Additional Notes and Performance Instructions

- Though this piece uses mostly standard notation, there are a few markings that should be clarified. For instance, when there is a particular voice that should be brought out, there will be small "brackets" placed above the staff, indicating the beginning and ending of this solo passage.

Example:

- The piece makes frequent use of *subito* dynamics; to save space on the score, I have chosen not to write the word "subito," but rather to precede the dynamic with an "S" enclosed in parentheses (this is important to note, so that a *subito forte* will not be accidentally interpreted as a *sforzando*!).

Examples: (s)\textit{pp} \quad (s)p \quad (s)\textit{mp} \quad (s)mf \quad (s)f \quad (s)\textit{ff}

- When playing pizzicato, the players should take great care to allow each note to have core, depth, and resonance. In general, I have marked pizzicato passages up a dynamic level or two higher than surrounding accompanimental textures; whether or not they are the primary voice, plucked notes should always be brought out.
Viola 1

Commissioned by David Bynog for the American Viola Society

Romanza

for Four Violas

Poco adagio, con rubato (\(\text{\textit{h}}=60\))

\[ \texttt{\textit{ \textit{f} con bravura}} \]

\[ \texttt{\textit{ quasi cadenza}} \]

A On the forward edge poco rall.

\[ \texttt{(\(\text{\textit{\textit{h}}} = 100\))} \]

B Tempo I (\(\text{\textit{h}}=60\))

\[ \texttt{\textit{ad libitum}} \]

\[ \texttt{\textit{edgy cresc.}} \]

16

\[ \texttt{\textit{fp cresc.}} \]

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Flowing  \( C \)

Slowly, senza tempo

Viola 1

23

30

E

cantabile

43

50

F

55

G

59

63

rit.
molto rit.

Allegro \( \text{q} = 120-126 \)

arco non legato

cresc.

non cresc.

non dim.

pizz.

leggero
L'istesso tempo ($\text{\textdegree}=\text{\textdegree}$)

127

\[ \text{fff} \quad 2 \quad \text{fff} \]

quasi cadenza
slowly, con rubato

132

Tempo I ($\text{\textdegree}=60$)

\[ \text{mp} \quad 3 \quad \text{mf} \quad \text{p} \]

molto rit.

134

\[ \text{mp} \quad \text{p} \quad \text{n} \]

Flowing ($\text{\textdegree}=112$)

138

con sord
CHRISTOPHER LOWRY

Romanza

For Four Violas

Opus 15

VIOLA 2

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Additional Notes and Performance Instructions

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Example:

```
\begin{center}
\includegraphics[width=0.5\textwidth]{example.png}
\end{center}
```

- The piece makes frequent use of subito dynamics; to save space on the score, I have chosen not to write the word "subito," but rather to precede the dynamic with an "S" enclosed in parentheses (this is important to note, so that a subito forte will not be accidentally interpreted as a sforzando!).

Examples:

\begin{itemize}
  \item (s)\textit{pp}
  \item (s)\textit{p}
  \item (s)\textit{mp}
  \item (s)\textit{mf}
  \item (s)\textit{f}
  \item (s)\textit{ff}
\end{itemize}

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- The false harmonics at $S$ should sound two octaves higher than the written bottom note.
Romanza
for Four Violas

Poco adagio, con rubato ($\approx 60$)

Con sord

[Music notation]

On the forward edge
(poco rall.

[$\approx 100$]

Tempo I ($\approx 60$)

[Music notation]

Slowly, senza tempo
(Flowing $\approx 112$)

Copyright © 2011-12 Christopher Lowry
L'istesso tempo ($'=q$)

cresc. poco a poco
to ord.

col legno

fff fiery!

non legato

$>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>
Viola 2

Tempo I ($\dot{=}60$) (con sord)

molto rit.

Flowing ($\dot{=}112$) arco

pizz.

(Vla. 1)

$p \leftarrow \text{mp}$

(Vla. 1)

$mp \leftarrow mf$

$mp \leftarrow mf$

$mp$

slightly separated

$mp$

$mp$

$mp$

$mp$

$mp$

$mp$
CHRISTOPHER LOWRY

Romanza

For Four Violas

Opus 15

VIOLA 3

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Additional Notes and Performance Instructions

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Example:

- The piece makes frequent use of subito dynamics; to save space on the score, I have chosen not to write the word "subito," but rather to precede the dynamic with an "S" enclosed in parentheses (this is important to note, so that a subito forte will not be accidentally interpreted as a sforzando!).

Examples: \( (s)pp \quad (s)p \quad (s)mp \quad (s)mf \quad (s)f \quad (s)ff \)

- When playing pizzicato, the players should take great care to allow each note to have core, depth, and resonance. In general, I have marked pizzicato passages up a dynamic level or two higher than surrounding accompanimental textures; whether or not they are the primary voice, plucked notes should always be brought out.
Romanza
for Four Violas

Poco adagio, con rubato (½=60)
con sord

On the forward edge (½=100)

A

B

Tempo I (½=60)

Copyright © 2011-12 Christopher Lowry
17  Slowly, senza tempo
Flowing  \( C \)

\( \text{viola} 3 \)

22  \( \text{pizz.} \)

26  \( \text{sempre} \, p \)

30  \( \text{sim.} \)

34  \( \text{(s)mp} \rightarrow p \rightarrow \text{più} \, p \)

40  \( \text{mp} \)

48  \( \text{arco} \)

53  \( \dash\)
L'istesso tempo (\( \dot{=} \))

128

\[ \text{ff} \quad \text{vibrant!} \]

ad lib.

\[ \text{ff} \]

con sord
Tempo I ($\frac{1}{4}=60$)  (con sord)

molto rit.

Flowing ($\frac{1}{4}=112$)

Viola 3
CHRISTOPHER LOWRY

Romanza

For Four Violas

Opus 15

VIOLA 4

©2011-12 Christopher Lowry
Additional Notes and Performance Instructions

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Example:

![Example notation]

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Examples: \((s)pp\) \((s)p\) \((s)mp\) \((s)mf\) \((s)f\) \((s)ff\)

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Slowly, senza tempo

Flowing (q=112) con vib.

Viola 4
L'istesso tempo (\( \dot{=} \dot{=} \))

\[ \text{notations and musical symbols} \]
Viola 4

Q Tempo I (£=60)

134 (con sord)

molto rit.

139 Flowing (£=112)

pizz.

143

147

S arco

151

mf

157

T

164
Viola 4

170

174

179

184

189

195

200

(CDL)
August 30, 2012; Baton Rouge, LA
CHRISTOPHER LOWRY

Romanza

For Four Violas

Opus 15

©2011-12 Christopher Lowry
**DURATION**: Approximately 8 minutes.

**NOTES BY THE COMPOSER:**

Inspired by the rich vocal qualities of the viola, *Romanza* attempts to combine two very different musical idioms: English pastoral and Italian opera. As a violist myself, I have always been drawn to the beauty and complexity of the viola’s tone; it can be dark and brooding, idyllic and nostalgic, or even bright and joyful. These are just some of the many facets of this unique instrument that encouraged the creation of this work. *Romanza* deals with the implications of writing for four of the same instrument by experimentation with close spacing of voices, as well as pairing the opposite extremes of range, simultaneously utilizing the richness and power of the C-string and the plaintive singing qualities of the upper register. The piece consists of one primary theme with very little deviation from it; most of the development occurs through means such as motivic variation and changes in tessitura, texture, harmony, counterpoint, and tempo. That said, the piece can essentially be viewed in ternary form, with two slower sections separated by a faster lively section, contrasting the lyrical with the fiery and virtuosic. It exploits many of the viola’s wonderful effects and timbres, a variety of bowstrokes, a broad range of dynamics, and even the challenge of balancing voices. The melodic material is evenly shared among the four players, and therefore all four voices should be thought of as equals. *Romanza* was commissioned by David Bynog for the American Viola Society.

— Christopher Lowry
ABOUT THE COMPOSER:

Hailing from Nashville, Tennessee, Christopher Lowry (b. 1988) has extensive experience as a performer and a composer. A classical violist, Lowry is an active soloist, orchestral musician, and chamber musician. He holds a Bachelor’s degree in viola performance and composition from Vanderbilt University’s Blair School of Music and is currently working toward his Master’s degree at Louisiana State University. Lowry has received prizes in several competitions, including First Place in the Junior Viola Division of the 2007 American String Teachers Association (ASTA) National Solo Competition and awards in the Nashville Philharmonic Orchestra Concerto Competition (2012), Vanderbilt University Concerto Competition (2008), Curb Youth Symphony Concerto Competition (2007), and Eastern Music Festival Concerto Competition (2006). Lowry is also a member of the Ars Nova String Quartet, which participated in the Aspen Music Festival’s Center for Advanced Quartet Studies (2011) and the Robert Mann String Quartet Institute (2012), and was the professional quartet-in-residence for the 2012 Rendezvous Music Festival in Moscow, Idaho, and the McCall SummerFest in McCall, Idaho. Lowry’s primary viola teachers have been Elias Goldstein, Kathryn Plummer, John Kochanowski, Daniel Reinker, and Mary Helen Law.

Christopher Lowry’s music has been performed by the Nashville Symphony Orchestra, Nashville Philharmonic Orchestra, Vanderbilt University Wind Symphony, Middle Tennessee State University Orchestra, New York All-State String Orchestra, Quad City Youth Symphony, and the Curb Youth Symphony, among others. His orchestral work Celebration Overture, Opus 1 No. 1, has seen much success, having been performed twelve additional times since its premiere in December 2006. His Suite for Viola and Piano, Opus 5, won the TN State Round of the 2010 MTNA Composition Competition and Honorable Mention in the New York Art Ensemble Competition; his composition Cascades, Opus 8, won First Place in the 2010 Anton Stadler Basset Clarinet Composition Competition, and it will soon be published by Edition Lyrique and recorded by clarinetist Marc Maylor. His string orchestra piece The American Dream – An Anthem, Opus 10, was premiered December 2011 at the Eastman School of Music as part of the New York State School Music Association Winter Conference. Most recently, his composition Livewire! Opus 7, for flute, clarinet, and horn, won the Collegiate Division of the 2012 National Association for Music Education (NAfME) Composition Competition, and it was premiered June 2012 at the John F. Kennedy Center for the Performing Arts in Washington, DC, by members of “The President’s Own” U.S. Marine Band. Lowry’s primary composition instructors have been Michael Kurek, Michael Slayton, Michael Alec Rose, Stan Link, and Carl Smith.
**Additional Notes and Performance Instructions**

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![Example notation](image)

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Poco adagio, con rubato (\( \dot{ \tau } = 60 \))

\[ \text{Copyright } \odot 2011-12 \text{ Christopher Lowry} \]

Romanza

for Four Violas

CHRISTOPHER LOWRY (b. 1988)

Commissioned by David Bynog for the American Viola Society

Copyright © 2011-12 Christopher Lowry
Flowing
($\frac{3}{4}$ $\text{C}$)

Slowly, senza tempo

17

\[ \text{mf espressivo} \]

\[ \text{pizz.} \]

\[ \text{pp lontano} \]

\[ \text{sim.} \]

\[ \text{pizz. con vib.} \]

\[ \text{rich and full} \]

23

\[ \text{mf rich and full} \]

\[ \text{slow roll} \]

\[ \text{senza vib.} \]

\[ \text{sim.} \]

\[ \text{senza vib.} \]

\[ \text{pizz. con vib.} \]

\[ \text{rich and full} \]

28

\[ \text{D pizz. con vib.} \]

\[ \text{rich and full} \]

\[ \text{sim.} \]

\[ \text{arco} \]

\[ \text{sim.} \]
L'istesso tempo \( \mathbf{\frac{4}{4}} \) \( \approx \mathbf{\frac{4}{4}} \)