



Dayspring

By Michael Kamuf

INSTRUMENTATION

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

Perfect for concerts and festivals, *Dayspring* is an ideal piece for reinforcing both dotted-quarter/eighth-note and syncopation rhythms with your beginning string orchestra. In this driving new work, the lyrical melodies and driving motifs are passed around the entire ensemble supported by rich harmonies.

PROGRAM NOTES

Dayspring, meaning dawn, is a contemporary work for beginning string orchestra by composer and educator Michael Kamuf. Syncopated rhythms and rich harmonies support the lyrical themes.

NOTES TO THE CONDUCTOR

The tempo of this piece is listed as $\text{♩} = 120\text{--}132$, but this can be adjusted slightly to meet the needs of your ensemble. The opening figure in the cellos and basses should be very spirited and played with energy! At measure 9, the A theme is stated by the 1st violins. In this passage and throughout the piece, the melody should not be overshadowed by the accompaniment. The A theme is heard again at measure 17 played by the 2nd violins and viola. The B theme is introduced in the 1st violins at measure 25 with a pizzicato accompaniment. The violas and the cellos reprise the A theme at measure 33 in octaves. The B theme returns at measure 41 in the 1st violins leading to a development section at measure 47 that is based on the introductory material. A final statement of the A theme occurs at measure 55 with the 1st violins playing the theme an octave higher than earlier, leading to a soaring conclusion. A consistent subdivision of the beat by all players will help the rhythmic precision of the ensemble.

I hope you and your students enjoy studying and performing *Dayspring*.

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.



Belwin/Pop String Editor

Dayspring

CONDUCTOR SCORE
Duration - 2:00

By Michael Kamuf (ASCAP)

Allegro (♩ = 120-132)

Violins

I

II

Viola (Violin III)

Cello

String Bass

f 1 2 3 4

Vlns.

I

II

Vla. (Vln. III)

Cello

Str. Bass

f 4 5 6 7 8

9

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

9 10 11 12

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

13 14 15 16

17

Vlns. I *mp*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mp*

Str. Bass *mf*

17 18 19 20

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

21 22 23 24

25

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

pizz.

25 26 27 28

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

arco

arco

29 30 31 32

33

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mp

arco

mp

mp

33 34 35 36

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f

f

f

f

f

37 38 39 40

41

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

41 42 43 44

47

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

p sub. *poco a poco cresc.*

p sub. *poco a poco cresc.*

p sub. *poco a poco cresc.*

p sub. *poco a poco cresc.*

p sub. *poco a poco cresc.*

45 46 47 48

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

49 50 51 52

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

53 54 55 56

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

57 58 59 60

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

61 62 63 64 65

ff