

ANGEL CITY

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
- 1 Piano (opt.)

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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

Originally commissioned for full orchestra by the Los Angeles Philharmonic Association under artistic director Gustavo Dudamel, *Angel City* pays tribute to the origin of the name and history of Los Angeles. Often known from its initials L.A., it is one of the most influential and iconic cities in the world. The history of L.A. is marked by dynamic growth and the blending of a wide range of ethnic and diverse cultures. The name comes from the Spanish settlement in 1781 who founded the town and called it "El Pueblo de Nuestra Señora la Reina de los Ángeles" (The Town of Our Lady the Queen of the Angels). Some believe the L.A. river was the inspiration behind the description. The official name inevitably was shortened to Los Angeles (The Angels) over time and has been given many nicknames, a popular one being "The City of Angels." Los Angeles began under Spanish rule, then Mexico when New Spain gained its independence, and was finally purchased by the United States in the 1800s. The city grew rapidly and became a major center for various exports and industries. Currently the 2nd largest city in the United States, L.A. has been host to the Olympic games, a major source of commerce, home to several major sports teams, and continues to have a thriving film and media industry.

This composition, *Angel City*, is one of three commissions for the LA Philharmonic's YOLA orchestras under artistic director Gaudy Sanchez and conductors Daniel Jacobs, Tammy Yi, and Alan Mautner. It seemed fitting to write this piece in honor of the city's beginnings and much of the heritage, inspired by traditional Spanish and Mexican music.

PERFORMANCE NOTES

The quarter notes are short and a bit accented in the 3/4 sections. Exaggerate the dynamics to create contrasting colors and give the pauses and rests some dramatic silence. Percussion is not necessary to perform the piece, but feel free to add any or some ethnic instruments if inspired. You could get ideas or utilize the parts from the original full orchestra version.

—Soon Hee Newbold

DURATION: 4:00

commissioned by the Los Angeles Philharmonic Association, YOLA (Youth Orchestra Los Angeles)
Gustavo Dudamel, Music and Artistic Director

ANGEL CITY

SOON HEE NEWBOLD
(ASCAP)

Apasionado (♩ = 120)

Musical score for the first section, 'Apasionado' (♩ = 120). The score is in 4/4 time and features six staves: Violin 1, Violin 2, Viola (Violin 3), Violoncello, Double Bass, and Piano. The key signature has two flats (B-flat and E-flat). The music is marked *ff* (fortissimo). The Violin 1 and 2 parts feature triplets and a 'div.' (divisi) marking. The Piano part includes a '(doubles Vln. 1 & 2)' instruction. The Violoncello and Double Bass parts are mostly rests. The score ends with a double bar line and a repeat sign.

Dinámico (♩ = 160)

Musical score for the second section, 'Dinámico' (♩ = 160). The score is in 4/4 time and features six staves: Violin 1, Violin 2, Viola, Violoncello, Double Bass, and Piano. The key signature has two flats. The music is marked *f* (forte). The Violin 1 and 2 parts feature a 'div.' marking. The Viola part features a 'div.' marking. The Violoncello and Double Bass parts feature a 'div.' marking. The Piano part features a 'div.' marking. The score ends with a double bar line and a repeat sign.



9

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

f

f

f

f

non div.

9 10 11 12 13

17

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

14 15 16 17 18

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

19 20 21 22 23 24

25

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

25 26 27 28 29

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

30 31 32 33 34

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

35 36 37 38 39

41

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

40 41 42 43

This block contains the musical score for measures 40 through 43. It features six staves: Violin 1, Violin 2, Viola, Violoncello, Double Bass, and Piano. The key signature is one flat (B-flat major/D minor). Measure 40 starts with a forte (f) dynamic. Measure 41 includes a 'div.' (divisi) instruction for the Violin 2 part. The piano part has a complex texture with multiple voices in both hands. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

44 45 46 47 48

This block contains the musical score for measures 44 through 48. It features the same six staves as the previous block. Measure 48 includes a 'div.' (divisi) instruction for the Violin 1 part. The time signature changes to 3/4 at the end of measure 48. The piano part continues with its complex texture. A large red watermark 'Preview Only' is overlaid diagonally across the page.

49

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

49 50 51 52 53

This block contains the first system of a musical score, spanning measures 49 to 53. It features six staves: Violin 1, Violin 2, Viola, Violoncello, Double Bass, and Piano. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various musical notations such as chords, stems, and dynamic markings like 'pizz.' (pizzicato). A large red watermark 'Preview Only' is overlaid diagonally across the page.

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

54 55 56 57 58 59

This block contains the second system of the musical score, spanning measures 54 to 59. It continues with the same six staves as the first system. The musical notation includes various rhythmic patterns and chordal structures. The red watermark 'Preview Only' remains visible across the page.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

60 61 62 63 64

65

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

65 66 67 68 69

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

70 71 72 73 74

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

75 76 77 78 79

div.

77

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

80 81 82 83 84

85

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

85 86 87 88 89

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

90 91 92 93 94

This block contains the first system of a musical score, covering measures 90 to 94. It features six staves: Violin 1, Violin 2, Viola, Violoncello, Double Bass, and Piano. The music is in a key with two flats and a 4/4 time signature. A large red watermark is overlaid diagonally across the page.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

95 96 97 98 99

This block contains the second system of a musical score, covering measures 95 to 99. It features the same six staves as the first system. The music continues with similar instrumentation and notation. A large red watermark is overlaid diagonally across the page.

101

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

sim.

sim.

100 101 102 103 104

109

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

div.

p

div.

p

pizz.

p

p

105 106 107 108 109

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

110 111 112 113 114

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

115 116 117 118 119

117

pizz.

arco

pizz.

pizz.

p

p

4

div.

Vln. 1 *mp* arco

Vln. 2 *mp* div.

Vla. *mp* arco

Vcl. *mp* arco

D.B. *mp*

Pno. *mp*

120 121 122 123 124

125 arco

Vln. 1 *p*

Vln. 2 *p* div.

Vla. pizz. *p*

Vcl. pizz. *p*

D.B. pizz. *p*

Pno. *p*

125 126 127 128 129

133

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

arco

arco

arco

130 131 132 133 134

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

div.

sim.

f

f

f

f

f

135 136 137 138 139

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

140 141 142 143 144

145 **Dramático** (♩ = 116) **accel.**

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff* div.

Vcl. *ff*

D.B. *ff*

Pno. *ff*

145 146 147 148 149

150 Dinámico (♩ = 160)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

150 151 152 153 154

div.

f

f

158

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

155 156 157 158 159

v

v

v

v

div.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

160 161 162 163 164

166

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

165 166 167 168 169

Vln. 1
ff

Vln. 2
ff

Vla.
ff

Vcl.
ff

D.B.
ff

Pno.
ff

170 171 172 173 174

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

rit.

175 176 177