

CLOSER TO THE SKY

MORGAN DENNEY

INSTRUMENTATION

- 1 Conductor Score
- 8 Violin 1
- 8 Violin 2
- 5 Violin 3 (Viola T.C.)
- 5 Viola
- 5 Violoncello
- 5 Double Bass

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THE COMPOSER

Morgan Denney is a composer and arranger who writes art music for many contexts including concert settings, theater, education, film, and dance. She enjoys experimenting with musical textures, psychology, and humor, and is “skilled at conveying raw energy in soundscape and composition form with beautiful lyricism” (The Musical Times). Her music can be found on JW Pepper’s Editors’ Choice List and the Texas UIL Prescribed Music List, has been featured at the Midwest Clinic, and is published through various outlets including Alfred Music, The FJH Music Company, and Mel Bay Publications.

Morgan holds a Master’s degree in music composition from the University of Miami and a Bachelor’s degree in music composition from the University of Colorado–Boulder. Currently based in South Florida, she also works as a freelance violinist and a Production Editor for Alfred Music.

ABOUT THE MUSIC

Closer to the Sky is an ode to the stunning beauty of Longs Peak in northern Colorado. Standing at an elevation of 14,259 feet, the sight of the peak among the other Rocky Mountains provokes endless wonder and even influenced the town name of Longmont, where Westview Middle School is located. When Westview orchestra director Chue Vue approached me with the idea of a string orchestra piece to showcase Colorado school pride and a reflection of their natural surroundings, I was ecstatic to draw inspiration from my home state and the mountains I grew up in.

The flowing, lyrical lines in the first half contain many scalar motions to reflect the contour of the mountains and to give a feeling of ascension. Four soloists have the opportunity to add some string quartet-like texture to expand on the melodic phrases. The solos should be performed as expressively as possible, starting with the opening small cadenza in measure 3.

The fast section starting in measure 35 should have a brighter tone. Earlier motives are fragmented and layered through the end, and it is important to keep up energy and liveliness to build into a strong ending akin to reaching the summit.

—Morgan Denney

DURATION: 3:15

commissioned by Westview Middle School
Longmont, Colorado; Chue Vue, director

CLOSER TO THE SKY

MORGAN DENNEY
(BMI)

Warm (♩ = 80)

Violin 1

Violin 2

Viola (Violin 3)

Violoncello

Double Bass

mp

mp

mp

mp

mp

f rubato, quasi cadenza (unmetered)

Solo

accel.

rit.

2 3

a tempo

5

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

section play

(mp) play

play

mp

4 5 6 7 8



Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

play

mp

mf

mf

mf

mf

9 10 11 12 13

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

pp sub.

pp sub.

pp sub.

14 15 16 17 18 19

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mf

pp

pp

pp

pp

pp

Solo *V*

mf

div.

Solo

mf

Solo

mf

pp

pp

20 21 22 23 24

Vln. 1 (Solo) *f*

Vln. 2 (Solo) *f*

Vla. (Solo) *mf* *f*

Vcl. (Solo) *f*

D.B.

25 26 27 28 29

31

Vln. 1 *p sub.*

Vln. 2 *mp sub.* *p*

Vla. *p sub.* *mp*

Vcl. *p sub.* *p*

D.B. *p*

30 31 32 33 34

35 With momentum (♩ = 160)

tutti

Vln. 1 *f* off the string

Vln. 2 *f* off the string

Vla. *f* off the string

Vcl. *f* off the string

D.B. *f* off the string

35 36 37 38

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

39 40 41 42

46

Vln. 1

Vln. 2 *ff* *mf*

Vla. *ff* *mf*

Vcl. *ff* *mf*

D.B. *ff* *mf*

43 44 45 46 47

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vcl.

D.B.

48 49 50 51 52

Vln. 1 *f*

Vln. 2 *f*

Vla.

Vcl. *f*

D.B. *mf*

53 54 55 56 57

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

58 59 60 61

64

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

62 63 64 65

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

66 67 68 69 70

74

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mp cresc. *f*

mp cresc. *f*

mp cresc. *f*

mp cresc. *f*

mp cresc. *f*

71 72 73 74

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

75 76 77 78

f

This system contains measures 75 through 78. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 75 shows Vln. 1 with a first ending bracket and a fermata. Measures 76-78 show Vln. 2, Vla., Vcl., and D.B. with various rhythmic patterns and accents. A dynamic marking of *f* (forte) is present at the start of measure 76.

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

79 80 81 82

This system contains measures 79 through 82. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 79-80 show Vln. 1 and Vln. 2 with eighth-note patterns. Measures 81-82 show Vln. 2, Vla., Vcl., and D.B. with various rhythmic patterns and accents.

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

83 84 85

f *ff* *ff* *ff* *ff*

This system contains measures 83 through 85. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 83-84 show Vln. 1, Vln. 2, Vla., Vcl., and D.B. with various rhythmic patterns and accents. Measure 85 shows Vln. 1, Vln. 2, Vla., Vcl., and D.B. with various rhythmic patterns and accents. Dynamic markings include *f* (forte) and *ff* (fortissimo).