Chasing Shadows

By Michael Kamuf (ASCAP)

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INSTRUMENTATION

1 Full Score
8 Violin I
8 Violin II
5 Violin III (Viola 𝄞)
5 Viola
5 Cello
5 String Bass
2 Percussion (Optional)
(Tambourine/Cabasa)

This work features soaring melodies, driving rhythms, and bold harmonies that work together to create cinematic overtones. The use of syncopated rhythms throughout will help reinforce your orchestra's understanding of subdivision. A perfect selection for concerts and festivals!

PROGRAM NOTES

Chasing Shadows is a contemporary work for young string orchestra by composer and educator Michael Kamuf. Written with the composer's students in mind, the concepts of subdivision and hooked bowings are reinforced throughout the work. Flowing melodies, rich harmonies, and driving rhythmic figures propel this piece forward.

NOTE FROM THE EDITOR

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

x	–	’	(♭), (♯), (♮)	⊓ ⊓ or ∨ ∨
extended position	**shift**	**bow lift/reset**	**high or low fingerings**	**hooked bowings**

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!

Chris M. Bernotas
Director of String Publications

Belwin ORCHESTRA
a division of Alfred

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

NOTES TO THE CONDUCTOR

As the style marking indicates, the introduction should be played in a mysterious manner. Attention to the dynamics will help add to the almost sinister quality of the introduction. In measure 8, the tempo should slow down, and the notes should be slightly separated from one another. Measure 9 begins the fast section, and while the tempo is indicated at MM 138–144, please utilize a tempo that allows the ensuing pizzicato rhythms to flow and groove without rushing. Throughout the piece, and especially in measures 9–20, accurate subdivision of the beat from every player in the orchestra is crucial. The A theme is stated by Violin 1 at measure 13 with pizzicato accompaniment and again at measure 21 with bowed accompaniment. The Cellos state the B theme beginning in the second half of measure 28. In measures 29–32, the pizzicato figures should have an accent on the "and" of one but without overpowering the melody in the Cellos. A second statement of the B theme begins in measure 36 in the Violin 2 part, and attention to balance may be needed. After a brief transitional passage at measure 45, the A theme returns in the Violas and Cellos at measure 49, followed by Violin 1 at measure 57. A brief but exciting development section begins at measure 63 and should build up to the *fff* on beat 4 of measure 73. The A theme triumphantly returns at measure 75 with countermelodies in the Cellos at measure 75 and Violin 2 at measure 83. The piece should peak in volume at the end of measure 73 and again in the final two measures. Throughout the piece, melodic material should be played in a smooth, legato style and soar above the accompaniment by observing the indicated dynamic levels. The optional percussion part can be played by a percussionist but should be easily mastered by an orchestra member. The percussion part will add drive to the piece, as well as another color to the ensemble.

I hope you and your students enjoy studying and performing *Chasing Shadows*.

Michael Kamuf

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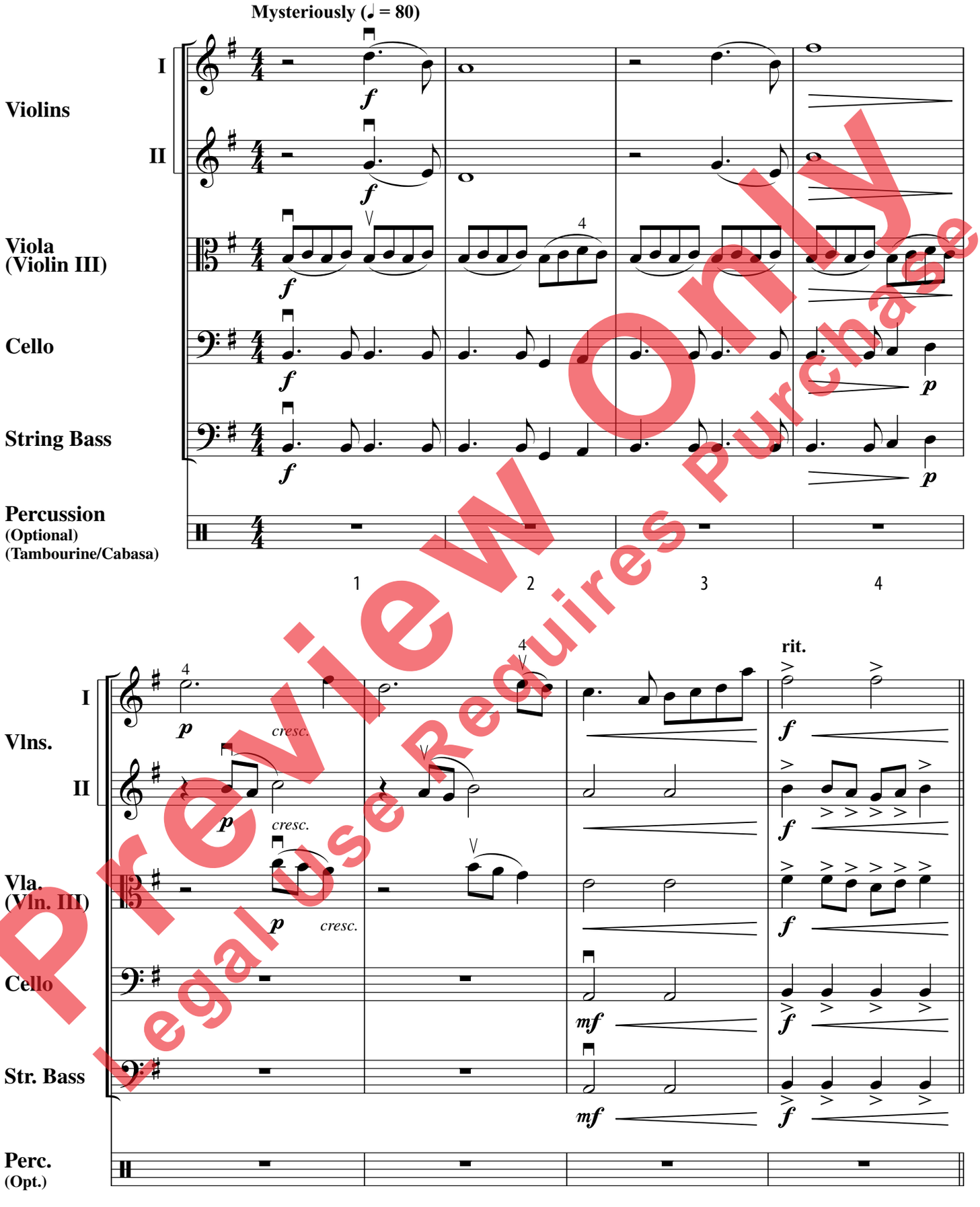
Chasing Shadows

FULL SCORE
Duration - 3:00

By Michael Kamuf (ASCAP)



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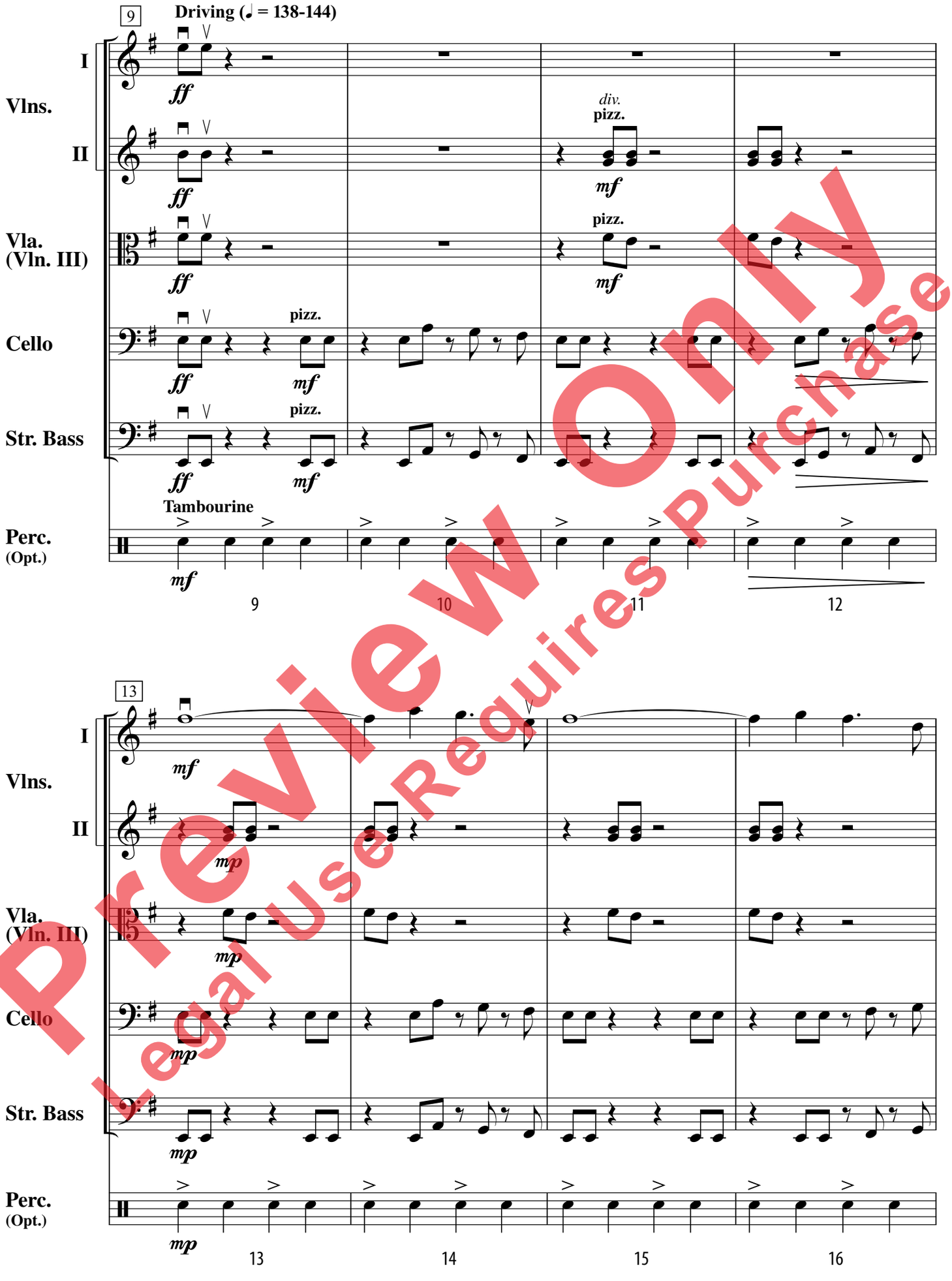

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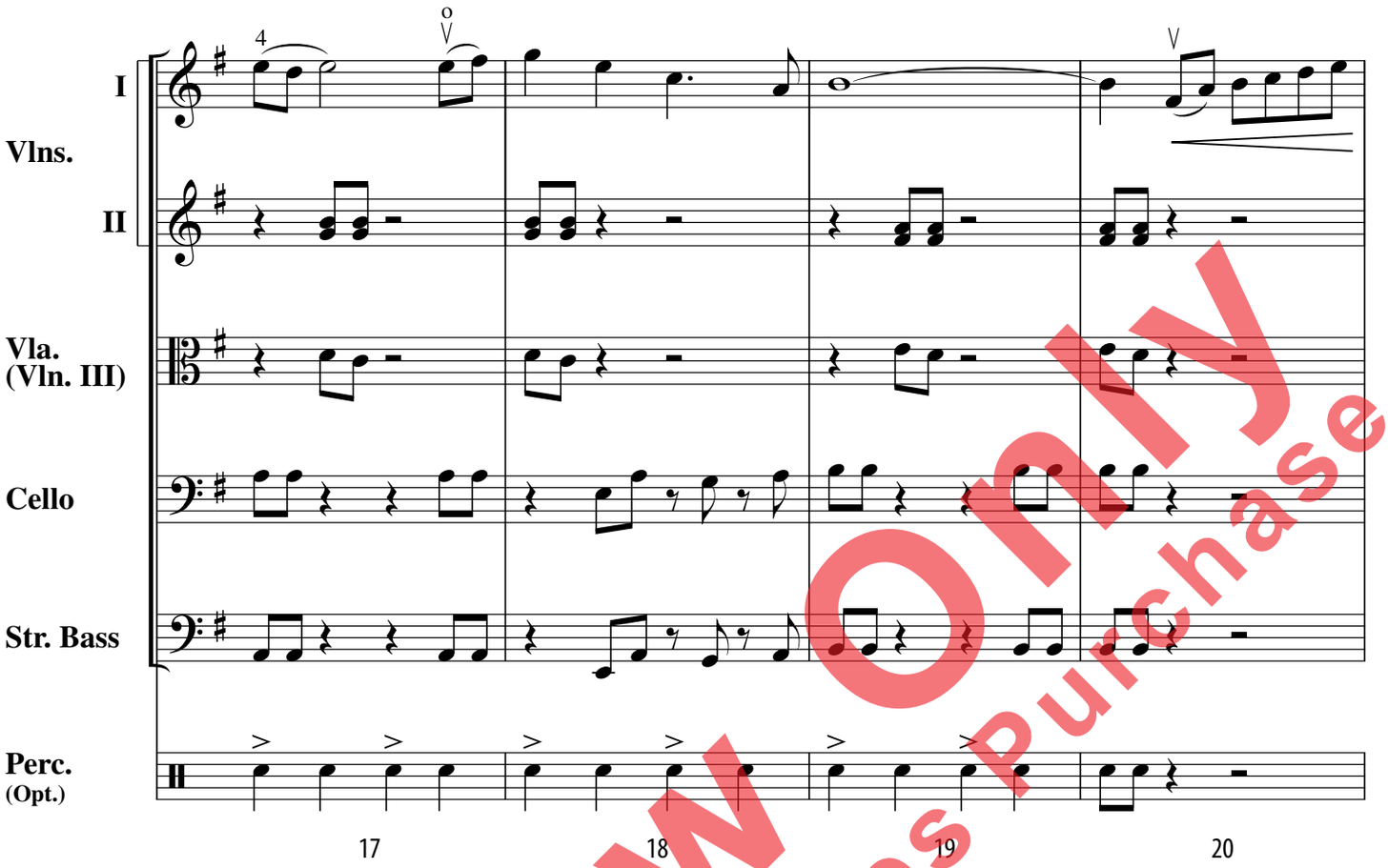

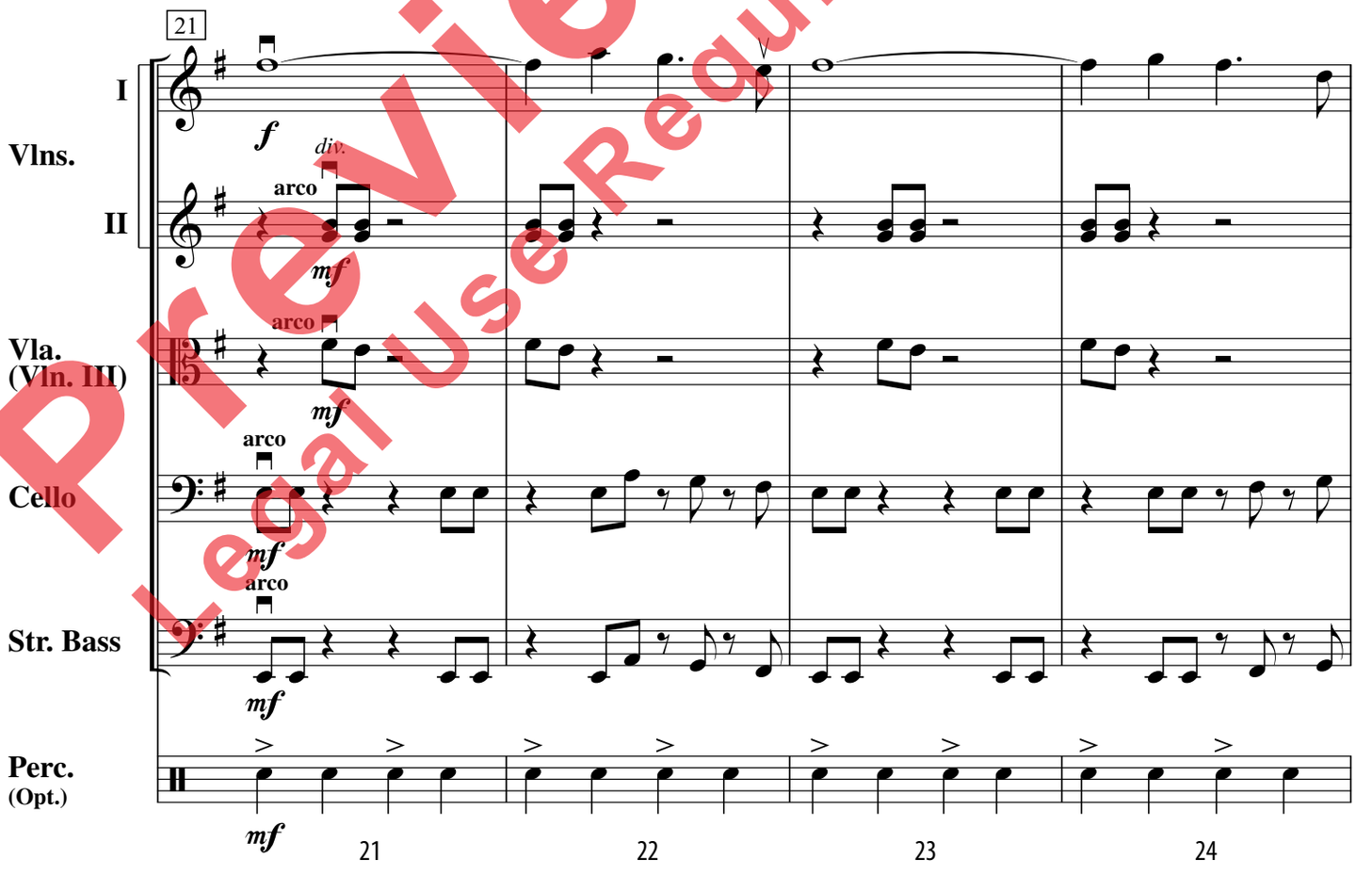

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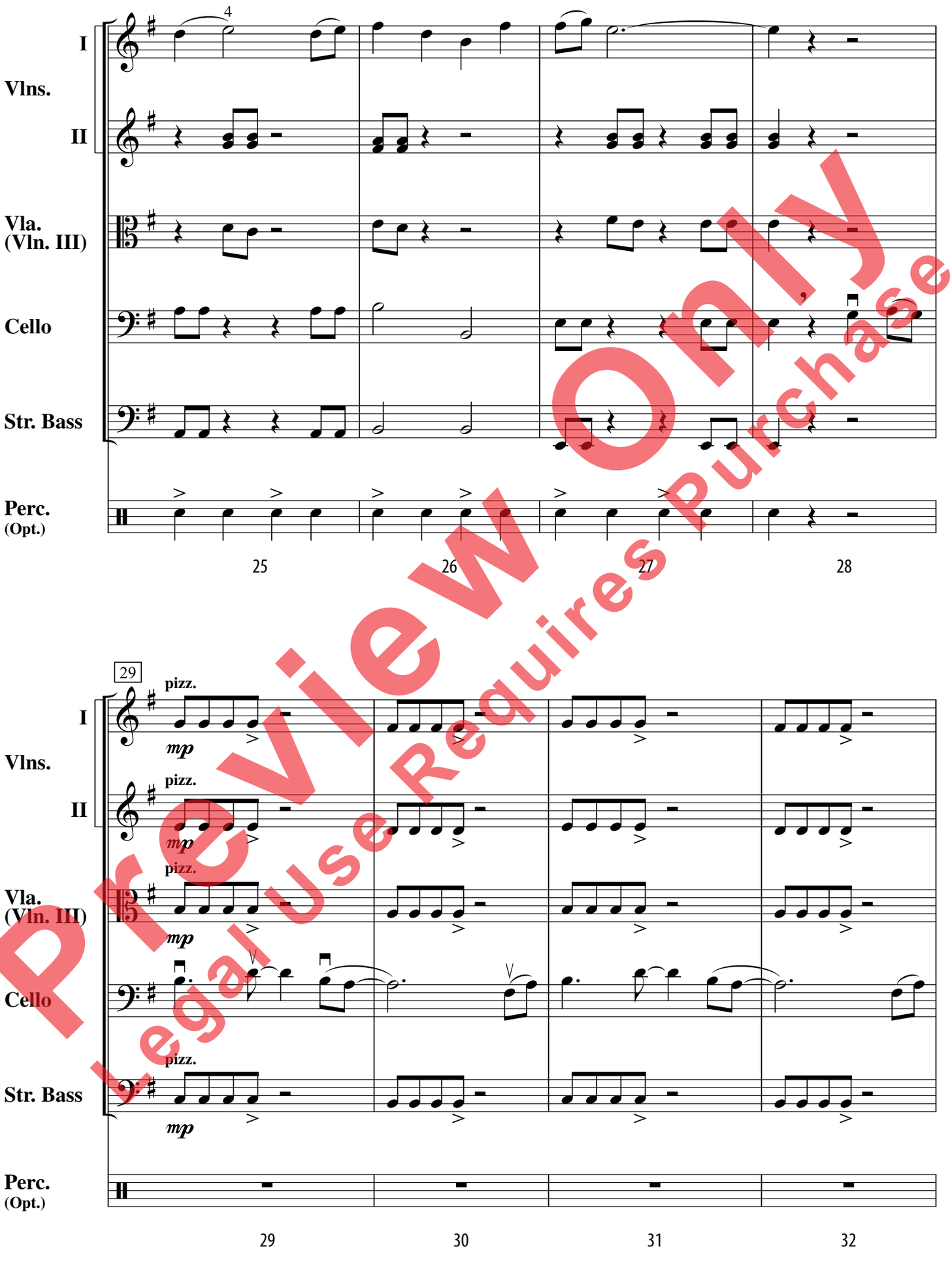

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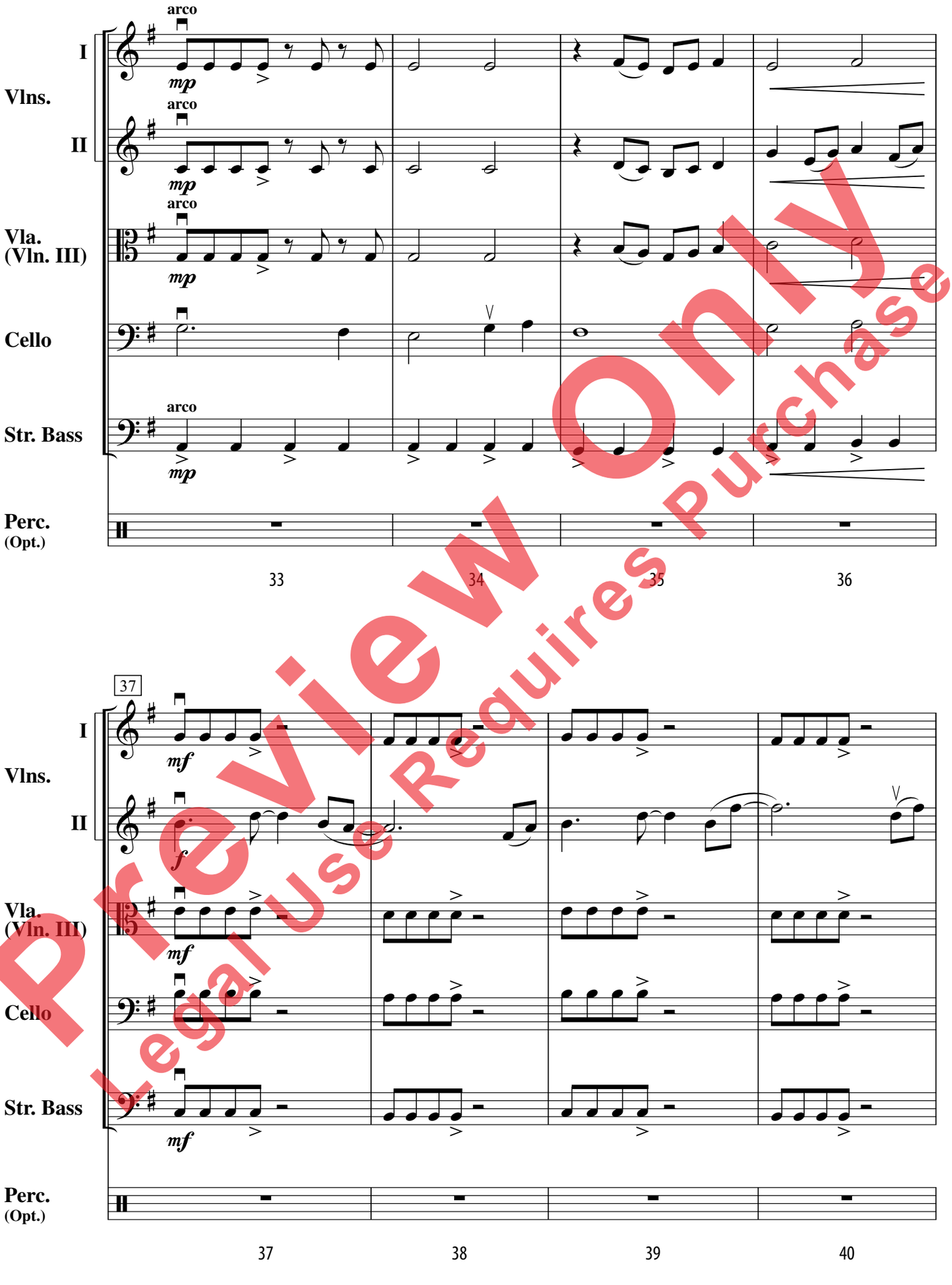

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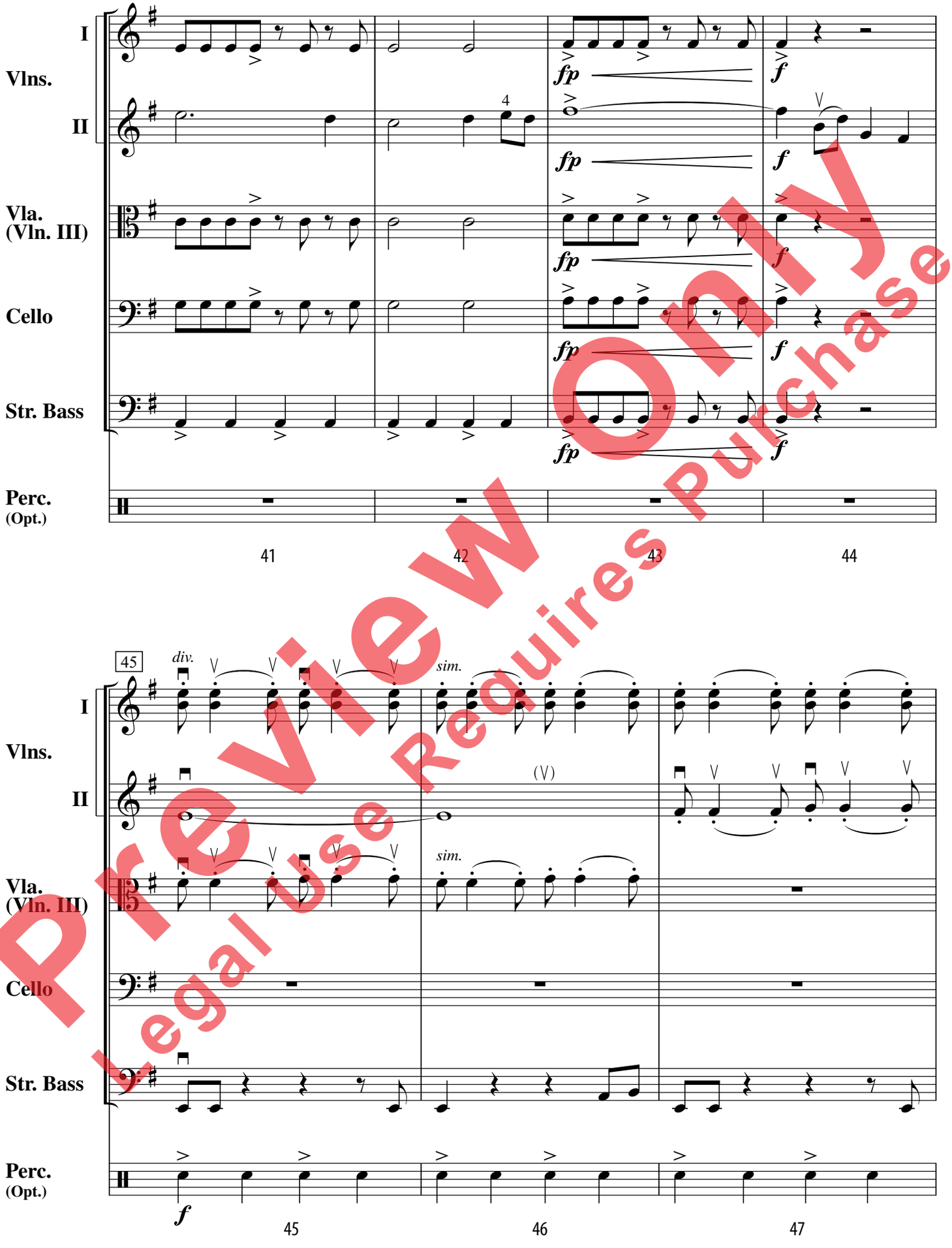

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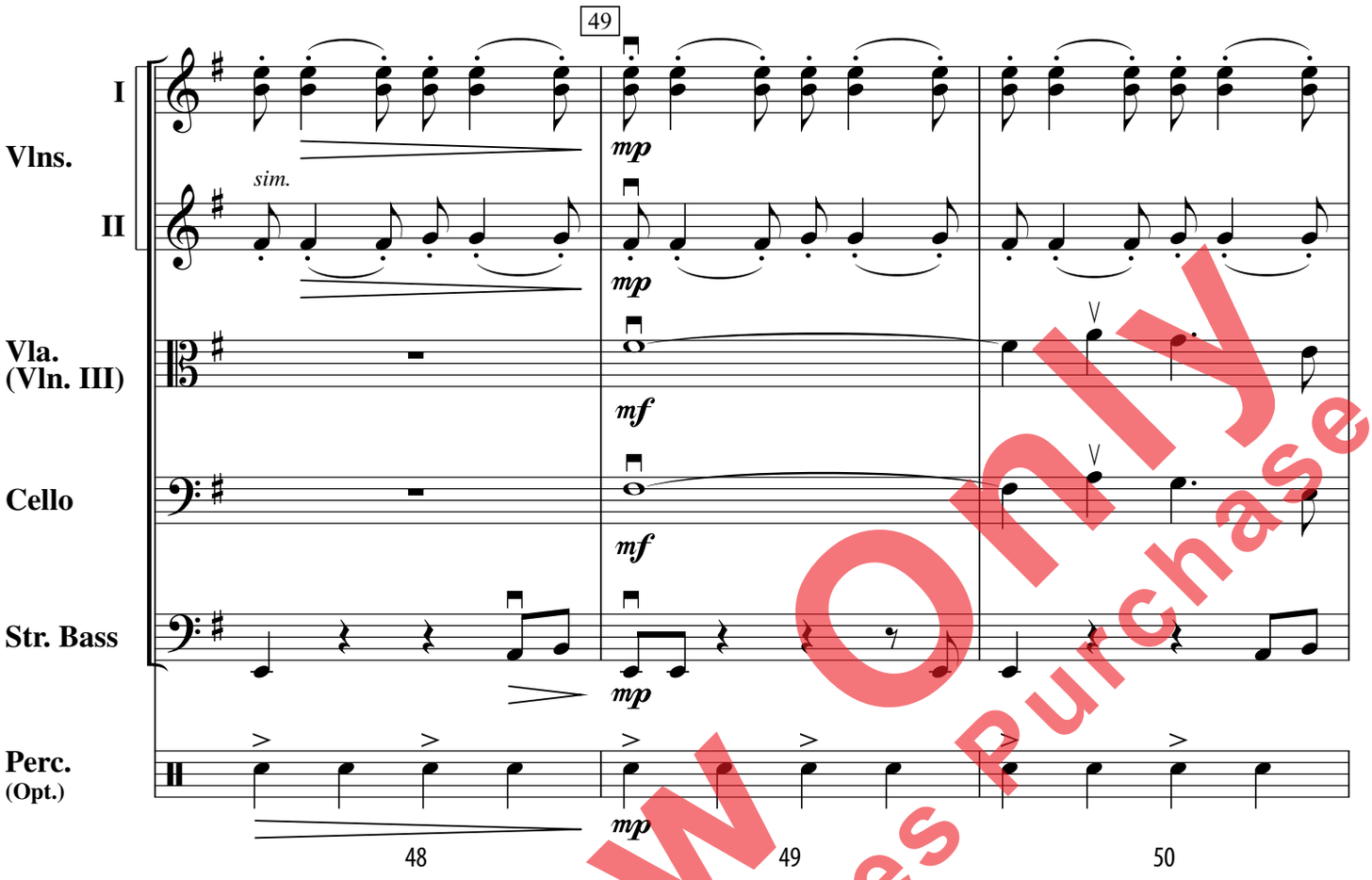

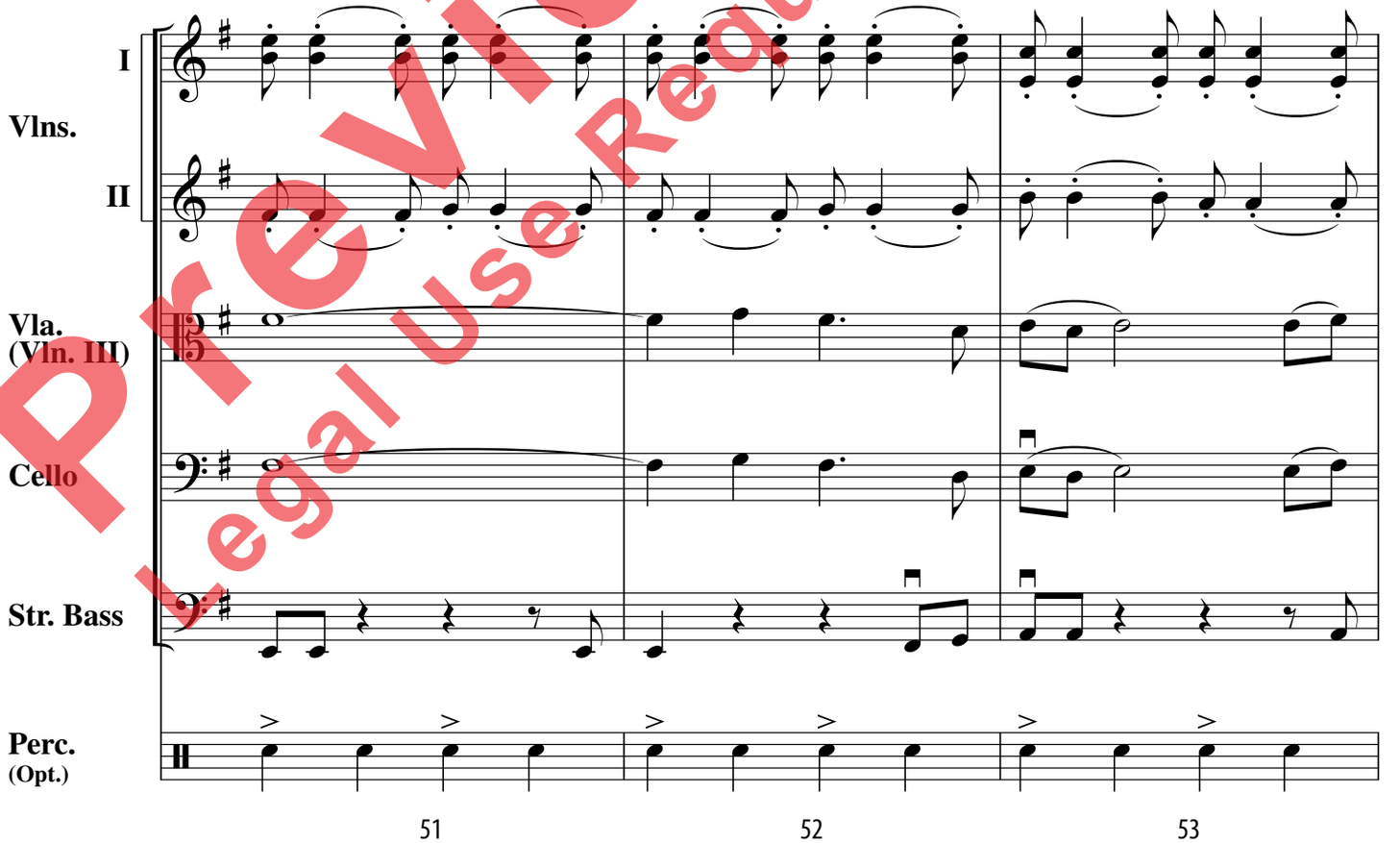

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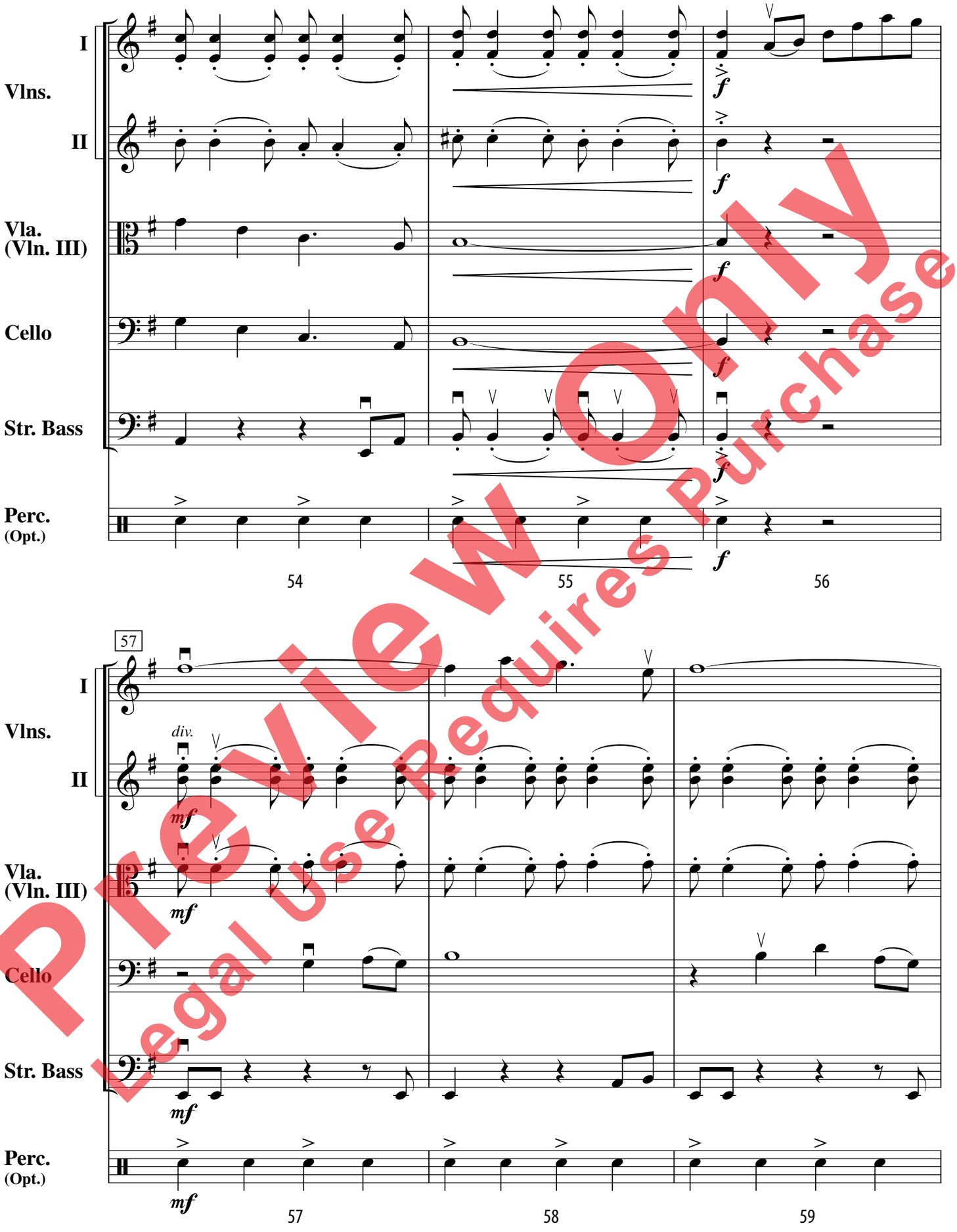

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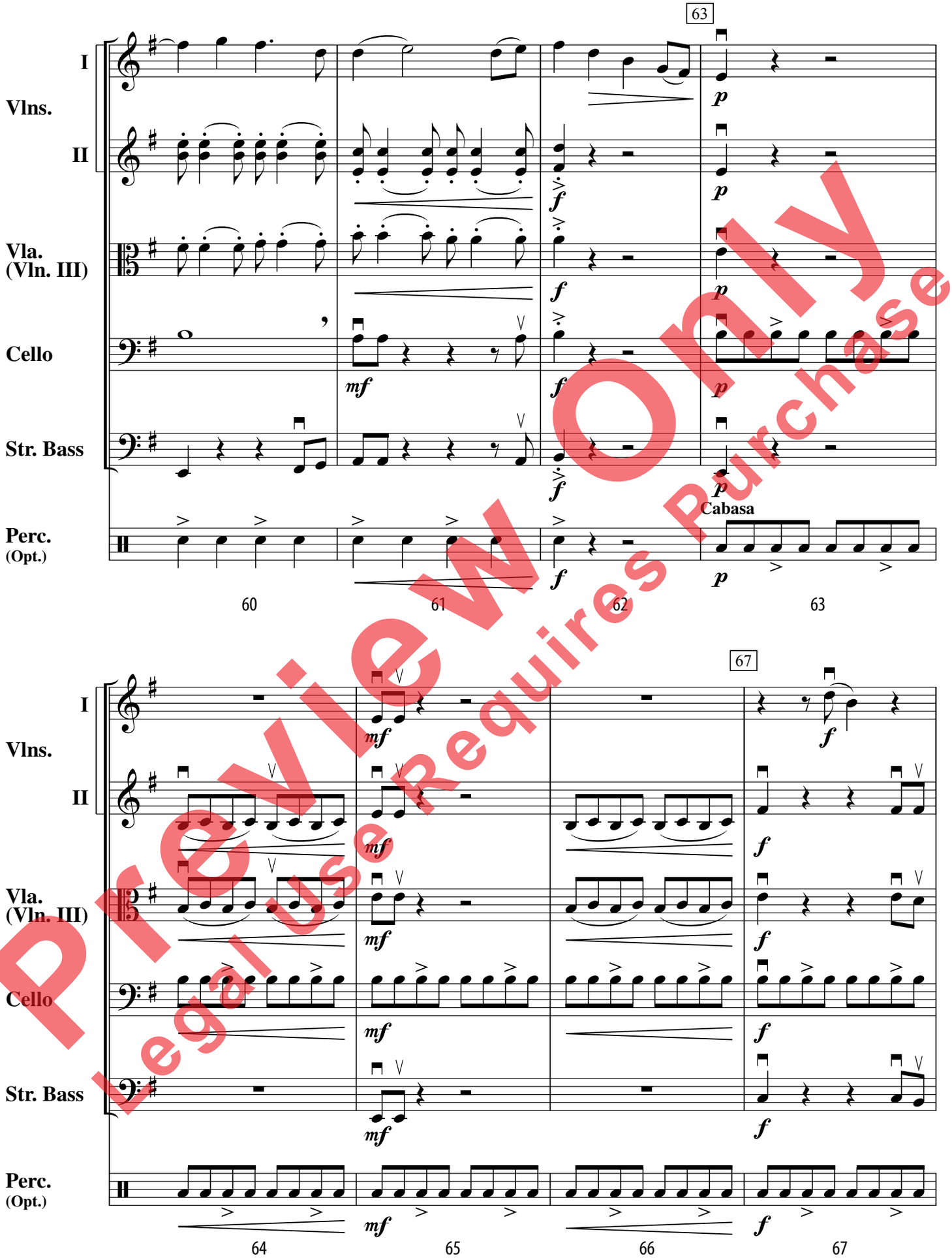

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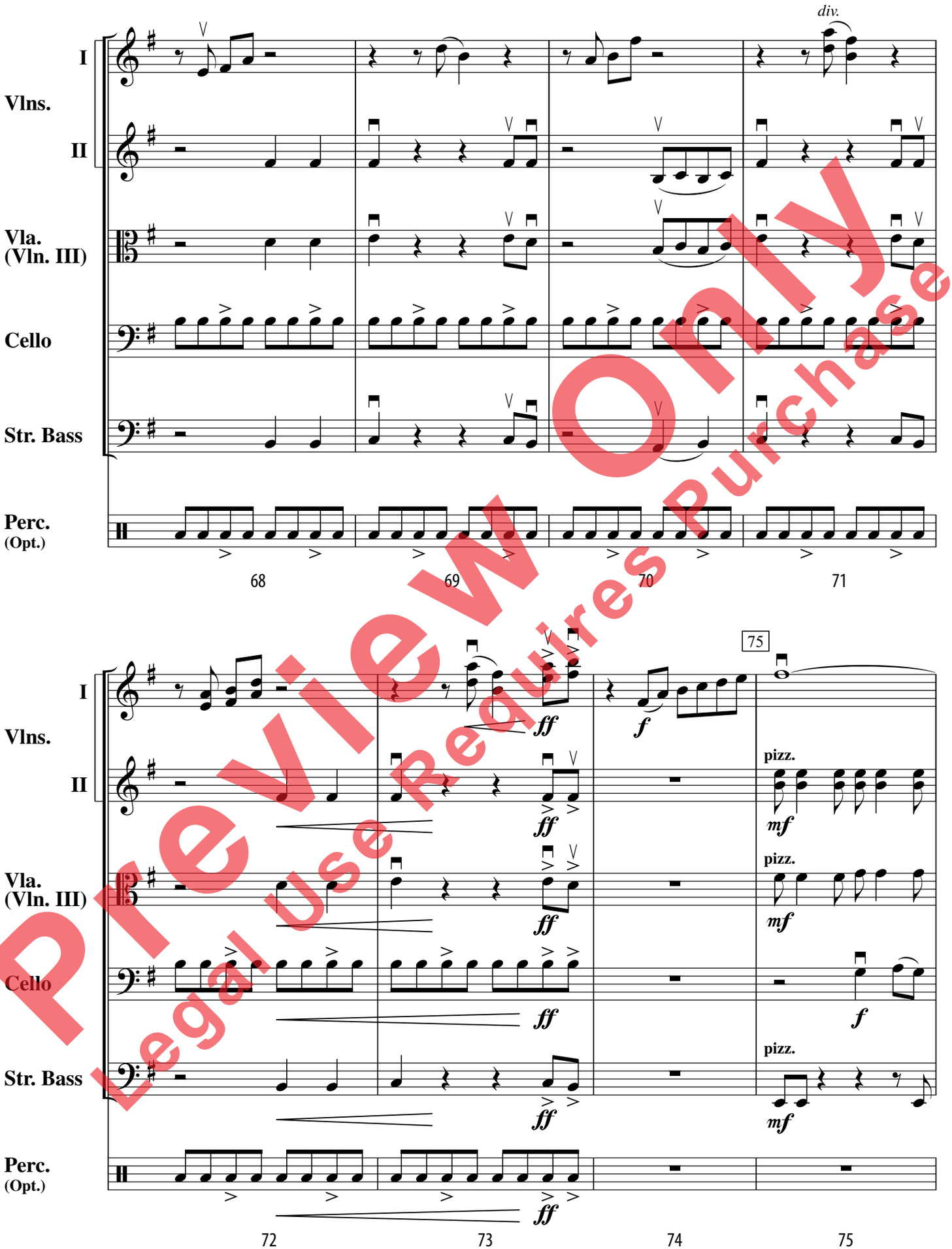

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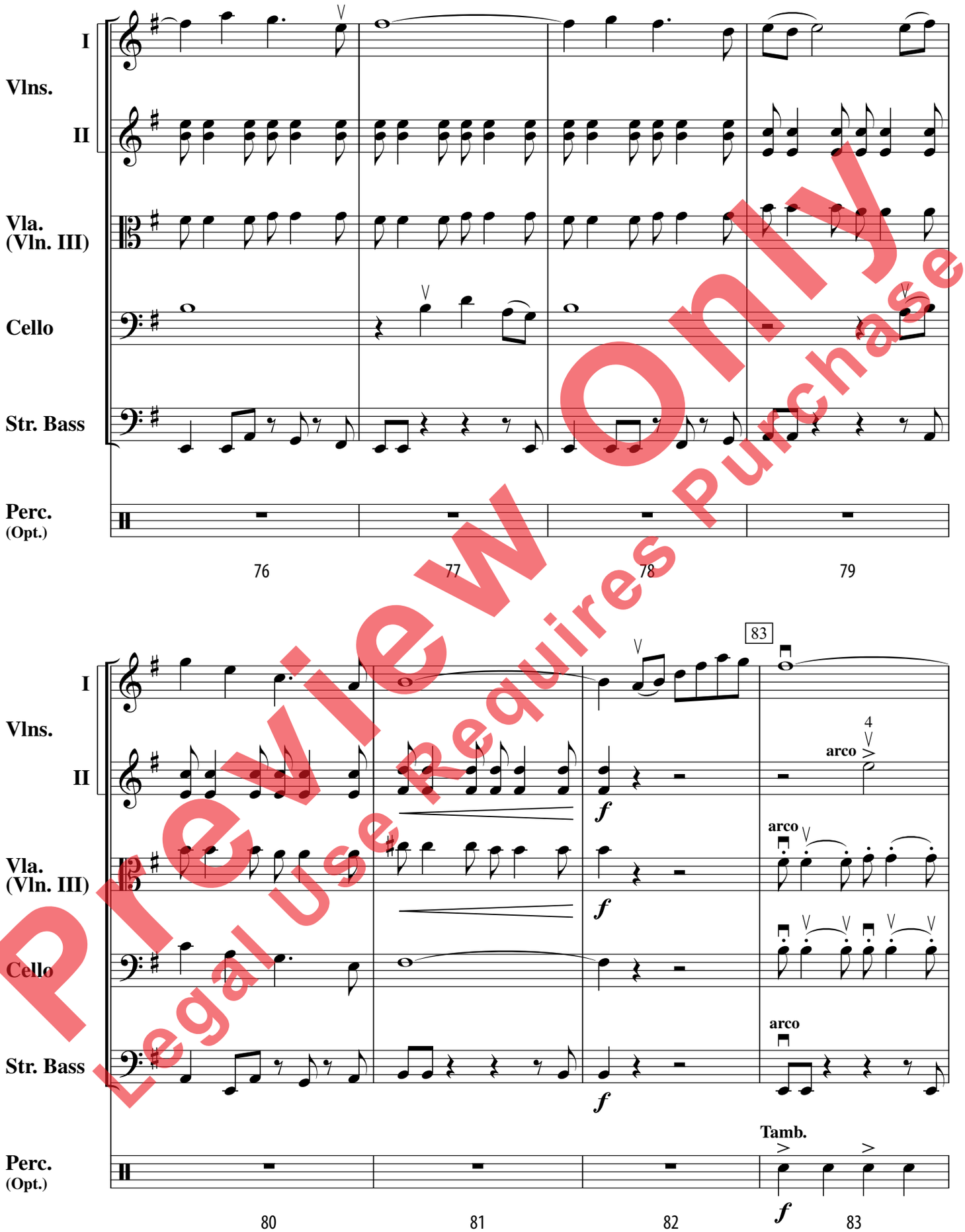

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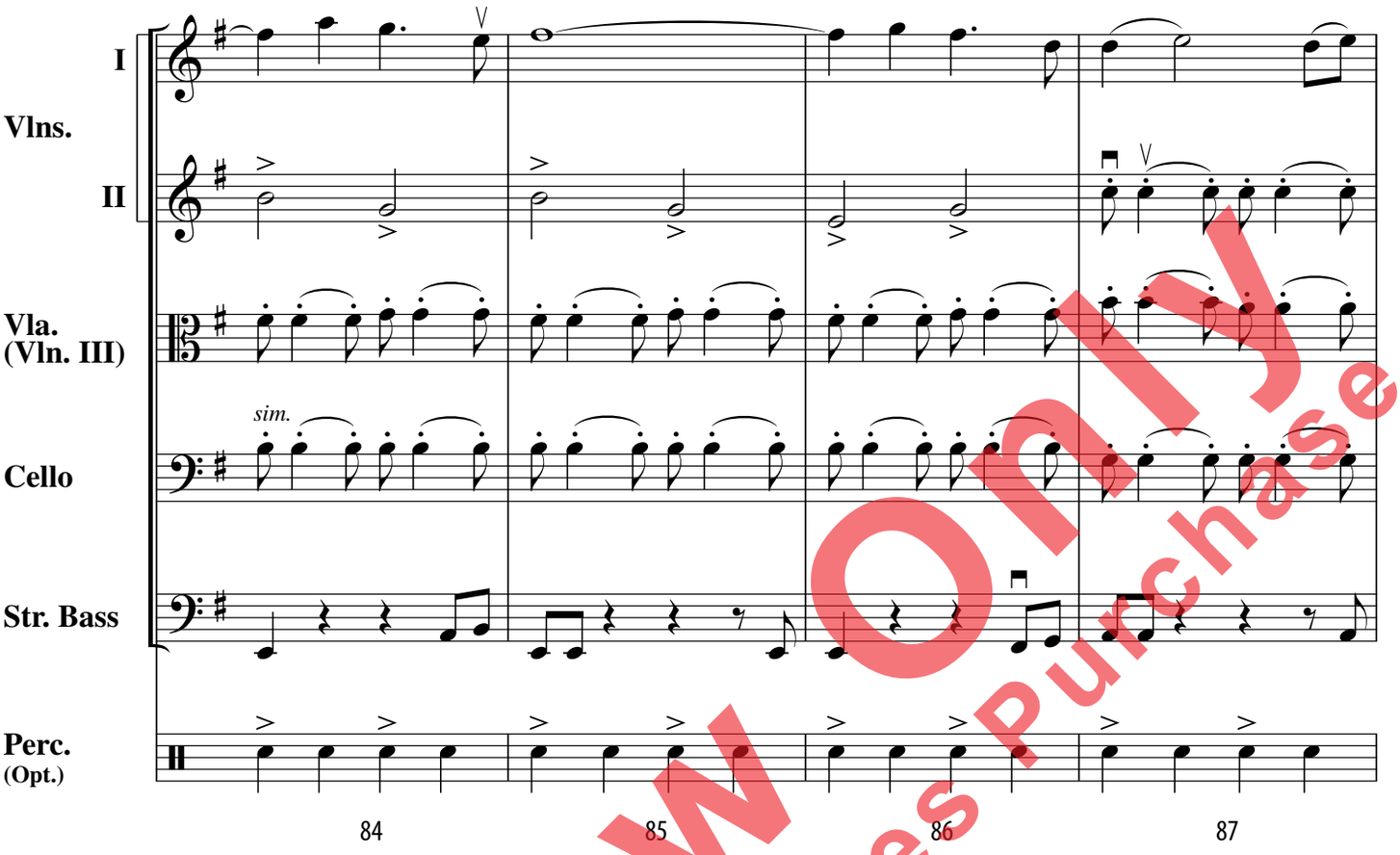

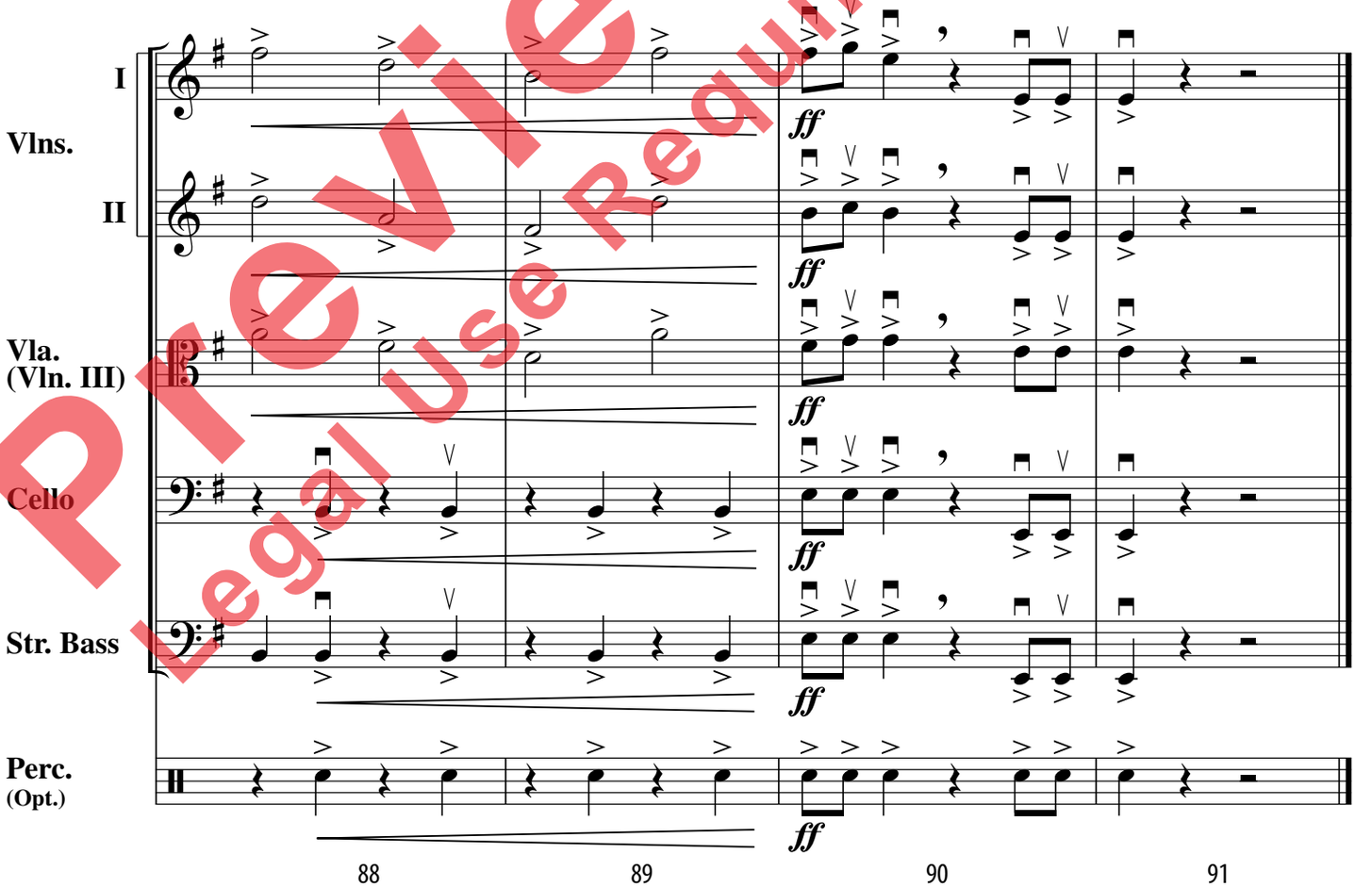

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