

STRING ALTERNATIVES SERIES

Hotter Than Blues

By Julie Lyonn Lieberman

INSTRUMENTATION

Conductor Score	1
Violin I.....	8
Violin II.....	8
Viola.....	5
Cello.....	5
String Bass	5

Program Notes

Singers and violinists developed the blues during the days of slavery. After emancipation, blues fiddlers performed in big cities like Chicago, New York and New Orleans, playing for the silent films. The art form evolved into rhythm & blues, which in turn evolved into swing, jazz and rock. This tune, inspired by 1950's guitarist/violinist Remo Biondi, provides students with a slice of history, as it weaves between blues and R&B, and adds a tinge of jazz.

Notes to the Conductor

You can coax your students to create their own solos on *Hotter Than Blues* by starting with the notated solos. Then challenge them to alternate measures: cover every other measure, so that each soloist is forced to read a measure and then make up their own line for the next measure, and so on. Teach them the C pentatonic scale (C E, F G B, C) and encourage them to use this scale for soloing.



Hotter Than Blues

CONDUCTOR SCORE

Duration - 3:00

Julie Lyonn Lieberman

Bluesy (♩ = 120) *Play one pitch per note in any order: C, E, G, B♭*

Violins
I *f*
Play one pitch per note in any order: C, E, G, B♭

Viola
II *f*
Play one pitch per note in any order: C, E, G, B♭

Cello
f

String Bass
f

2 3

Vlns.
I

Via.
II

Cello

Str. Bass

4 5 6

Play one pitch per note in any order: F, A, C, E \flat

Vlns.
I
II

Vla.

Cello

Str. Bass

7 8 9

Vlns.
I
II

Vla.

Cello

Str. Bass

0 4 3 2

10 11

13

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pizz.

12 13 14 3

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

15 16 3 17

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

18 19 20

This block contains the musical notation for measures 18, 19, and 20. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The notation includes various rhythmic values, slurs, and dynamic markings such as accents (>) and hairpins (V). A large red watermark is overlaid on the page.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

21 22 23

This block contains the musical notation for measures 21, 22, and 23. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The notation includes various rhythmic values, slurs, and dynamic markings such as accents (>) and hairpins (V). A large red watermark is overlaid on the page.

*Solo Section — play written or improvised solos.

24

Solo Vlns.
I: *f* C7
II: *f* C7

Solo Vla.
f C7

Solo Cello
f C7

Solo Str. Bass
f C7 arco

Vlns.
I: *mf*
II: *mf*

Vla.
mf

Cello
mf

Str. Bass
mf pizz.

simile

24 25 26

*Play as many times as there are soloists. The last soloist plays the second ending. Accompaniment can be pizz. or arco depending on the size of the orchestra.

Solo Vlns.
I
II

Solo Vla.

Solo Cello

Solo Str. Bass

Vlns.
I
II

Vla.

Cello

Str. Bass

27 28 29

Solo Vlns.
I
II

Solo Vla.

Solo Cello

Solo Str. Bass

C7
I
-1

C7
C7
C7
C7
C7

3
3
3

V
V
V

Vlns.
I
II

Vla.

Cello

Str. Bass

I
II

Solo Vlns.
I
II

Solo Vla.

Solo Cello

Solo Str. Bass

Chords: G7, F7, C7

Measures: 32, 33, 34

1.

Vlns.
I
II

Vla.

Cello

Str. Bass

Measures: 32, 33, 34

1.

2.
C7

I

Solo Vlns.

II

Solo Vla.

Solo Cello

Solo Str. Bass

2.

I

Vlns.

II

Vla.

Cello

Str. Bass

35

36

37

38

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

f

f

f

arco

4

3

2

2

38

39

40

42

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

2

3

3

3

3

3

41

42

43

I
Vlns.

II

Vla.

Cello

Str. Bass

44 45 46

This block contains the musical notation for measures 44, 45, and 46. It features five staves: Violins I and II, Viola, Cello, and String Bass. The notation includes various rhythmic values, slurs, and dynamic markings such as accents (>) and hairpins (V). Measure 44 shows a complex rhythmic pattern with slurs and accents. Measure 45 continues with similar patterns, including a triplet of eighth notes. Measure 46 concludes the sequence with a final note and a fermata.

I
Vlns.

II

Vla.

Cello

Str. Bass

47 48 49 50

This block contains the musical notation for measures 47, 48, 49, and 50. It features five staves: Violins I and II, Viola, Cello, and String Bass. The notation includes various rhythmic values, slurs, and dynamic markings such as accents (>) and hairpins (V). Measure 47 begins with a triplet of eighth notes. Measure 48 continues with similar patterns. Measure 49 features a triplet of eighth notes and a slur. Measure 50 concludes the sequence with a final note and a fermata.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

51 52 53

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

54 55 56 57

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

58 59 60 61

Detailed description: This system of musical notation covers measures 58 to 61. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The Violin I part begins with a fermata on a half note in measure 58, followed by a melodic line in measures 59 and 60, and a final measure in 61. The Violin II part plays a rhythmic eighth-note pattern. The Viola part has a similar eighth-note pattern. The Cello part plays a steady eighth-note accompaniment. The String Bass part features a walking bass line with triplets and accents. A large red watermark 'Preview Only' is overlaid diagonally across the score.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

62 63 64

Detailed description: This system of musical notation covers measures 62 to 64. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The Violin I part has a melodic line with triplets and accents, ending with a fermata in measure 64. The Violin II part continues with a rhythmic pattern. The Viola part has a steady eighth-note accompaniment. The Cello part plays a steady eighth-note accompaniment. The String Bass part features a walking bass line with triplets and accents. A large red watermark 'Preview Only' is overlaid diagonally across the score.

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