

The Composition

Air for Strings highlights the rich sonorities of the viola section and graces all parts with integral melodic content. Built with subtle meter changes throughout, the rhythmic foundation enhances the sensitive phrasing and melodic contour. The harmonic motion is handled through contrapuntal lines, creating subordinate melodies which are interesting to hear and enjoyable to play.

Air for Strings was commissioned by the Orchestra Division of the North Carolina Music Educators Association and received its premiere performance by the 1991 Eastern Regional All-State Orchestra of North Carolina on February 24, 1991 at Wright Auditorium on the East Carolina University Campus, Greenville, North Carolina, Dr. William Scott conducting.

Since its premiere performance in 1991, **Air For Strings** has since been performed by the 1992 National School Orchestra Association orchestra in Columbia, South Carolina under the baton of Dr. Donald Portnoy, and the 1992 South Central Virginia Regional Orchestra, Dr. William Scott conducting.

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.

Dedicated to the 1991 North Carolina Eastern All-State Regional Orchestra

Air for Strings

Full Conductor Score
Approx. time - 9:10

Paul D. Scott

Largo (♩ = 56)

Musical score for measures 1-4. The score is for Violins (1 and 2), Viola, Cello, and String Bass. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Measure 1 is a whole rest for all parts. Measure 2 starts with a piano (*p*) dynamic. Measure 3 has a mezzo-forte (*mf*) dynamic. Measure 4 ends with a mezzo-forte (*mf*) dynamic. Fingerings and bowings are indicated throughout.

Musical score for measures 5-8. Measures 5 and 6 are in 4/4 time with a piano (*p*) dynamic. Measure 7 is a key signature change to two sharps (D major/F# minor) and a time signature change to 3/4, starting with a mezzo-forte (*mf*) dynamic. Measure 8 is in 3/4 time with a piano (*p*) dynamic. A box around measure 7 contains the number 7. Fingerings and bowings are indicated throughout.

Musical score for measures 9-12. Measures 9 and 10 are in 3/4 time with a mezzo-forte (*mf*) dynamic. Measure 11 is in 3/4 time with a mezzo-forte (*mf*) dynamic. Measure 12 is in 3/4 time with a mezzo-forte (*mf*) dynamic. Fingerings and bowings are indicated throughout.

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13 14 15 16 17

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp* unis.

Str. Bass *p* *mp* pizz.

18 19 20 21

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

22 23 24 25

Vlns. 1 *mp* *f* *mp*

Vlns. 2 *mp* *f* *mp*

Vla. *mp* *f* *mp*

Cello *p* *f* *mp* div.

Str. Bass *IV 1* *p* *f* *mp* arco

26 27 28 29 30

Vlns. 1 *mf* *f > mp* *mp* *cresc.*

Vlns. 2 *mp* *f > mp* *p* *cresc.*

Vla. *mp* *f > mp* *f* *p* *cresc.*

Cello *unis.* *mp* *f > mp* *mp* *p* *cresc.*

Str. Bass *f* *mp* *p*

29

31 32 33 34 35

Vlns. 1 *div.* *f* *mp* *f*

Vlns. 2 *f* *mp* *f*

Vla. *f* *mp* *mf*

Cello *f* *mp* *mf*

Str. Bass *cresc.* *f* *p*

31 *div.* 32 33 34 *unis.* 35 *div.*

36 37 38 39 40

Vlns. 1 *unis.* *mp* *mf*

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

Vla. *p* *mf*

Cello *mp* *mf*

Str. Bass *mf* *pizz.* *mp arco* *p sempre* *mf*

36 *unis.* 37 38 39 40

41 42 43 44

Vlns. 1 2

Vla.

Cello

Str. Bass

mf *mf* *f* *mf*

div. *div.* *div.* *unis.*

pizz. *arco*

mp *mf* *f* *mf*

45 46 47 48 49

Vlns. 1 2

Vla.

Cello

Str. Bass

mp *p* *p* *p* *mp*

un. *un.* *un.* *un.* *un.*

più mosso

50 51 52 53 54

Vlns. 1 2

Vla.

Cello

Str. Bass

mf *mp cresc.* *f* *fp*

pp *mp* *p cresc.* *f* *fp*

pp *mp* *p cresc.* *f* *sfa*

p *p cresc.* *f* *mf*

a tempo

55 56 57 58 59

Vlns. 1 *mp* *cresc.* *f*

Vlns. 2 *mp* *cresc.* *f*

Vla. *p* *cresc.* *f*

Cello *p* *cresc.* *f*

Str. Bass

60 61 62 63 64

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f* pizz.

65 66 67 68 69 70

Vlns. 1 *p* *mf*

Vlns. 2 *p*

Vla. *mf* *f*

Cello *mf*

Str. Bass *p*

71 72 73 74 75

Vins. 1 *mf* *mp cresc.* *f*

Vins. 2

Vla. *mf* *mp*

Cello *p* *mf*

Str. Bass

76 77 78 79 80

Vins. 1 *mp* *mf* *mp*

Vins. 2

Vla. *mp*

Cello *f* *mp*

Str. Bass *mp* *pizz.* *mp*

81 82 83 84

Vins. 1 *f* *mp* *f* *p* *mp cresc. poco a poco*

Vins. 2 *mp* *mf* *p cresc. poco a poco*

Vla. *f* *p cresc. poco a poco*

Cello *p cresc. poco a poco*

Str. Bass

85 86 87 88 89

Vlns. 1 2

Vla.

Cello

Str. Bass

90 91 92 93

Vlns. 1 2

Vla.

Cello

Str. Bass

div.

ff

f unis.

f unis.

arco

ff

94 95 96 97

Vlns. 1 2

Vla.

Cello

Str. Bass

unis.

pizz.

98 99V 100 101

Vlns. 1 2

Vla.

Cello

Str. Bass

102 103 104 105

Vlns. 1 2

Vla.

Cello

Str. Bass

div. V

arco

pizz.

106 107 108V

Vlns. 1 2

Vla.

Cello

Str. Bass

unis. V

div. V

109 110 111 112

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

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

Vla. *ff* *p*

Cello *unis.* *mf* *p*

Str. Bass *p* *mf* *mp*

div. *III*₂ *III*₂ *V*₃

113 114 115 116

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

Vlns. 2 *p* *mp* *p*

Vla. *p* *mp* *p*

Cello *p* *mp* *p*

Str. Bass *p* *pizz.* *mp*

*III*₃ *I*₂

117 118 119 120

Vlns. 1 *p* *mp* *p*

Vlns. 2 *p* *mp* *p*

Vla. *p* *mp* *p*

Cello *p* *mp* *p*

Str. Bass *p* *mp* *p*

*III*₁ *I*₁ *II*₁

121 122 123 124

Vlns. 1 2

Vla.

Cello

Str. Bass

125 126 127 128

Vlns. 1 2

Vla.

Cello

Str. Bass

129 130 131 132

Vlns. 1 2

Vla.

Cello

Str. Bass

molto rit.

A tempo

133 *sfp*

Vlns. 1 *unis. con sord.*

Vlns. 2 *unis. con sord.*

Vla. *con sord. unis. mf*

Cello *con sord. mp arco*

Str. Bass *con sord. mp*

134 *mp*

135 *mp*

136 *p*

137 *mp*

138 *p*

Vlns. 1 *unis. con sord. mf*

Vlns. 2 *unis. con sord. mf*

Vla. *mf*

Cello *mp arco*

Str. Bass *p*

139 *mf*

140 *mp*

141 *mp*

142 *mp*

143 *p non vib.*

144 *p non vib. ppp*

145 *ppp*

Vlns. 1 *non vib. ppp*

Vlns. 2 *non vib. ppp*

Vla. *p non vib. ppp*

Cello *div. p non vib. ppp*

Str. Bass *p non vib. ppp*

SAMPLE

SAMPLE

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