



Hugging the Shore

PAUL SALERNI (BMI)

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass
- 1 Harp
(Synth, Piano or Marimba)

PROGRAM NOTES

Hugging the Shore was commissioned and premiered by the Duxbury (MA) High School String Ensemble. Duxbury is a beach town on the South Shore of Boston. The piece describes a novice sailing along that shore on a balmy sunny day, staying close to the shore at first (the repeated viola figure) and gradually moving more confidently out to sea. The title also expresses my thanks to those who commissioned the piece, my way of giving those South Shore friends a big hug. The ritornello form of the piece and some of the figuration were inspired by Bach and Vivaldi but, for the most part, the rhythmic and harmonic language arise out of my love of the music of Motown.

NOTES TO THE CONDUCTOR

This tuneful, rhythmic piece will help teach your students to play syncopations accurately. Using a language that synthesizes Baroque and Motown idioms, it describes learning to sail by hugging the shore and then gradually moving more confidently out to sea. If you have harpists in your program, please include all of those who can manage the counting and rhythms of the piece. If you have no harpists, you can substitute piano, synthesizer, or marimba for the harp part. The piece was originally meant for a full string orchestra. Nonetheless, it can be performed successfully with as few as 3, 3, 2, 2, 1. In that case, "un meta" should be substituted by "solo" at letter N, and when "l'altra meta" appears it should read "tutti." A perfect piece to program on a concert, a festival, or a pops concert!

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

Hugging the Shore

CONDUCTOR SCORE

Duration - 5:00

Paul Salerni (BMI)

Allegro comodo (♩ = 105)

Violins

I

II

Viola

Cello

String Bass

Harp

(Synth, piano or marimba)

Allegro comodo (♩ = 105)

1

2

3

Vlms.

II

Vla.

Cello

Str. Bass

Harp

4

5

6

7

Violins I

Violins II

Viola

Cello

Str. Bass

Harp

8 9 10 11

11

p

-3

11

Violins I

Violins II

Viola

Cello

Str. Bass

Harp

12 13 14 15

mp

p

mp

p

mp

p

mp

-4

Violins I
Violins II
Viola
Cello
String Bass
Harp

mf *p* *mf* *p* *mf*

16 17 18 19

Violins I
Violins II
Viola
Cello
String Bass
Harp

p *p*

20 21 22 23

Score for measures 24, 25, and 26. The instruments are Vlns. I, Vlns. II, Vla., Cello, Str. Bass, and Harp. The music is in 4/4 time. Measures 24 and 25 are in G major, and measure 26 is in E major. The score includes a large red watermark reading "Preview Only" and "Purchase".

24 25 26

Score for measures 27, 28, and 29. The instruments are Vlns. I, Vlns. II, Vla., Cello, Str. Bass, and Harp. The music is in 4/4 time. Measures 27 and 28 are in G major, and measure 29 is in E major. The score includes a large red watermark reading "Preview Only" and "Purchase".

27 28 29

Violins I and II, Viola, Cello, String Bass, and Harp. The score includes dynamic markings like *mf* and *p*, and articulation like *pizz.* A large red watermark "NO PURCHASE" is overlaid diagonally across the page.

33

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp

33

34

35

7

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp

pizz. div. *mf*

arco *pp*

mf

pizz. div. *p*

pizz. *p*

36 37 38

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp

pizz. div. *mf*

arco *mp*

pizz. div. *f*

arco *p*

arco *p*

pp

arco *mf*

pizz. *mf*

arco *mf*

41

39 40 41

Score for measures 42, 43, and 44. The score includes parts for Violins (Vlns. I and II), Viola (Vla.), Cello, String Bass (Str. Bass), and Harp.

Measures 42, 43, and 44 are shown. The Harp part is marked with rests in all three measures.

42 43 44

Score for measures 45, 46, and 47. The score includes parts for Violins (Vlns. I and II), Viola (Vla.), Cello, String Bass (Str. Bass), and Harp.

Measures 45, 46, and 47 are shown. The Harp part is marked with rests in all three measures.

45 46 47

49

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp

f *div.*

ff

f *div.*

non div.

f

mf

48 49 50

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp

mf

6

51 52

53 54

Vlns. I *f* *div.* *-2* *-3*

Vlns. II *f* *div.* *V* *ff*

Vla. *f* *div.* *V* *non div.*

Cello *V*

Str. Bass *V*

Harp

55 56

Vlns. I *mf* *-2* *V* *6*

Vlns. II *V*

Vla. *V*

Cello *V*

Str. Bass *V*

Harp

57

Vlns. I *f* *mf*

Vlns. II *mf* *f*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Harp

57 58

Vlns. I *f* *mf*

Vlns. II *mf* *f*

Vla. *f*

Cello

Str. Bass

Harp

59 60

musical score for measures 61 and 62, featuring Vlns. I, Vlns. II, Vla., Cello, Str. Bass, and Harp. The score includes dynamic markings (*f*, *mf*) and performance instructions (*non div.*).

Measures 61 and 62 are shown. The Vlns. I part starts with a *f* dynamic. The Vlns. II part starts with a *mf* dynamic. The Vla. part starts with a *f* dynamic. The Cello part starts with a *f* dynamic. The Str. Bass part starts with a *f* dynamic. The Harp part is silent.

61 62

musical score for measures 63 and 64, featuring Vlns. I, Vlns. II, Vla., Cello, Str. Bass, and Harp. The score includes dynamic markings (*mf*, *f*) and performance instructions (*non div.*).

Measures 63 and 64 are shown. The Vlns. I part starts with a *mf* dynamic. The Vlns. II part starts with a *mf* dynamic. The Vla. part starts with a *f* dynamic. The Cello part starts with a *f* dynamic. The Str. Bass part starts with a *f* dynamic. The Harp part starts with a *f* dynamic.

63 64

68

69

70

Score for measures 71-74, featuring Vlns. I & II, Vla., Cello, Str. Bass, and Harp.

Measures 71-74 show a complex orchestral texture. The Violins (Vlns. I & II) play a rhythmic pattern of eighth notes. The Viola (Vla.) and Cello play a similar pattern, while the String Bass (Str. Bass) provides a steady bass line. The Harp plays a sustained chord.

Measures 71 72 73 74

Score for measures 75-78, featuring Vlns. I & II, Vla., Cello, Str. Bass, and Harp.

Measures 75-78 show a complex orchestral texture. The Violins (Vlns. I & II) play a rhythmic pattern of eighth notes. The Viola (Vla.) and Cello play a similar pattern, while the String Bass (Str. Bass) provides a steady bass line. The Harp plays a sustained chord.

Measures 75 76 77 78

Vlns.

Vla.

Cello

Str. Bass

Harp

div.

p

pizz.

poco a poco cresc.

79 80 81 82 83

Vlns.

Vla.

Cello

Str. Bass

Harp

arco

pizz.

84 85 86 87

88

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp

88 89 90 91

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp

92 93 94

3

97

Vlns. I *pp*

Vlns. II *pp*

Vla. *pp*

Cello *mp* Solo

Str. Bass *mp*

Harp

95 96 97 98 99

3 players *p*

3 players *p*

-2 duet div. *p*

p

Vlns. I Solo *V*

Vlns. II Solo *V*

Vla. *duet div.* *V*

Cello Solo *V*

Str. Bass

Harp

100 101 102

ad lib. e un poco ritardando

Vlns.

I

II

Vla.

Cello

Str. Bass

Harp

103

104

105

106

109 Tempo primo (♩ = 105)

Tutti pizz.

Vlns.

I

II

Vla.

Cello

Str. Bass

Harp

109 Tempo primo (♩ = 105)

107

108

109

110

div. arco
half the section

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp

div.

Tutti non div.

mp

p

div.

p

div.

mf

arco

mf

mp

111 112 113

Tutti div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp

mf

div.

div.

117

Vlns. I *f*

Vlns. II *f* *div.* *non div.*

Vla. *f* *div.* *non div.*

Cello *f*

Str. Bass *f*

Harp *f* *mf*

117 118

Vlns. I *div.* *mp* 6

Vlns. II *mp*

Vla.

Cello

Str. Bass

Harp

119 120

div. *f* *div.* *div.* *non div.* *ff*

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass
Harp

121 122

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass
Harp

123 124

125

Vlns. I *p*

Vlns. II *p*

Vla. *p*

Cello *p*

Str. Bass *pizz.*

Harp

poco a poco cresc.

mp poco a poco cresc.

125 126 127

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Harp

f

f

-2

128 129 130

133

div.

ff
div.

ff
non div.

ff
non div.

ff
arco

ff

133

131 132 133

div.

div.

div.

-1 -3 -1

35935S 134 135 136 137

138 139 140 141

142 143 144  145