

Kjos String Orchestra  
Grade 3  
Full Conductor Score  
SO465F

Shirl Jae Atwell

# Repartie



Neil A. Kjos Music Company • *Publisher*



## The Composer

**Shirl Jae Atwell** earned her Bachelor of Music Education degree 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 music 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 debut of *Handelian*, 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 string orchestra piece **Modus à Four**. She is also the 1997 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 premièred 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 Communicators; and in January 2001, **Lucy** was awarded 2nd place by the National Education Television Association for program performance. In 2002, The Greensboro Symphony Orchestra of North Carolina recorded the music to the ballet **Lucy**, which is now available on Albany Records and iTunes.

In 2005 and 2006, Ms. Atwell was commissioned to write works for the McEachern High School String Orchestra of Powder Springs, Georgia, and the Oceanfront String Orchestra of Virginia Beach, Virginia. In 2007, she was commissioned to write a full orchestra piece for the 2007 Kentucky All-State Orchestra. With the coming of the bicentennial of Abraham Lincoln's birthday in February 2009, Ms. Atwell was commissioned to write a full orchestra piece for the Jefferson County All-County Orchestra. This work, entitled **Kentucke**, was premiered in November 2008 and reprised 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 retired from full-time string orchestra teaching with the Jefferson County Public Schools, Louisville, Kentucky in 2007. She is now spending her time composing, conducting, arranging, presenting, and working with string teachers in the Louisville area and throughout the southeast. Ms. Atwell is an active member of ASCAP.

## The Composition

**Repartie** is a modified "call and response" type song where each voice has the melody at various times. Alternating the melody between the voices is like having a conversation among friends where each one contributes something to the conversation. The key to making this piece work is to treat each voice equally and when a particular voice or voices have the melody, let them play with confidence and strength. In the homophonic sections, all voices are equal and need to be treated as such. This is a fun piece with rhythmic vitality and harmonic variety. Have fun with it and enjoy the musical conversation.

## Rehearsal Suggestions

Keep the tempo steady throughout the piece except for the slight *rallentando* in measure 40 and the tenuto on the last chord in measure 63. This tenuto chord in measure 63 is a slight elongation of the quarter note value which then resumes the tempo in the last measure. Think of the tenuto chord as if it is a dotted quarter note and that will give it the necessary length of sound before resuming the tempo in the final measure. Also, make sure basses practice the notes in  $\frac{1}{2}$  position. The bass line is crucial to the rhythmic pulse of the piece.

## 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.

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SO465F

# Repartie

Full Conductor Score  
Approx. performance time—3:05

Shirl Jae Atwell  
(ASCAP)

Joyously (♩ = 84)

Violins 1

Violins 2

Viola

Cello

String Bass

*f*

*f*

*f*

*f*

*f*

(1/2 pos.)

4 0

(1/2 pos.)

4 0

5

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

*mp*

*mp*

*mf*

(1/2 pos.)

4

9

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

*mp*

*mp*

*f*

*f*

4 2 4 1

13 14 15 16

Vlns. 1 *mp*

Vlns. 2 *f*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

17 18 19 20

Vlns. 1 *f* *ff* *f*

Vlns. 2 *mf* *ff* *mf*

Vla. *mf* *ff* *f*

Cello *mf* *ff* *mf*

Str. Bass *mf* *ff* *mf*

21 22 23 24

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

25 26 27 28

Vlins. 1 *mf*

Vlins. 2 *mf*

Vla. *mf*

Cello *f*

Str. Bass *f*

29 30 31 32

Vlins. 1 *f* *mf* *f* *mf*

Vlins. 2 *f* *mf* *f* *mf*

Vla. *f* *mf* *f* *mf*

Cello *mp* *f* *mp* *f*

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

33 34 35 36 37

Vlins. 1

Vlins. 2

Vla.

Cello *mf*

Str. Bass *mf*

4

38 39 40 41 **slight rall.** **a tempo**

Vlins. 1 *f*

Vlins. 2 *mf*

Vla. *f*

Cello *f*

Str. Bass *mf*

42 43 44 45

Vlins. 1 *mf* *f* *mp*

Vlins. 2 *f* *mf* *mp*

Vla. *mp*

Cello *mf*

Str. Bass

46 47 48 49 50

Vlins. 1 *mf* *f* *ff*

Vlins. 2 *mf* *f* *ff*

Vla. *f* *ff*

Cello *f* *ff*

Str. Bass *f* *ff*

51 52 53 54 55

Vlins. 1 *mf*

Vlins. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

56 57 58 59

Vlins. 1 *f*

Vlins. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

60 61 62 63 64

Vlins. 1 *ff*

Vlins. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

*a tempo*

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