

*For my son Charlie*

# Danza Misolidia

By Anthony Granata

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**INSTRUMENTATION**

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- 1 Full Score
  - 8 Violin I
  - 8 Violin II
  - 5 Violin III (Viola  $\text{tr}$ )
  - 5 Viola
  - 5 Cello
  - 5 String Bass
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**PROGRAM NOTES**

*Danza Misolidia*, Italian for "Mixolydian Dance," by Anthony Granata, is a fun and energetic hoedown with a catchy main theme! The piece utilizes modal melodies and harmonies and opens with a robust and heavily accented melody by the violins and violas. This melody returns multiple times as a musical round, also known as a canon, which is where multiple instruments play the same melody, but each enters at different points, creating unique harmonies.

**NOTES TO THE CONDUCTOR**

The piece is structured in a way that will make rehearsing easy and efficient, and there are many wonderful learning outcomes for students.

- While first violins have a more independent part, second violins and violas are nearly always rhythmically in unison, as are cellos and basses. This creates opportunities for instructors to rehearse sections and then layer little by little.
- Have the entire orchestra learn the opening eight-bar theme together before moving on. Teaching points here should be the accents and bowings/slurs.
- As first violins are learning the E-string melody at measure 10, try practicing by dividing the section and having half of them play the melody down the octave so they can work on listening and intonation.

**NOTE FROM THE EDITOR**

In orchestral music, editorial markings are often open to interpretation. We make every effort to provide consistent bowings, fingerings, and other markings that are specifically tailored to the grade level of the music. In general, these technical markings are provided only at their initial appearance. This pedagogical approach is designed to encourage students to recognize recurring patterns and foster musical independence, rather than relying on redundant markings throughout the music.

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For my son Charlie  
**Danza Misolidia**

FULL SCORE  
Duration - 2:15

By Anthony Granata (ASCAP)

Allegro  $\text{♩} = 126$

Violins I  
Violins II  
Viola (Violin III)  
Cello  
String Bass

Measures 1, 2, 3, 4

*f*

1 2 3 4

Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass

Measures 5, 6, 7, 8

*f*

opt. div.

1. 4 ,

4 ,

2

5 6 7 8

2. 10

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*ff*

9 10 11 12

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

4

4

13 14 15 16

20

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

17 18 19 20

23

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

21 22 23 24

I  
Vlns.  
II  
Vla.  
(Vln. III)  
Cello  
Str. Bass

25 26 27 28

This block contains the first system of musical notation, covering measures 25 through 28. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The music is in a key with one sharp (F#) and a 4/4 time signature. The notation includes various note values, rests, and dynamic markings such as accents (>) and hairpins (V). A large red watermark is overlaid on the right side of the page.

I  
Vlns.  
II  
Vla.  
(Vln. III)  
Cello  
Str. Bass

29 30 31 32

pizz.  
decresc.

pizz.  
decresc.

This block contains the second system of musical notation, covering measures 29 through 32. It features the same five staves as the first system. The notation continues with similar note values and rests. Dynamic markings include *pizz.* (pizzicato) and *decresc.* (decrescendo). A large red watermark is overlaid on the left side of the page.

34

*pizz.*

*mp*

4

*pizz.*

*p*

*pizz.*

*p*

*p*

*p*

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

33 34 35 36

Vlns. I

Vlns. II

Vla. (Vln. III)

4

Cello

Str. Bass

37 38 39 40

43

I Vlns. *pp*

II Vlns. *pp* arco *p* arco 4

Vla. (Vln. III) *pp* *p* arco 4

Cello *pp* *mp*

Str. Bass *pp*

41 42 43 44

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47

I Vlns. arco *mf cresc.* *ff* *ff*

II Vlns. *mf cresc.* *ff* *ff*

Vla. (Vln. III) *mf cresc.* *ff* *ff*

Cello *mf cresc.* *ff* *ff*

Str. Bass arco *mf cresc.* *ff* *ff*

45 46 47 48

**Vlns. I**

**Vlns. II**

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

49 50 51 52

**Vlns. I**

**Vlns. II**

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

Lo 2

4

53 54 55 56

57

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*p* *cresc.*

4

57 58 59

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*ff* *div.*

60 61 62