 81 82 83

Vlns. 1 2 3

Vla.

Cello

Str. Bass

unis.

p

ff

84 85 86

Vlns. 1 2 3

Vla.

Cello

Str. Bass

87 88 89

Vlns. 1 2 3

Vla.

Cello

Str. Bass

p *ff*

con sord.

90 91 93 94 95

Solo

Vlns. 1 2 3

Vla.

Cello

Str. Bass

con sord.

p *molto*

(senza sord.) Solo *mp*

108 109 110 111 112

Solo

Vlns. 1 2 3

molto

Solo

Tutti

Cello

Str. Bass

113 114 115 116 117 118 tutti 119 unis.

Solo

Vlns. 1 2 3

molto

senza sord.

p

Solo

Tutti

molto

senza sord.

Cello

Str. Bass

p

senza sord.

120 121 122 123

Vlns. 1 *poco a poco accel.* *mp*

Vlns. 2 *poco a poco accel.* *mp*

Vlns. 3 *poco a poco accel.* *mp*

Vla. *poco a poco accel.* *mp*

Cello *p cresc. poco a poco accel.* *mp*

Str. Bass *p cresc. poco a poco accel.* *mp*

124 125 126 127

Vlns. 1 *mf* *f*

Vlns. 2 *mf* *f*

Vlns. 3 *mf* *f*

Vla. *mf* *f*

Cello *mf* *f*

Str. Bass *mf* *f*

128 129 130 131 *D.S. al Coda*

Vlns. 1 *ff*

Vlns. 2 *ff*

Vlns. 3 *ff*

Vla. *ff*

Cello. *ff*

Str. Bass *ff* *div.*

Coda

135

132 133 134 136 137 138 139

Vlins. 1 2 3

Vla.

Cello

Str. Bass

f *ff* *div.* *ff*

140 141 142 143 144 145 146 147

Vlins. 1 2 3

Vla.

Cello

Str. Bass

Presto (♩ = 180)

148

149

150

151

Vlins. 1 2 3

Vla.

Cello

Str. Bass

f *ff* *ff*

152 153 154

1 unis.

Vlins. 2

3

Vla.

Cello

Str. Bass

155 156 157

1

Vlins. 2

3

Vla.

Cello

Str. Bass

(ff)

158 159 160 161 (L.H. pizz.)

1

Vlins. 2

3

Vla.

Cello

Str. Bass

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