

CONFLUENCE

RENATA BRATT

FOR STRING ORCHESTRA

Full Score

Instrumentation

1 Full Score
8 Violin 1
8 Violin 2
5 Viola
5 Violoncello
5 Double Bass

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PUBLICATIONS

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About the Composer

Renata Bratt is Kuumbwa Jazz Artist in the Schools in Santa Cruz, CA, a past chair of the American String Teachers of America's Eclectic Styles Committee and teaches cello and string orchestra. She has taught classical styles, jazz improvisation and fiddling at international string workshops including Alasdair Fraser's camps, Southern Hemisphere International School for Scottish Fiddling, the New Directions Cello Festival, Wintergrass, the Mandolin Symposium, ASTA, MENC and Suzuki institutes. Renata records and tours with Cindy Lee Berryhill (rock) and Reel of Seven (Scottish Dance) and has played back-up with luminaries such as Darol Anger, Liz Carroll, Jimmy Page and Robert Plant, Lyle Lovett, and Dionne Warwick. Rolling Stone dubbed her an "ace performer" for her work with alternative rocker Cindy Lee Berryhill's Garage Orchestra. She received her Ph.D. in Music from U.C. San Diego.

Performance Notes

At m. 46 there are suggested solos written for either the section to play or a solo player. This section may be repeated as many times as necessary. The printed solos are merely suggestions. The changes are in each part so that students may experiment with their own improvisations.

Program Notes

This piece is the confluence of J.S. Bach and South America. A lively, Brazilian-influenced tune in C minor uses a chord progression, suggested by Bach, in jazz form. Confluence begins with a passionate cello solo and brief violin solo. All instrument groups (or student solos) have an opportunity to shine in the suggested solo section after the presentation of the tune, first by the violas.

CONFLUENCE

Renata Bratt

Andante $\text{♩} = 60$

Violin 1

Violin 2

Viola

Violoncello

Double Bass

solo

mf

3

8 **Moderato** $\text{♩} = \text{c. } 72$

solo

f

3

tutti

f

2 0 1 V 2 0

14 $\%$

tutti

f

pizz. Cm

D7b9

G7b9

3

4 3 0

20

22

tutti *f*

C min C min D7b9

25

mf

G7b9 C min mf

30

mf

F m Gmin7b9 AbMaj7

36 38

f *f* *f* *f* *f*

G7b9 C min D7b9

41 to CODA (m. 74) \oplus

f *f* *f* *f* *f*

G7b9 C min

46

Suggested Solos

Musical score for the 'Suggested Solos' section, measures 46-50. The score is written for five staves: two treble clefs and three bass clefs. The key signature is B-flat major (two flats). The tempo and dynamics are marked *f* (forte). The first staff (treble clef) features a melodic line with accents and slurs. The second staff (treble clef) features a similar melodic line. The third staff (bass clef) features a rhythmic accompaniment with eighth notes. The fourth staff (bass clef) features a melodic line with slurs. The fifth staff (bass clef) features a bass line with slurs and fingerings (4, 2). Chord changes are indicated above the staves: C min, D7b9, and G7b9. A 'V' symbol is present above the final measure.

Section Players

Musical score for the 'Section Players' section, measures 46-50. The score is written for five staves: two treble clefs and three bass clefs. The key signature is B-flat major (two flats). The tempo and dynamics are marked *p* (piano). The first four staves (treble and bass clefs) feature a rhythmic accompaniment with eighth notes, marked *pizz.* (pizzicato). The fifth staff (bass clef) features a bass line with slurs. Chord changes are indicated above the staves: Cm, D7b9, and G7b9.

52 C min

54 F min7

G min7b9

f

C min

F min7

G min7b9

f

C min

F min7

G min7b9

f

C min

F min7

G min7b9

f

C min

F min7

G min7b9

f

arco

p

arco

p

arco

p

arco

p

C min

F m7

G min7b9

p

58 62

AbMaj7 D7b9 G7b9 Cmin

AbMaj7 D7b9 G7b9 Cmin

AbMaj7 D7b9 G7b9 Cmin

AbMaj7 4 3 4 1 D7b9 G7b9 Cmin

AbMaj7 D7b9 G7b9 Cmin

pizz.
p

pizz.
p

pizz.
p

pizz.
p

AbMaj7 D7b9/A G7b9 Cmin

p

Repeat to 46 as needed

64

D7b9 G7b9 Cmin

D7b9 G7b9 Cmin

D7b9 G7b9 Cmin

D7b9 G7b9 Cmin

D7b9 G7b9 Cmin

D7b9 G7b9 Cmin

D7b9 G7b9 Cmin

D7b9 G7b9 Cmin

Musical score for measures 67-70. The score is in 2/4 time and B-flat major. It features five staves: two treble clefs, a double bass clef, and two more bass clefs. The first two staves are mostly empty. The third staff (double bass) has a melodic line starting at measure 67 with a forte (*f*) dynamic and an *arco* marking. It includes a *V* (vibrato) marking at measure 68. The fourth staff (bass clef) has a similar melodic line starting at measure 67 with a forte (*f*) dynamic and an *arco* marking. It includes a *V* marking at measure 68. The fifth staff (bass clef) is mostly empty. The score ends at measure 70 with a forte (*f*) dynamic and an *arco* marking.

CODA

74

Musical score for the CODA section, measures 74-77. The score is in 2/4 time and B-flat major. It features five staves. The first two staves (treble clefs) have a melodic line starting at measure 74 with a forte (*f*) dynamic. The third staff (double bass) has a melodic line starting at measure 74 with a forte (*f*) dynamic and an *arco* marking. It includes a *V* marking at measure 75. The fourth staff (bass clef) has a melodic line starting at measure 74 with a forte (*f*) dynamic. The fifth staff (bass clef) has a melodic line starting at measure 74 with a forte (*f*) dynamic. The score ends at measure 77 with a forte (*f*) dynamic.

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More Music for String Orchestra

FULL ENSEMBLE WORKS

BLACKWOOD, MICHAEL

50250129 Rogue's Revenge (Grade 1.5)

An E minor driving rock beat and two sets of parts will allow you to combine absolute beginners and second year students with great success. The easier parts are all high 2s, simple rhythms, and use limited range. Advanced parts use 4th fingers, high and low 2s, and have some longer note values for developing counting skills. Adding a drumset helps keep the ensemble together.

CHAMINADE, CECILE

Levin, Andrew

50250143 Danse Creole (Grade 4)

This charming dance features translucent harmony as only Chaminade can write. There are dramatic moments of rubato that will force your group to grow musically. There is a need for some skill in bowing and a good deal of chromaticism along with some extended range.

GRAINGER, PERCY ALDRIDGE

Longfield, Robert

50250068 Three Movements from Lincolnshire Posy (Grade 3)

Long a staple of wind band literature, Lincolnshire Posy has never been set for any other medium. Robert Longfield has crafted this stunning arrangement for strings that has all of the Grainger style and spirit.

GRIESINGER, KATHRYN

50250105 Popcorn (Grade 1)

No bows required! This unison pizzicato piece for beginning strings and piano is perfect for the very first concert. Using only quarter rests and quarter notes of the D major scale, the upbeat tune gives students the chance to "pop" up out of their chairs in the middle section of the work. A delightful treat for young musicians and audiences alike!

KOLLER, INGRID

50250144 Adeste Fiddles (Grade 1.5)

A traditional carol with a distinctly non-traditional approach! Some old-time fiddling figures combine with the carol in a comfortable key of D major. Easy parts for violin, viola, and violoncello allow students who haven't advanced to extensions perform with success.

PACHELBEL, JOHANN

Svendsen, Johan Severin

52250498 First Finger Pachelbel (Grade 1)

REZNICOW, JOSHUA

52250538 American Sketches (Grade 4)

52250372 Eclipse (Grade 2)

50250133 Phantom's Night: Legends Of Cuba Road (Grade 2.5)

Perfect for your Halloween concert, this spooky piece in G minor has a good bit of divisi in the violins. There are two cello parts, one that shifts and one that does not. Special effects such as glissandi and tremolo abound, including heavy accents and easy double stops. Basses use half position extensively and there are many chromatic notes in all sections -- plus a cello solo!

ROSENHAUS, STEVEN

50250137 Tangled Tango (Grade 2)

Don't get your fingers tangled in the chromatic fingerings! Alternating arco and pizzicato makes things even more interesting (plus some hooked bowings for the fun of it). Everyone gets the melody, with the exception of the basses, who are kept occupied laying down the tango groove.

SAINT SAENS, CAMILLE

Hall, Percy

50250003 Danse Macabre (Grade 3)

There are very few cuts made in this eerie, phantasmal tour de force. At least two solo violinists are needed because of unusual tuning. Be ready for a frightened audience!

SANZ, GASPAR

Longfield, Robert

50250109 Canarios (Grade 2.5)

The guitar music of Gaspar Sanz retains its popularity to this day. This particular excerpt crackles with rhythmic vitality and a fascinating use of hemiola.

SEITZ, PAUL

52250362 Iowa Spring (Grade 2)

SHARP, THOM

50250080 Fiddle Faddle Hoedown (Grade 1)

Your first year players will fiddle their hearts out with this foot-stomper from Thom Sharp.

SMETANA, BEDRICH

Walters, Harold L.

50250071 The Moldau (Grade 3)

Smetana's epic My Country was exceeded in popularity only by his opera The Bartered Bride. The second of the six symphonic poems in the work describes the course of the Moldau River from its beginnings as two springs to its ends as a majestic and mighty river.

SVENDSEN, R. ANNE

52250338 Arpeggio Antics (Grade 1.5)

52250346 First Finger Suite (Grade 1)

50250087 Tango Por Uno (Grade 2.5)

An open string/first finger masterpiece, this work focuses on the tango rhythm and stretching that low first finger. Harmonically, there is some lovely, shocking dissonance -- just like a real tango!

TCHAIKOVSKY, PETER

Longfield, Robert

50250013 Nutcracker: Dance of the Sugar Plum Fairy (Grade 2)

Every holiday concert needs music from Tchaikovsky's immortal ballet, The Nutcracker. Robert Longfield's masterful transcription brings Dance of the Sugar Plum Fairy into the range of grade 2 string orchestras. The celesta part has been made more 'user friendly,' having been scored for piano but can be played on celesta if one is available. The March and Waltz of the Flowers have also been adapted for use by your string orchestra.

50250014 Waltz of the Flowers (Grade 2)

As with the other Longfield arrangements from The Nutcracker, the piano adds much support to the string orchestra. The beloved Tchaikovsky melody will allow your group to 'sing' with their best tones. The March and Dance of the Sugar Plum Fairy are published separately. A classic you'll come back to time and again.

VIVALDI, ANTONIO

Frackenpohl, Steven

10250063 Allegro in D for Strings (Grade 3)

One of Ludwig's all-time best sellers, teachers and students love this work.

WOODRUFF, BUD

50250145 Cedar Hollow (Grade 1.5)

Cedar Hollow is a small valley in the Ozarks. This work captures the essence and tranquility of the area. The optional harp part will enhance the ensemble wonderfully if used, while skillful writing makes the work playable with no shifting.

SOLO STRINGS WITH ENSEMBLE

HEWSON, DAVID G.

Latham, Lynne

54260001 Baroque Fantastique (Grade 3)

An intense, 16th-note driven homage to the baroque with a thrilling solo cello part which ventures into thumb position. Reminiscent of Palladio from the diamond commercial. Orchestra grade 3; solo grade 4½.

MCMICHAEL, CATHERINE

50260005 Esperance (Hope) (Grade 3)

Esperance (Hope) ventures into the realm of French impressionism, with luscious, thick harmonies and colorful orchestration for strings and harp. An easy grade 3 for strings, it allows your harp soloist to shine through.

MIXED INSTRUMENT(S)/ VOICE(S) WITH ENSEMBLE

SHARP, THOM

50250098 Kitchen Poltergeist (Grade 2)

You can add percussionists to your orchestra. Just give them a couple wooden spoons and step back! That's because anyone can play kitchen utensils in this spooky, imaginative offering from Thom Sharp.

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