


Belwin

INTERMEDIATE STRING ORCHESTRA

MOMENTS

ROBERT D. GARDNER (ASCAP)

INSTRUMENTATION

1	Conductor
8	1st Violin
8	2nd Violin
5	3rd Violin (Viola T.C.)
5	Viola
5	Cello
5	String Bass

PROGRAM NOTES

Moments by Robert Gardner was inspired by the idea that, although we sometimes move dully through our daily routines, it is good to take time to appreciate the individual moments that make up our lives, like a child does the first time they experience something. This piece is to be performed in a heavy and rhythmic style, with an essence similar to a contemporary rock tune. *Moments* should resonate well with young string players because it uses rhythms and tonalities similar to the music with which they are familiar. Many sections of the work have a steady and mechanical rhythmic feel, which represents the monotonous way we sometimes move through life. The legato melody sits on top of this rhythmic motion, and challenges us to step outside of ourselves to view the world from a different perspective. The agitated middle section suspends time for a moment, and then bursts open with all instruments playing different fast motives, imitating the hectic bustle of our society. Nonetheless, the chorus sections of the work calm to a smooth style and consonant tonality, where we find the time to focus only on the present moment of our lives, and to appreciate just how interesting, complex and precious it is within our fleeting human existence.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor



NOTES TO THE CONDUCTOR

Moments is technically accessible, with all parts in first position and few accidentals or difficult bowing patterns. At the same time, this piece will challenge your group with its independent voicings and syncopated, interlocking rhythms. The entire piece should be performed with a heavy rock style in mind. Students should be taught to use a lot of bow weight into the string and sharp articulation, and to play as if they had a drum set accompaniment behind them. The opening requires strong articulation and accurate rhythms from the lower strings. All accompaniment patterns for the 'verse' sections (mm. 9–28; mm. 37–48) should be played with a heavy style and very steady tempo. The melody in the first violin and viola at m. 21 should be prominent, as should the cello and bass melody at m. 41. The 'chorus' sections (mm. 29–36; mm. 76–end) should be played with a slightly more legato style, but still rhythmically steady and strong. The 'bridge' (mm. 57–72) should be very heavy with strong articulation, especially the syncopated rhythms in the lower parts. All sixteenth notes should be brought out at mm. 65–72, and the first violin part is quite challenging at tempo. All quarter notes at mm. 89–end should be played with full value and tone so as not to lose momentum, and the piece should gradually crescendo to the end.

Moments

3

CONDUCTOR SCORE

Duration - 4:00

Robert D. Gardner

Marcato pesante (♩ = 96)

Violins I

Violins II

Viola (Violin III)

Cello

String Bass

mf

sim.

mp

1 2 3 4

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

sim.

p

5 6 7 8

9

Vlns. I *mp* (V)

Vlns. II *mp* (V)

Vla. (Vln. III) *mf* *sim.*

Cello *mf*

Str. Bass *mf*

9 10 11 12

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mp*

Cello *mp*

Str. Bass *mp*

13 14 15 16

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

17 18 19 20

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

21 22 23 24

f *mp* *f* *mp*

sim.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

25 26 27 28

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

29 30 31 32 33

mp

37

Vlns.

First system of musical notation (measures 34-37) for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, and Str. Bass. The system includes measure numbers 34, 35, 36, and 37. A box containing the number 37 is located above the first staff. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

Vlns.

Second system of musical notation (measures 38-40) for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, and Str. Bass. The system includes measure numbers 38, 39, and 40. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

Vla.
(Vln. III)

Cello

Str. Bass

41

Vlns. I *mp* *V* *V* *sim.*

Vlns. II *mp*

Vla. (Vln. III)

Cello *f*

Str. Bass *f*

41 42 43

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

44 45 46

49

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

47

48

mp

49

50

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

51

52

53

54

57 **agitato** *div.*

Vlns. I II

Vla.
(Vln. III)

Cello

Str. Bass

55 56 *f* 57 58

Vlns. I II

Vla.
(Vln. III) *sim.*

Cello *sim.*

Str. Bass *sim.*

59 60 61 62 63

65

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

64 65 66

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

67 68 69

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

70 71 72

73

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

mf

mf

73 74 75 76

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

77 78 79 80

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

81 82 83

f

mf

sim.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

84 85 86 87

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

88 89 90

ff

ff

ff

ff

ff

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

cresc.

91 92 93

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

molto rit.

fff

fff div.

fff div.

fff

fff

94 95 96 97

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