

LONESTAR VARIATIONS

By Richard Meyer (ASCAP)

INSTRUMENTATION

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

Written in honor of the Texas Orchestra Directors Association 50th anniversary, *Lonestar Variations* is the perfect way to show off all facets of your orchestra's playing abilities. The five variations on the folk tune "Streets of Laredo" go through five different keys, five different time signatures, and five very distinct moods. Each section is featured in their own variation, followed by a virtuosic finale that is sure to stir up everyone in your audience. As educational as they come, this selection is a must for your next festival or contest!



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

NOTES TO THE CONDUCTOR

Lonestar Variations was written for the 50th anniversary of the Texas Orchestra Directors Association. The five variations on the folk tune “Streets of Laredo” go through five different keys, five different time signatures, and five very distinct moods. Each section is featured in their own variation, followed by a virtuosic finale.

A number of musical “nods” to the great state of Texas have been incorporated into the construction of the piece:

- The variations are built on the folksong “Streets of Laredo,” which describes a cowboy in a Texan city.
- The “bridge” of the theme (m. 25–32) is original, and is derived from the scale tones La, Re, and Do (A, D, and C in the key of C Major).

In addition, these three notes are used in the Introduction (m. 2–3), as transition material (m. 219–224), and in the Finale (m. 251–256).

- The five decades of TODA are symbolized by the time signatures of the five variations: 1/4, 2/4, 3/4, 4/4, and 5/4.
- The keys of the variations are the musical abbreviations of the five largest cities in Texas:

Variation I: A Major, for Austin

Variation II: E mixolydian mode, for El Paso

Variation III: E $\flat$ Major (“Es” in German), for San Antonio

Variation IV: B minor (“H” in German), for Houston

Variation V: D Major, for Dallas

- The tempo marking for each variation also begins with these letters.

Lonestar Variations

CONDUCTOR SCORE
Duration - 7:15

Richard Meyer (ASCAP)

Allegro con brio (♩ = 116)

ff (V)

Violins

Viola

Cello

String Bass

1 2 3

Theme
[7] **Semplice** (♩ = 126)

rit.

pp

mp

Vlns.

Vla.

Cello

Str. Bass

4 5 6 7 8

(V)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

9 10 11 12 13 14 15

17

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

16 17 18 19 20 21

25

Vlns.

II

Vla.

Cello

Str. Bass

p

p

mf

mf

22 23 24 25 26 27 28

Vlns.

II

Vla.

Cello

Str. Bass

mf

pp

29 30 31 32 33 34 35

Variation I
41 Allegretto grazioso (♩ = 72)

poco rit.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

36 37 38 39 40 41 42

49

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

43 44 45 46 47 48 49 50 51 52

Vlns.

First system of musical notation (Measures 53-61). The system includes staves for Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is three sharps (F#, C#, G#). The music features triplets and dynamic markings: *f* (forte) and *mp* (mezzo-piano). A rehearsal mark 57 is indicated above the Vlns. I staff. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

Vlns.

Second system of musical notation (Measures 62-70). The system includes staves for Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is three sharps (F#, C#, G#). The music features triplets and dynamic markings: *mf* (mezzo-forte) and *p* (piano). A rehearsal mark 65 is indicated above the Vlns. I staff. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

Str. Bass

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

71 72 *pp* 73 74 75 76 77 78

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

79 80 *mf* 81 82 83 84 85 86

92

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f 3

f 3

f arco

f arco

p pizz.

p

p

87 88 89 90 91 92

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pizz.

poco rit.

93 94 95 96 97 98 99

101

Vlms.

Vla.

Cello

Str. Bass

Legal Use Required

111

I

II

III

IV

non div.

106 107 108 109 110 111

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

112 113 114 115 116

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

sub. *p* tip

sub. *p*

sub. *p* tip

sub. *p* tip

sub. *p*

f

ff

ff

ff

mp marc.

marc.

mp marc.

mp marc.

117 118 119 120 121

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass) from measures 122 to 127.

The score is written for four parts: Vlns. I, Vlns. II, Vla., and Str. Bass. The key signature is three sharps (F#, C#, G#). The time signature is 3/4.

Measure 122: Vlns. I and II play quarter notes. Vla. plays eighth notes. Cello and Str. Bass play quarter notes.

Measure 123: Vlns. I and II play quarter notes. Vla. plays eighth notes. Cello and Str. Bass play quarter notes.

Measure 124: Vlns. I and II play quarter notes. Vla. plays eighth notes. Cello and Str. Bass play quarter notes.

Measure 125: Vlns. I and II play quarter notes. Vla. plays eighth notes. Cello and Str. Bass play quarter notes.

Measure 126: Vlns. I and II play quarter notes. Vla. plays eighth notes. Cello and Str. Bass play quarter notes.

Measure 127: Vlns. I and II play quarter notes. Vla. plays eighth notes. Cello and Str. Bass play quarter notes.

Dynamic markings: *f marc.* (Vlns. I), *f* (Vlns. II, Vla., Cello, Str. Bass).

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass) from measures 128 to 133.

The score is written for four parts: Vlns. I, Vlns. II, Vla., and Str. Bass. The key signature is three sharps (F#, C#, G#). The time signature is 3/4.

Measure 128: Vlns. I and II play quarter notes. Vla. plays eighth notes. Cello and Str. Bass play quarter notes.

Measure 129: Vlns. I and II play quarter notes. Vla. plays eighth notes. Cello and Str. Bass play quarter notes.

Measure 130: Vlns. I and II play quarter notes. Vla. plays eighth notes. Cello and Str. Bass play quarter notes.

Measure 131: Vlns. I and II play quarter notes. Vla. plays eighth notes. Cello and Str. Bass play quarter notes.

Measure 132: Vlns. I and II play quarter notes. Vla. plays eighth notes. Cello and Str. Bass play quarter notes.

Measure 133: Vlns. I and II play quarter notes. Vla. plays eighth notes. Cello and Str. Bass play quarter notes.

Dynamic markings: *f* (Vlns. I, Vlns. II, Vla., Cello, Str. Bass).

Variation III
Scherzando (♩ = 112)

134

Score for Variation III, Scherzando (♩ = 112), measures 134-138.

Instrument parts shown: Vlns. I & II, Vla., Cello, Str. Bass.

Measure 134: Vlns. I & II play a half note G^b (pizz.) with a forte (*f*) dynamic. Vla. plays a half note G^b (pizz.) with a forte (*f*) dynamic. Cello is silent. Str. Bass plays a half note G^b (pizz.) with a forte (*f*) dynamic.

Measure 135: Vlns. I & II play a half note A^b (pizz.) with a forte (*f*) dynamic. Vla. plays a half note A^b (pizz.) with a forte (*f*) dynamic. Cello is silent. Str. Bass plays a half note A^b (pizz.) with a forte (*f*) dynamic.

Measure 136: Vlns. I & II play a half note B^b (pizz.) with a forte (*f*) dynamic. Vla. plays a half note B^b (pizz.) with a forte (*f*) dynamic. Cello is silent. Str. Bass plays a half note B^b (pizz.) with a forte (*f*) dynamic.

Measure 137: Vlns. I & II play a half note C^b (pizz.) with a forte (*f*) dynamic. Vla. plays a half note C^b (pizz.) with a forte (*f*) dynamic. Cello is silent. Str. Bass plays a half note C^b (pizz.) with a forte (*f*) dynamic.

Measure 138: Vlns. I & II play a half note D^b (pizz.) with a forte (*f*) dynamic. Vla. plays a half note D^b (pizz.) with a forte (*f*) dynamic. Cello is silent. Str. Bass plays a half note D^b (pizz.) with a forte (*f*) dynamic.

142

Score for Variation III, Scherzando (♩ = 112), measures 139-144.

Instrument parts shown: Vlns. I & II, Vla., Cello, Str. Bass.

Measure 139: Vlns. I & II play a half note E^b (pizz.) with a piano (*p*) dynamic. Vla. plays a half note E^b (pizz.) with a piano (*p*) dynamic. Cello is silent. Str. Bass plays a half note E^b (pizz.) with a piano (*p*) dynamic.

Measure 140: Vlns. I & II play a half note F^b (pizz.) with a piano (*p*) dynamic. Vla. plays a half note F^b (pizz.) with a piano (*p*) dynamic. Cello is silent. Str. Bass plays a half note F^b (pizz.) with a piano (*p*) dynamic.

Measure 141: Vlns. I & II play a half note G^b (pizz.) with a piano (*p*) dynamic. Vla. plays a half note G^b (pizz.) with a piano (*p*) dynamic. Cello is silent. Str. Bass plays a half note G^b (pizz.) with a piano (*p*) dynamic.

Measure 142: Vlns. I & II play a half note A^b (pizz.) with a piano (*p*) dynamic. Vla. plays a half note A^b (pizz.) with a piano (*p*) dynamic. Cello is silent. Str. Bass plays a half note A^b (pizz.) with a piano (*p*) dynamic.

Measure 143: Vlns. I & II play a half note B^b (pizz.) with a piano (*p*) dynamic. Vla. plays a half note B^b (pizz.) with a piano (*p*) dynamic. Cello is silent. Str. Bass plays a half note B^b (pizz.) with a piano (*p*) dynamic.

Measure 144: Vlns. I & II play a half note C^b (pizz.) with a piano (*p*) dynamic. Vla. plays a half note C^b (pizz.) with a piano (*p*) dynamic. Cello is silent. Str. Bass plays a half note C^b (pizz.) with a piano (*p*) dynamic.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

145 146 147 148 149

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

150 151 152 153 154 155

mf cantabile

150

156

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

mf

ff

156 157 158 159 160 161

164

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p

mf

pizz.

p

mf

f

mp

162 163 164 165 166 167

Vlns. I

Vlns. II

Vla. pizz. *mf*

Cello pizz. *mf*

Str. Bass

168 169 170 171 172

Vlns. I

Vlns. II

Vla. *p* arco

Cello *p* arco *Soli* *mf*

Str. Bass *mp*

Variation IV
Herzlich (♩ = 76)
arco

174

173 174 175 176

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

177

178

179

180

cresc.

cresc.

cresc.

cresc.

cresc.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

181

182

183

184

mf

p

mf

p

mf

p

f

mf

mf

p

Score for measures 185-188, featuring Vlns. I, Vlns. II, Vla., Cello, and Str. Bass.

Measures 185-188 show a sequence of notes and rests across the staves. A large red watermark "Preview Only" is overlaid diagonally across the score.

Measures 185 186 187 188

Score for measures 189-193, featuring Vlns. I, Vlns. II, Vla., Cello, and Str. Bass.

Measures 189-193 show a sequence of notes and rests across the staves. A large red watermark "Preview Only" is overlaid diagonally across the score.

Measures 189 190 191 192 193

195 V div.

Vlns. I pp

Vlns. II pp

Vla. pp

Cello p

Str. Bass pp

194 195 196 197 198

Variation V
202 Delicato alla danza ($\text{♩} = 144$)

Vlns. I mf $pizz.$

Vlns. II mf $pizz.$

Vla. mf

Cello mf

Str. Bass mf $pizz.$

199 200 201 202

I

Vlns.

II

Vla.

Cello

Str. Bass

pizz.

mf

pizz.

mf

203 204 205 206

I

Vlns.

II

Vla.

Cello

Str. Bass

207 208 209 210

211

Vlns. I arco *mp* *mf*

Vlns. II arco *mp* *mf*

Vla. arco *mp*

Cello arco *mp*

Str. Bass arco *mp*

211 212 213 214

218

Vlns. I

Vlns. II

Vla. *mf*

Cello *mf*

Str. Bass pizz. *mf* *p* arco (V)

215 216 217 218

Score for measures 219-222, featuring Vlns. I & II, Vla., Cello, and Str. Bass. The key signature is two sharps (F# and C#), and the time signature is 4/4. The dynamics are marked *p* (piano) for measures 219 and 220.

Measures 219-222:

- Vlns. I & II:** Play a melodic line starting on D4, moving up stepwise to G4 in measure 220, then continuing the line in measures 221 and 222.
- Vla.:** Plays a melodic line starting on D3, moving up stepwise to G3 in measure 220, then continuing the line in measures 221 and 222.
- Cello:** Plays a melodic line starting on D2, moving up stepwise to G2 in measure 220, then continuing the line in measures 221 and 222.
- Str. Bass:** Plays a melodic line starting on D1, moving up stepwise to G1 in measure 220, then continuing the line in measures 221 and 222.

Measure numbers: 219, 220, 221, 222.

Score for measures 223-227, featuring Vlns. I & II, Vla., Cello, and Str. Bass. The key signature is two sharps (F# and C#), and the time signature is 3/4. The dynamics are marked *f* (forte) for measures 223 and 224, and *sub. p* (subito piano) for measures 225 and 226.

Measures 223-227:

- Vlns. I & II:** Play a melodic line starting on D4, moving up stepwise to G4 in measure 224, then continuing the line in measures 225 and 226.
- Vla.:** Plays a melodic line starting on D3, moving up stepwise to G3 in measure 224, then continuing the line in measures 225 and 226.
- Cello:** Plays a melodic line starting on D2, moving up stepwise to G2 in measure 224, then continuing the line in measures 225 and 226.
- Str. Bass:** Plays a melodic line starting on D1, moving up stepwise to G1 in measure 224, then continuing the line in measures 225 and 226.

Measure numbers: 223, 224, 225, 226, 227.

Vlns.

Vla.

Cello

Str. Bass

cresc.

cresc.

cresc.

cresc.

cresc.

f

f

f

f

f

molto accel. - - - -

228 229 230 231

Vlns.

Vla.

Cello

Str. Bass

sempre ff

sempre ff

232 233 234

Finale
Grandly (♩ = 88)

235

Vlns.

I

sempre ff

II

sempre ff

Vla.

Cello

div.

Str. Bass

sempre ff

235

236

237

Vlns.

II

Vla.

Cello

Str. Bass

238

239

240

243

Vlns.

I
II

Vla.

Cello

Str. Bass

241

242

243

Vlns.

I
II

Vla.

Cello

Str. Bass

244

245

246

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

247 248 249

251 **Maestoso** (♩ = 76)

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

250 251 252

Vlns.

Vla.

Cello

Str. Bass

Vivace (♩ = 116)

rit.

ff

div.

stringendo

marc.

256

257

258

Presto (♩ = 96)

Vlns.

I

II

Vla.

Cello

Str. Bass

259

260

261

262

Vlns.

I

II

Vla.

Cello

Str. Bass

263

264

265

266

267