

BATTLE

SOON HEE NEWBOLD

INSTRUMENTATION

- 1 Conductor Score
- 8 Violin 1
- 8 Violin 2
- 5 Violin 3 (Viola T.C.)
- 5 Viola
- 5 Violoncello
- 5 Double Bass
- 2 Percussion
(Low Tom, Floor Tom)



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.



THE COMPOSER

Soon Hee Newbold is an internationally acclaimed composer and conductor known for incorporating differing cultural and ethnic styles in her writing, inspired by her experiences and travel. She started her musical journey at the age of 5 on piano and violin at age 7 and performed as a concert artist in professional ensembles around the world.

As a composer, Ms. Newbold's works are performed by groups ranging in all levels from professional symphonies to beginning elementary ensembles in venues such as Carnegie Hall, the Kennedy Center, Wolf Trap, Disney Hall, Lincoln Center, the Midwest Band and Orchestra Clinic, and many more worldwide stages.

Ms. Newbold is frequently sought after as a keynote speaker and guest clinician. She has conducted and worked with orchestras and bands throughout the U.S. and overseas such as The Netherlands, Belgium, Australia, Indonesia, Singapore, and China. As a filmmaker and composer in Hollywood, her music can also be heard in film and other recording projects.

ABOUT THE MUSIC

Battle, commissioned by the Northbrook District 28 Orchestra Program, is inspired by ancient Northern European and Scandinavian fiddle music and instruments such as the hurdy gurdy, talharpa (or bowed lyre), and percussion like the bodhrán and shamanic drum. The piece paints a picture of a battle long ago but also reflects some of the frustration and challenges of the current world. Even though the scene can be lonely, ugly and traumatic, there is still hope and beauty and an important reminder that we are stronger together.

PERFORMANCE NOTES

If one is going into battle, one needs to have war drums. There are many percussive effects in the strings so the piece can be performed without percussion if desired. If utilizing drums, feel free to use any type of cinematic type ethnic drum, tom-tom, or snare with the snares off. Stagger bowings on long held notes. Take time with the slides and make them deliberate, especially in the lower voices. All eighth notes should be short and off the string if possible. Play all double stops if possible, especially if there's an open string and divisi as necessary. You can highlight one violinist or pass the solos around to different players in the violin and viola sections. A few solos are cued in the 2nd violin part. Exaggerate accents and dynamics, particularly in the percussion. Use your inner rage and everything angry to play this piece.

Col legno: Tap the stick part of the bow on the string and finger the notes as written. For the col legno behind the bridge, place the bow on the other side of the bridge closer to the chinrest. All col legno should be accented and a louder dynamic for the effect to come through.

Fingerboard Slap/Instrument Smack: For violins, put the bow down and have the instrument on your lap upright. Use the left hand to lightly muffle the strings and slap the fingerboard with an open right hand. For the running eighth notes, use both the left and right hand. Smack beside the fingerboard on the top front of the instrument for the other effect. Use your best judgment and do not damage any instruments.

Snap Pizz.: Pluck the string in a vertical upward motion so the string snaps against the fingerboard.

Strum Pizz.: 2nd violins keep the instrument on the lap and strum the chords like a ukulele or mandolin. Use the thumb of the right hand to strum or touch the index finger to the thumb like you would holding a pick and strum with the nail portion. Be pretty aggressive with this technique in order to play all strings in the chords. 1st violins and violas should keep the instrument in the normal playing position and strum using the index finger.

DURATION: 4:40

commissioned by the Northbrook District 28 Orchestra Program
Northbrook, Illinois

BATTLE

SOON HEE NEWBOLD
(ASCAP)

Grave (♩=76) **Ominous (♩=92)**

Violin 1

Violin 2

Viola (Violin 3)

Violoncello

Double Bass

Percussion (Low Tom, Floor Tom)

div. *p*

(bows down and instrument in lap)

fingerboard slap

smack body of instrument

Low Tom (rim)

Floor Tom (rim) *p*

2 3

8

Solo *f*

col legno behind the bridge *p*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Perc.

5 6 7 8 9



0

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Perc.

10 11 12 13 14

16

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Perc.

15 16 17 18 19

Vln. 1 $\frac{2}{2}$ $\frac{4}{4}$ $\frac{2}{0}$

Vln. 2

Vla.

Vcl.

D.B.

Perc.

20 21 22 23

24 $\frac{3}{0}$ tutti arco *f* div.

Vln. 1

Vln. 2 *f*

Vla. *f* col legno behind the bridge

Vcl. *f*

D.B. *f*

Perc. *f* head

24 25 26 27

Vln. 1 $\frac{2}{0}$ //

Vln. 2

Vla.

Vcl.

D.B.

Perc.

28 29 30 31

32 Aggressive (♩ = 112)

Solo

Vln. 1 *ff* *Violin 1 Solo*

Vln. 2 *ff*

Vla.

Vcl.

D.B.

Perc.

32 33

Vln. 1 *tutti* *f*

Vln. 2 *f* *play*

Vla. *f* *arco*

Vcl.

D.B. *snap pizz.*

Perc.

35

40

Vln. 1

Vln. 2

Vla.

Vcl.

D.B. *arco*

Perc.

38

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Perc.

41

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Perc.

44

47

p

48 Warlike (♩ = 156)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Perc.

48

49

51

Solo

ff

col legno

f

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.
Perc.

52 53 55

56 **tutti**

Vln. 1 *f* (bows down and instrument in lap)

Vln. 2 (smack body)

Vla. strum pizz.

Vcl.

D.B. fingerboard slap

Perc.

56

Vln. 1

Vln. 2 (fingerboard slap)

Vla.

Vcl.

D.B. pizz.

Perc.

60 61

64 Solo

64 *p* 65 66 67

Vln. 1

Vln. 2

Vla. *mf*
col legno

Vcl.

D.B.

Perc.

tutti

72

68 *f* 69 70 71 72

Vln. 1

Vln. 2

Vla. *f*
arco

Vcl. arco

D.B. arco

Perc.

strum pizz.
arco div.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Perc.

73

80

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

smack body of instrument

(fingerboard slap)

Perc.

78 80 81 82 83

88

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Perc.

col legno behind the bridge

ff *p sub.*

84 85 86 87

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Perc.

col legno

arco

f

89 90 91

Solo

Vln. 1 *ff*

Vln. 2 *pizz.* *mf* Violin 1 Solo

Vla. *pizz.* *mf*

Vcl. *col legno*
0
0

D.B. (fingerboard slap) *mf*

Perc. *p*

94 97 98

Vln. 1 *tutti arco* *f*

Vln. 2 *f arco*

Vla. *f arco*

Vcl. *f play*

D.B. *f*

Perc. *f*

99

106

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Perc.

104

ff

ff

ff

ff

div.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Perc.

109

118

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Perc.

114

ff

1 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Perc.

119

div.

div.

div.

126

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Perc.

124

rall.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Perc.

129

133

div.

rit.

136 Moving forward (♩ = 126)

134 135 137

Vln. 1 *f*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

D.B. *p*

Perc. *f*

138

Vln. 1 *f*

Vln. 2 *f*

Vla.

Vcl. *div.*

D.B.

Perc.

Presto (♩ = 156)

142 144

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

Perc. *ff*