



The Courage Within

By Michael Kamuf

INSTRUMENTATION

- 1 Full Score
- 8 Violin I
- 8 Violin II
- 5 Violin III (Viola C)
- 5 Viola
- 5 Cello
- 5 String Bass

FLEX PARTS

available for free download from
alfred.com/supplemental

For more information please visit
alfred.com/stringflex

PROGRAM NOTES

The contrasting themes and the accompaniment figures of this piece were written to convey a sense of perseverance and determination as they change and morph slightly throughout the piece.

Perseverance is a key to achieving personal goals. Suggestions for a discussion within your rehearsal on this topic are:

- Define perseverance.
- Give an example of a time when you had to work hard and persevere.
- How does the composer convey determination in this piece?
- How can perseverance help me achieve my goals?

NOTES TO THE CONDUCTOR

This piece begins with a driving figure in the cello and bass that should have a groove. The A theme of the piece is first stated by violin I beginning in measure 4. This theme is based on a pitch cell of D, E, G, F#, B, and A, while the beginning cello and bass figure is loosely based on the retrograde of this cell: A, B, F#, G, E, and D. The cellos begin the B theme at measure 12 with pizzicato accompaniment from the ensemble. A strong subdivision of the beat from the ensemble, here and throughout the piece, will help in maintaining tempo. The A theme returns at measure 24 in violin 2 and viola with a different accompaniment from the first statement. Violins I and II state the return of the B theme in thirds at measure 33 with bowed accompaniment in the viola, cello, and bass. Measure 41 begins the new C theme with the softest dynamics of the piece. This theme is restated at measure 49, with the cellos taking over the melody before passing it back to violin I in measure 53. This passage should build dynamically to measure 56.

Measure 59 begins what I think of as a "groovin' recap" of the A theme, with cello and bass stating the cell notes of the beginning groove figure, answered by violin I and viola stating the melody cell pitches. The B theme returns at measure 67, with violin II stating the original melody and violin I stating this melody a sixth higher. The piece should increase in intensity and volume at measure 75 and stay at this level through the end.

I hope you and your students enjoy studying and performing *The Courage Within*!

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
extended position

-
shift

'
bow lift/reset

(b), (#), (q)
high or low fingerings

▮▮ or V V
hooked bowings

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The Courage Within

FULL SCORE
Duration - 2:30

By Michael Kamuf (ASCAP)

With drive! ♩ = 132-138

non div.

Violins

I *f* *non div.* *mf*

II *f*

Viola (Violin III) *f*

Cello *f*

String Bass *f*

1 2 3 4

Vlins.

I *mf*

II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

5 6 7 8



Score for measures 9-12, featuring Violins (Vlns.), Viola (Vln. III), Cello, and String Bass (Str. Bass).

Measures 9-12 show a rhythmic pattern in the lower strings (Cello and Str. Bass) and a melodic line in the upper strings (Violins and Viola).

Measures 9-12 are marked with measure numbers 9, 10, 11, and 12.

Score for measures 13-16, featuring Violins (Vlns.), Viola (Vln. III), Cello, and String Bass (Str. Bass).

Measures 13-16 show a rhythmic pattern in the lower strings (Cello and Str. Bass) and a melodic line in the upper strings (Violins and Viola).

Measures 13-16 are marked with measure numbers 13, 14, 15, and 16.

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

17 18 19 20

f

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

21 22 23 24

div.

arco

mp

arco

mf

mf

25

Vlns. I *mf*

Vlns. II

Vla. (Vln. III)

Cello *mf*

Str. Bass *mf*

25 26 27 28

Vlns. I *arco*

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

29 30 31 32

33

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

33 34 35 36

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

37 38 39 40

f

f

f

f

f

41

Vlns. I *mp*

Vlns. II *p*

Vla. (Vln. III) *p*

Cello *p*

Str. Bass *pizz.* *p*

41 42 43 44 45

49

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *f*

Str. Bass *mf*

46 47 48 49 50

div.

f

fp

p

mf

p

51 52 53 54 55

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

57

f

div. pizz.

mp

f

mp

f

mp

f

arco

mp

f

56 57 58 59

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Score for measures 60-63, featuring Violins (Vlns.), Viola (Vln. III), Cello, and String Bass (Str. Bass). The key signature is two sharps (F# and C#). The time signature is 3/4.

Measures 60-63 show a rhythmic pattern in the strings, with the Cello and Str. Bass parts marked with a *mf* (mezzo-forte) dynamic. The Viola (Vln. III) part also features a *mf* dynamic. The Violins (Vlns.) I and II parts are marked with a *mf* dynamic. A *div. 4* (divisi 4) marking is present in measure 63 for the Violins I part.

60 61 62 63

Score for measures 64-67, featuring Violins (Vlns.), Viola (Vln. III), Cello, and String Bass (Str. Bass). The key signature is two sharps (F# and C#). The time signature is 3/4.

Measures 64-67 show a rhythmic pattern in the strings, with the Cello and Str. Bass parts marked with a *f* (forte) dynamic. The Viola (Vln. III) part also features a *f* dynamic. The Violins (Vlns.) I and II parts are marked with a *f* dynamic. A *arco* (arco) marking is present in measure 66 for the Violins I and II parts. A *67* box is present above measure 67.

64 65 66 67

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

68 69 70 71

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

72 73 74 75

mp *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Score for measures 76-79, featuring Violins (Vlns.), Viola (Vla. (Vln. III)), Cello, and String Bass (Str. Bass).

Measures 76-79 show a sequence of notes and rests across the staves. The Violin I part includes a *non div.* marking. The Viola and Cello parts also include *non div.* markings. The String Bass part includes a *div.* marking.

Measures 76, 77, 78, and 79 are indicated below the staves.

Score for measures 80-83, featuring Violins (Vlns.), Viola (Vla. (Vln. III)), Cello, and String Bass (Str. Bass).

Measures 80-83 show a sequence of notes and rests across the staves. The Violin I part includes a *div.* marking. The Viola and Cello parts also include *div.* markings. The String Bass part includes a *div.* marking.

Measures 80, 81, 82, and 83 are indicated below the staves.