

ANTE MERIDIAN

By Todd Parrish

INSTRUMENTATION

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

Inspired by a painting of the same name, this engaging work features memorable rhythmic patterns of sixteenth notes, flat-key fingerings, and varied articulations. The original painting evokes the awesome, eternal nature of the sea that could occur on any given morning. Imagine crashing waves!



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.

Ante Meridian

CONDUCTOR SCORE
Duration - 2:55

By Todd Parrish (ASCAP)

Majestically (♩ = 96)

Violins I

Violins II

Viola

Cello

String Bass

p

1 2 3

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass

mp

mp

mp

mp

4 5 6

I
Vlns. *mf* *f*

II
Vlns. *mf* *f*

Vla. *mf* *f*

Cello *mf* *f*

Str. Bass *mf* *f*

7 8 9

Detailed description: This system contains measures 7, 8, and 9. The Violin I and II parts start with a rest in measure 7, then play a half note chord in measure 8, and a half note in measure 9. The Viola, Cello, and Str. Bass parts play a rhythmic pattern of eighth notes in measure 7, followed by a half note in measure 8, and a half note in measure 9. Dynamics are marked *mf* and *f*. Fingerings 4 and 1 are indicated above the first notes in measures 7 and 8 respectively.

I
Vlns. *p* *mf*

II
Vlns. *p* *mf*

Vla. *p* *mf*

Cello *p* *mf*

Str. Bass *p* *mf*

10 11 12 13

Detailed description: This system contains measures 10, 11, 12, and 13. The Violin I and II parts play a melodic line starting in measure 10, with dynamics *p* and *mf*. The Viola, Cello, and Str. Bass parts play a rhythmic pattern of eighth notes in measure 10, followed by a half note in measure 11, and a half note in measure 12, and a half note in measure 13. Dynamics are marked *p* and *mf*. A first ending bracket is shown above measure 10.

I Vlns. *sim.*

II Vlns.

Vla.

Cello

Str. Bass

14 15 16

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

17 18 19 20

21

Vlns. I *f*

Vlns. II *f*

Vla. *opt. div.*

Cello *opt. div.*

Str. Bass *f*

21 22 23

Vlns. I *mf*

Vlns. II *mf*

Vla. *div.*

Cello *div.*

Str. Bass

24 25 26

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

27 28 29 30

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

31 32 33 34

37

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f *mp* *f* *mp* *f* *mp* *pizz.* *mp*

35 36 37

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f *f* *f* *f* *f*

38 39 40

I
Vlns. *p*

II
Vlns. *p*

Vla.
mp

Cello
mp

Str. Bass
arco
mp

41 42 43

I
Vlns. *f* *p* *f*

II
Vlns. *f* *p* *f*

Vla.
f *p*

Cello
f *p*

Str. Bass
f *p*

44 45 46

I Vlns. *p* *mf* *p* *div.*

II Vlns. *p* *mf*

Vla. *f* *p* *mf*

Cello *f* *p* *mf*

Str. Bass *f* *p* *mf*

47 48 49

I Vlns. *mp*

II Vlns.

Vla.

Cello

Str. Bass

50 51 52

I
Vlns. *mf*

II
Vlns. *f*

Vla. *f*

Cello

Str. Bass

53 54 55

I
Vlns. *f*

II
Vlns. *f*

Vla. *f*

Cello *f*

Str. Bass *f*

56 57 58

opt. div.

I
Vlns.
II
Vla.
Cello
Str. Bass

59 60 61

I
Vlns.
II
Vla.
Cello
Str. Bass

62 63 64

65

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p *f* *p* *f* *p* *f* *p*

div.

65 66 67

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f *p* *f* *p* *f* *p* *f* *p*

68 69 70