



Climbing Above the Clouds

By Michael Kamuf

INSTRUMENTATION

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

PROGRAM NOTES

Inspired by the beginning moments of flight, this work captures the excitement and exhilaration of flying through the clouds. These emotions are conveyed in the piece with the use of flowing melodies, driving rhythms, and a short developmental “groove” passage that gradually ascends through the D major scale.

NOTES TO THE CONDUCTOR

This piece begins with and makes great use of the inverse “pepperoni pizza” rhythmic and bowing pattern (two quarter notes followed by four eighth notes). The A Theme occurs first at measure 5 in the violin 1 part. Here and throughout the work, all players should adjust dynamics to allow the melody to be at the forefront.

The B theme is introduced at measure 21, with the violin 2 and viola parts stating the melody. Violin 1, cello, and basses should subdivide the beat here so the pizzicato accompaniment is clear and precise. A second statement of the B theme occurs at measure 29, with violin 1 playing the melody.

A brief developmental “groove” passage occurs at measure 37, which should build from piano at measure 37 through the forte in measure 43. The A theme returns at measure 45 in the cello and bass parts, and a strong subdivision of the beat from the upper strings will help with the precision of the pizzicato figures. Violin 1 plays the final statement of the A theme at measure 53. The dynamics from measure 56 through the end will create a powerful and satisfying conclusion. The piece should peak in intensity and volume at measure 61.

I hope you and your students enjoy studying and performing *Climbing Above the Clouds*!

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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Climbing Above the Clouds

FULL SCORE
Duration - 2:00

By Michael Kamuf (ASCAP)

Driving! ♩ = 128-136

Violins
I *mp* *f* *mf*
II *mp* *f*

Viola (Violin III)
mp *f*

Cello
mp *f*

String Bass
mp *f*

1 2 3 4

Vlins.
I *mf*
II *mf*

Vla. (Vln. III)
mf

Cello
pizz. *mf*

Str. Bass
pizz. *mf*

5 6 7 8



Score for measures 9 through 12, featuring Violins I and II, Viola (Violin III), Cello, and String Bass.

Measures 9-12 show a rhythmic pattern in the Cello and String Bass, with the Violins I and II playing a melodic line. The Viola (Violin III) plays a sustained note. A large red watermark "Preview Only" is overlaid on the score.

Measures 9 10 11 12

Score for measures 13 through 16, featuring Violins I and II, Viola (Violin III), Cello, and String Bass.

Measures 13-16 show a continuation of the rhythmic pattern in the Cello and String Bass, with the Violins I and II playing a melodic line. The Viola (Violin III) plays a sustained note. A large red watermark "Preview Only" is overlaid on the score.

Measures 13 14 15 16

Score for measures 17-20, featuring Violins I and II, Viola (Violin III), Cello, and String Bass.

Measures 17-20 show a dynamic shift from *p* (piano) to *f* (forte) in measures 18 and 19, followed by a return to *mf* (mezzo-forte) in measure 20. The score includes a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".



Score for measures 21-24, featuring Violins I and II, Viola (Violin III), Cello, and String Bass.

Measures 21-24 show a dynamic shift from *mp* (mezzo-piano) to *pizz.* (pizzicato) in measure 21, followed by a return to *mp* in measure 22. The score includes a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".



4

arco
V

mf

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

25 26 27 28

29

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

arco

mf

arco

mf

29 30 31 32

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

33 34 35 36

f

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

37 38 39 40

p *mp*

Score for measures 41-44, featuring Vlns. I & II, Vla. (Vln. III), Cello, and Str. Bass.

Measures 41-44 show a progression of dynamics from *mf* to *f* and back to *mf*. The Vlns. I & II and Vla. (Vln. III) parts feature a melodic line with accents and a crescendo leading to a fortissimo (*f*) section. The Cello and Str. Bass parts provide a rhythmic foundation with eighth notes and a final *mf* section.

Measures 41 42 43 44

Score for measures 45-48, featuring Vlns. I & II, Vla. (Vln. III), Cello, and Str. Bass.

Measures 45-48 show a progression of dynamics from *mf* to *f* and back to *mf*. The Vlns. I & II and Vla. (Vln. III) parts feature a melodic line with accents and a crescendo leading to a fortissimo (*f*) section. The Cello and Str. Bass parts provide a rhythmic foundation with eighth notes and a final *mf* section.

Measures 45 46 47 48

arco
V

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

49 50 51 52

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53

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

53 54 55

Preview Only
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Score for measures 56-58, featuring Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is two sharps (F# and C#). The dynamics are *p* (piano) and *cresc.* (crescendo).

Measures 56, 57, and 58 are shown. The Cello and String Bass parts have a fermata over measures 56 and 57, and a 4-measure rest in measure 58. The Violins I and II parts have a fermata over measures 56 and 57, and a 4-measure rest in measure 58.

Score for measures 59-62, featuring Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is two sharps (F# and C#). The dynamics are *ff* (fortissimo).

Measures 59, 60, 61, and 62 are shown. The Cello and String Bass parts have a fermata over measures 61 and 62. The Violins I and II parts have a fermata over measures 61 and 62. The Viola (Violin III) part has a fermata over measures 61 and 62.