CHRISTOPHER LOWRY

Romanza

For Four Violas

Opus 15

VIOLA 1

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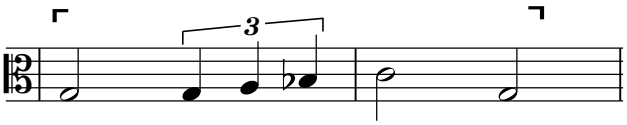
Additional Notes and Performance Instructions

- 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)pp*** ***(s)p*** ***(s)mp*** ***(s)mf*** ***(s)f*** ***(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.

Commissioned by David Bynog for the American Viola Society

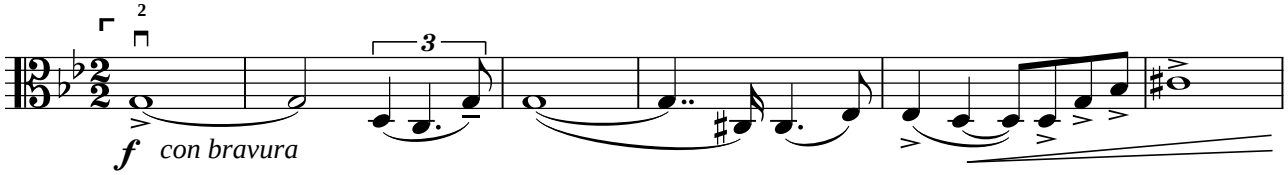
Romanza

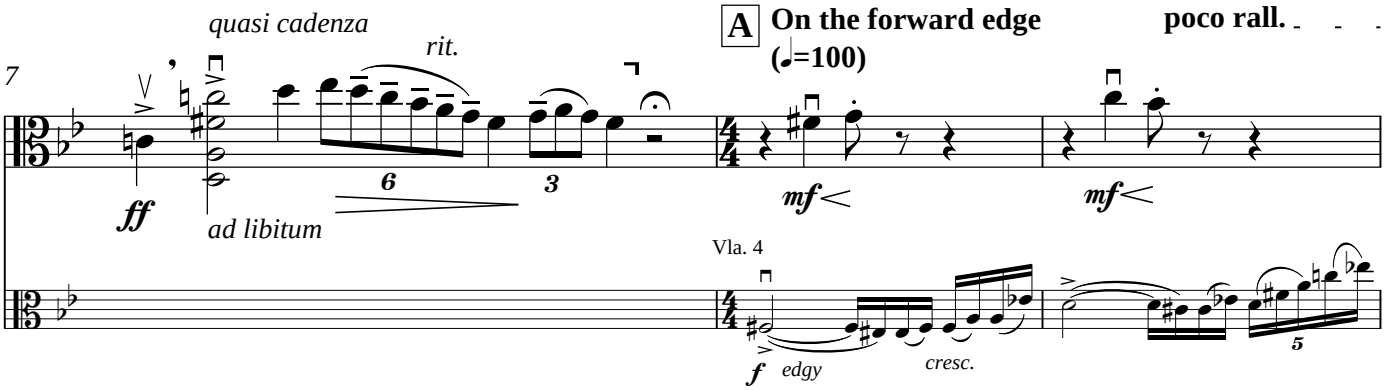
for Four Violas

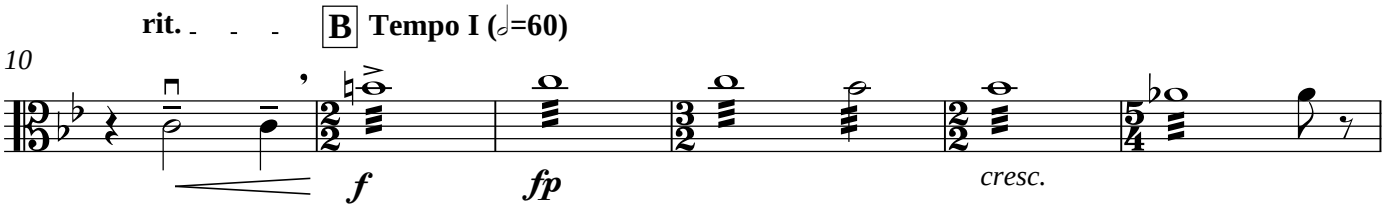
Op. 15

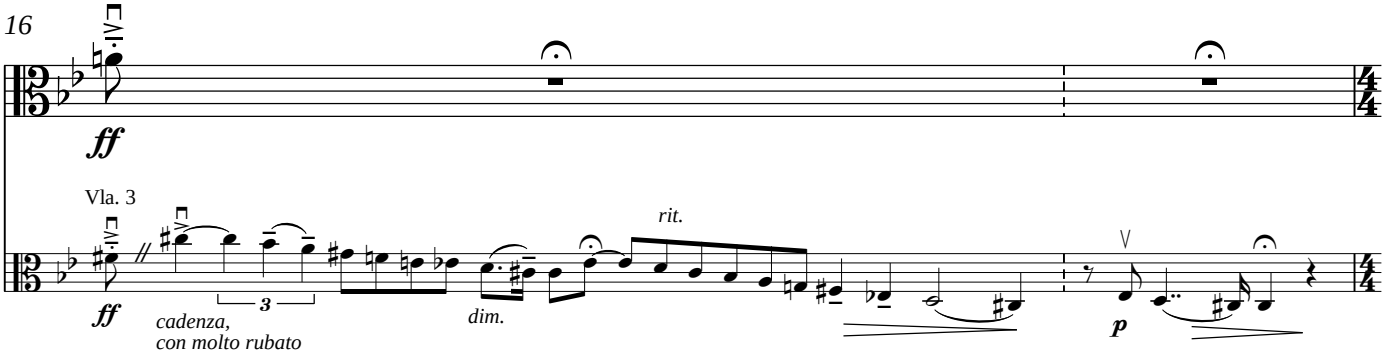
CHRISTOPHER LOWRY (b. 1988)

Poco adagio, con rubato (𝅗𝅥=60)









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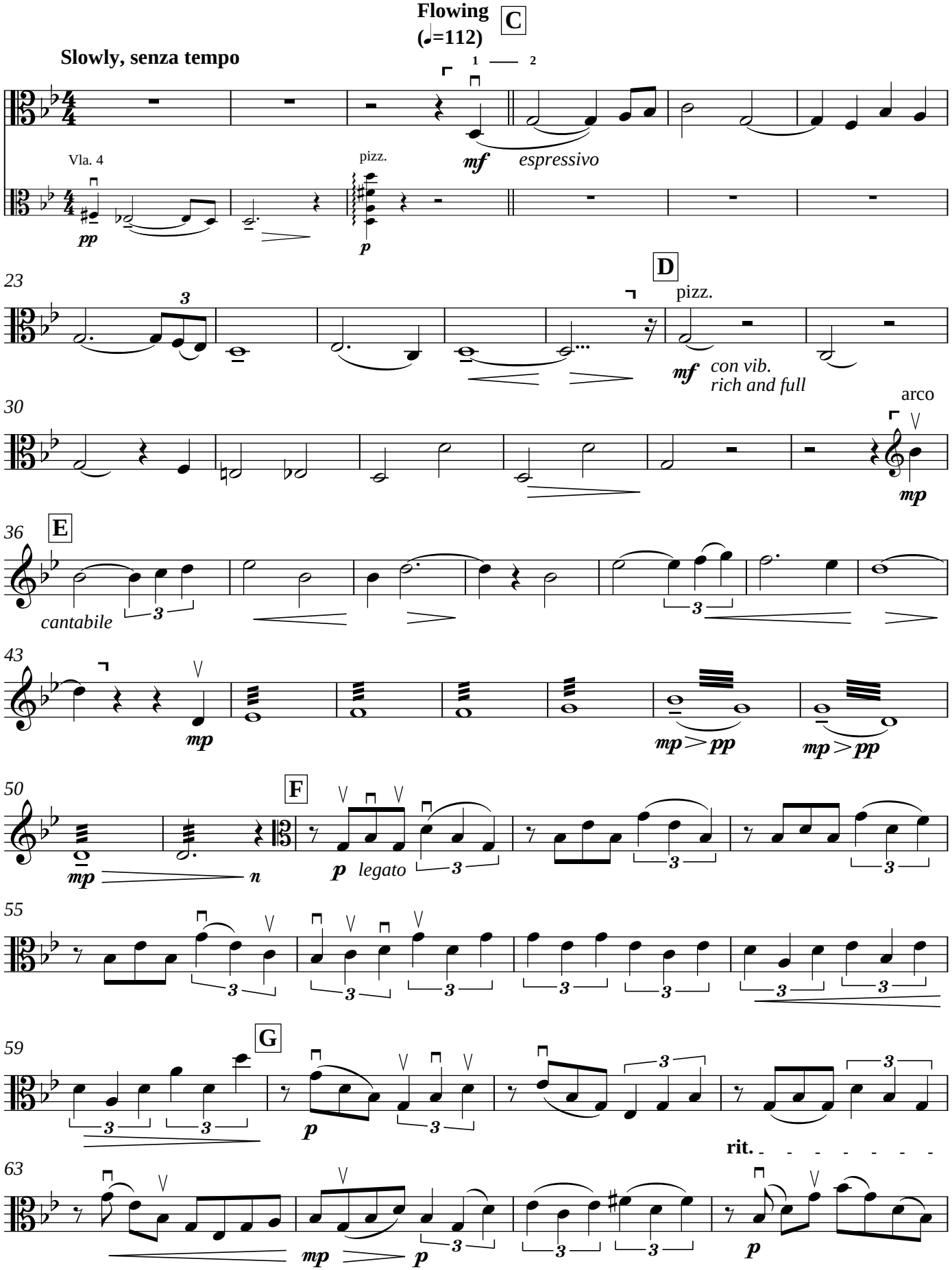
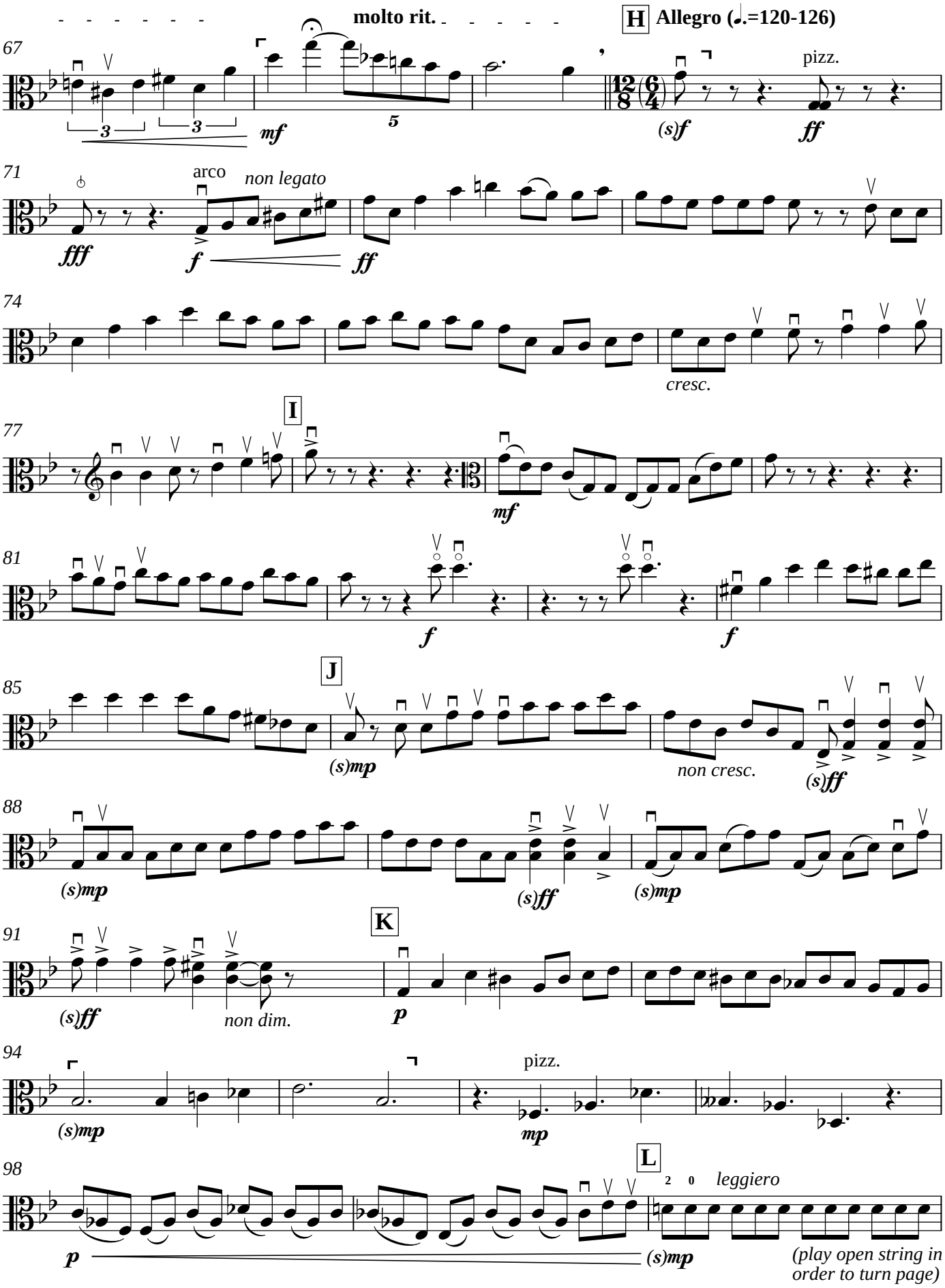
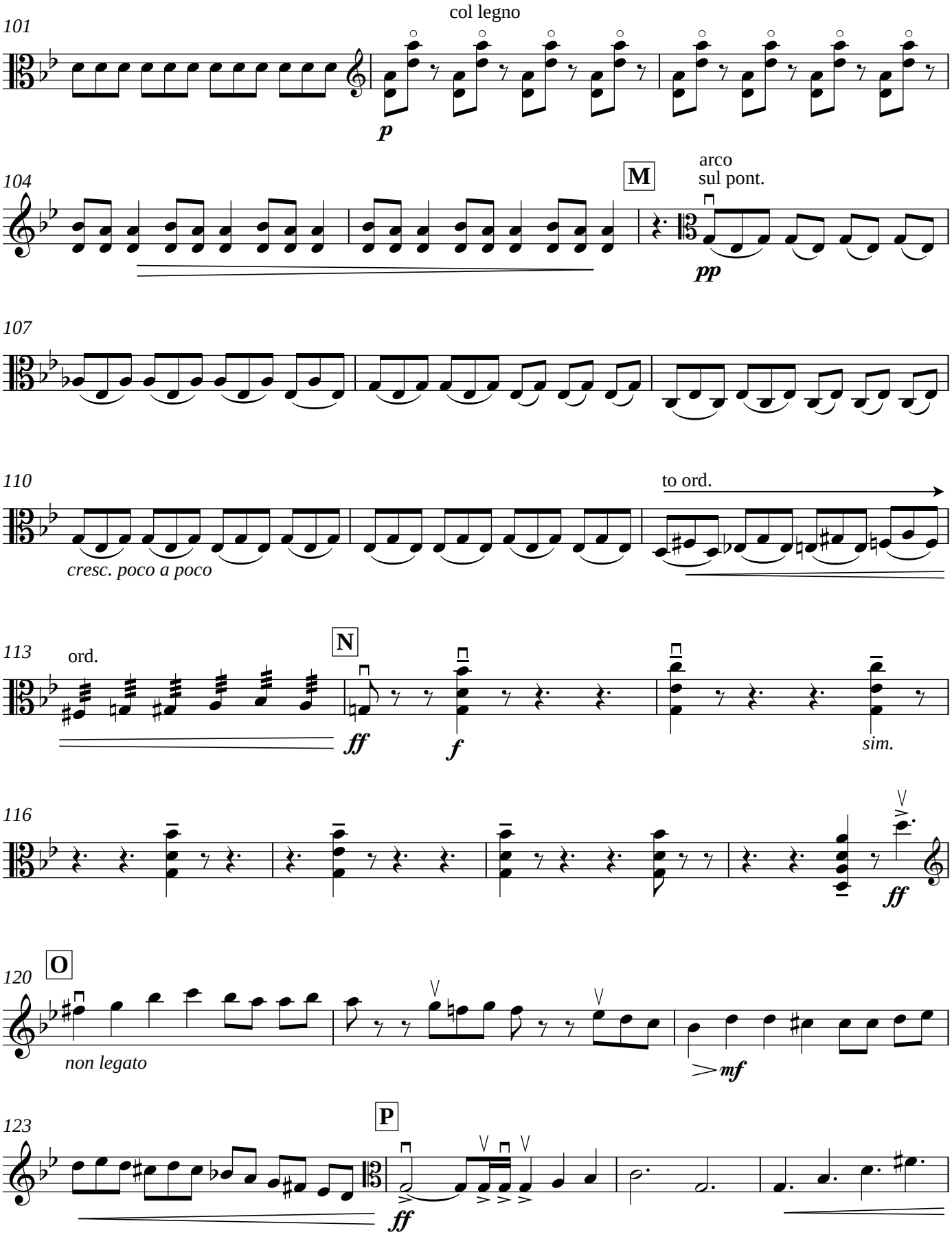
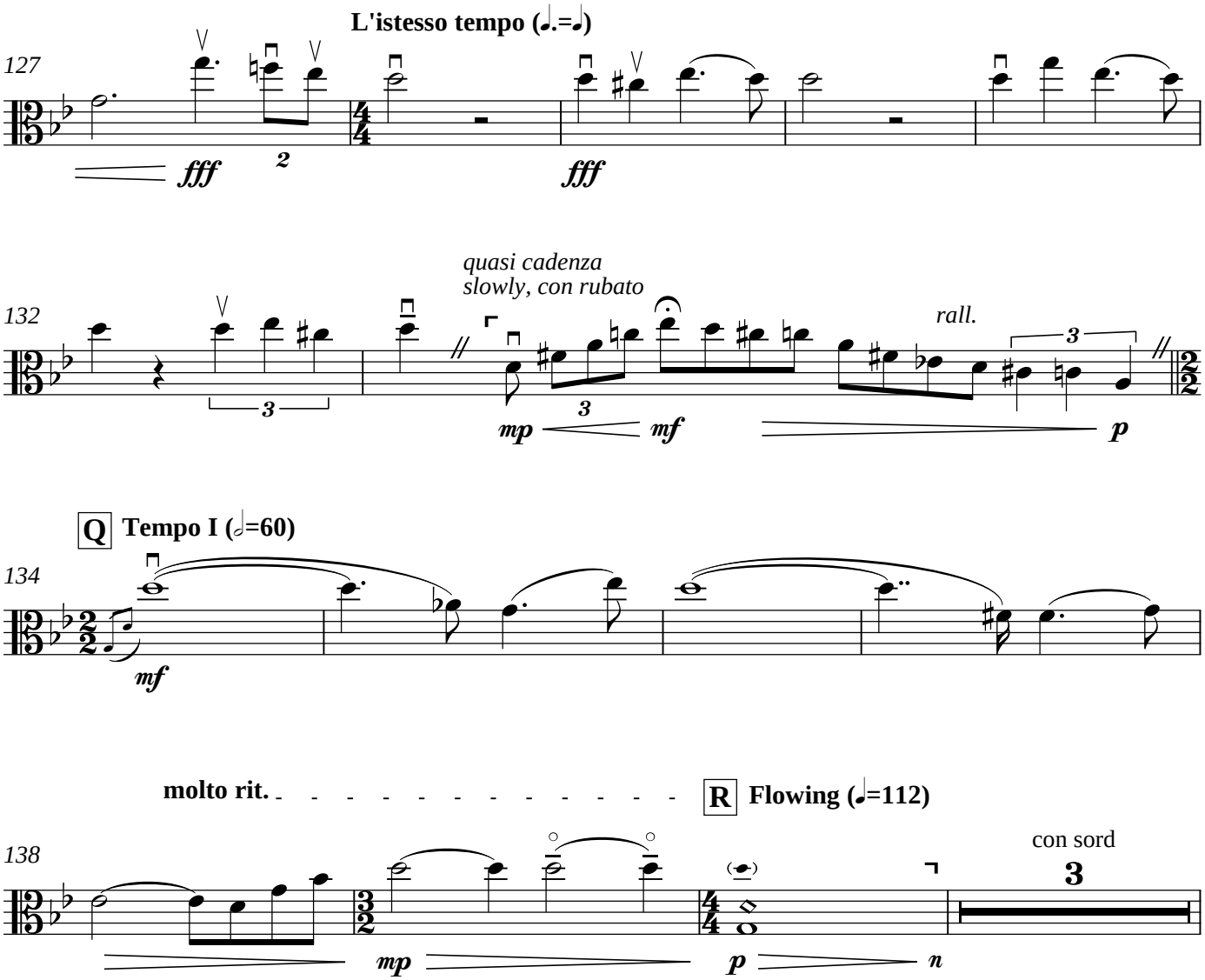
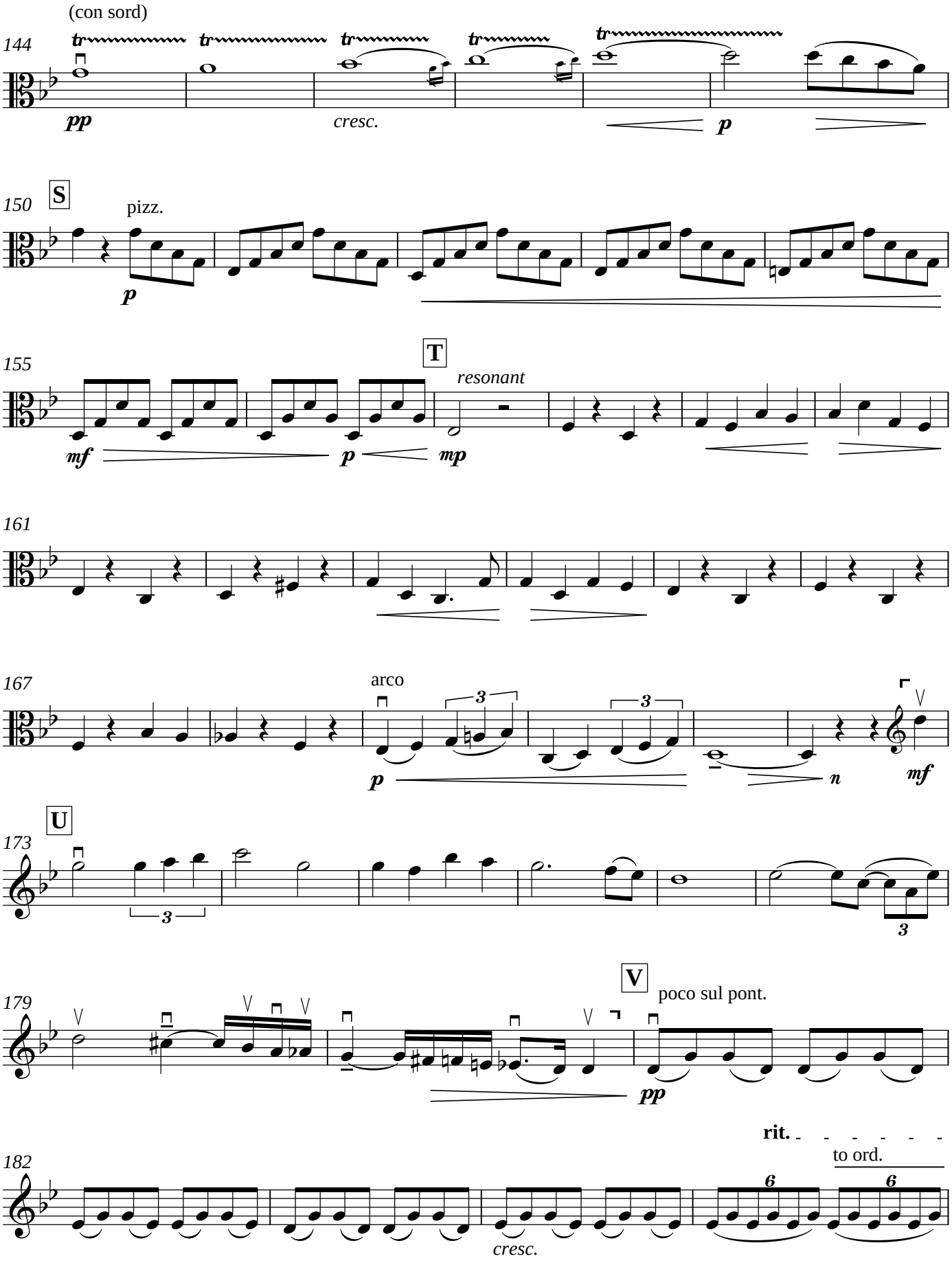
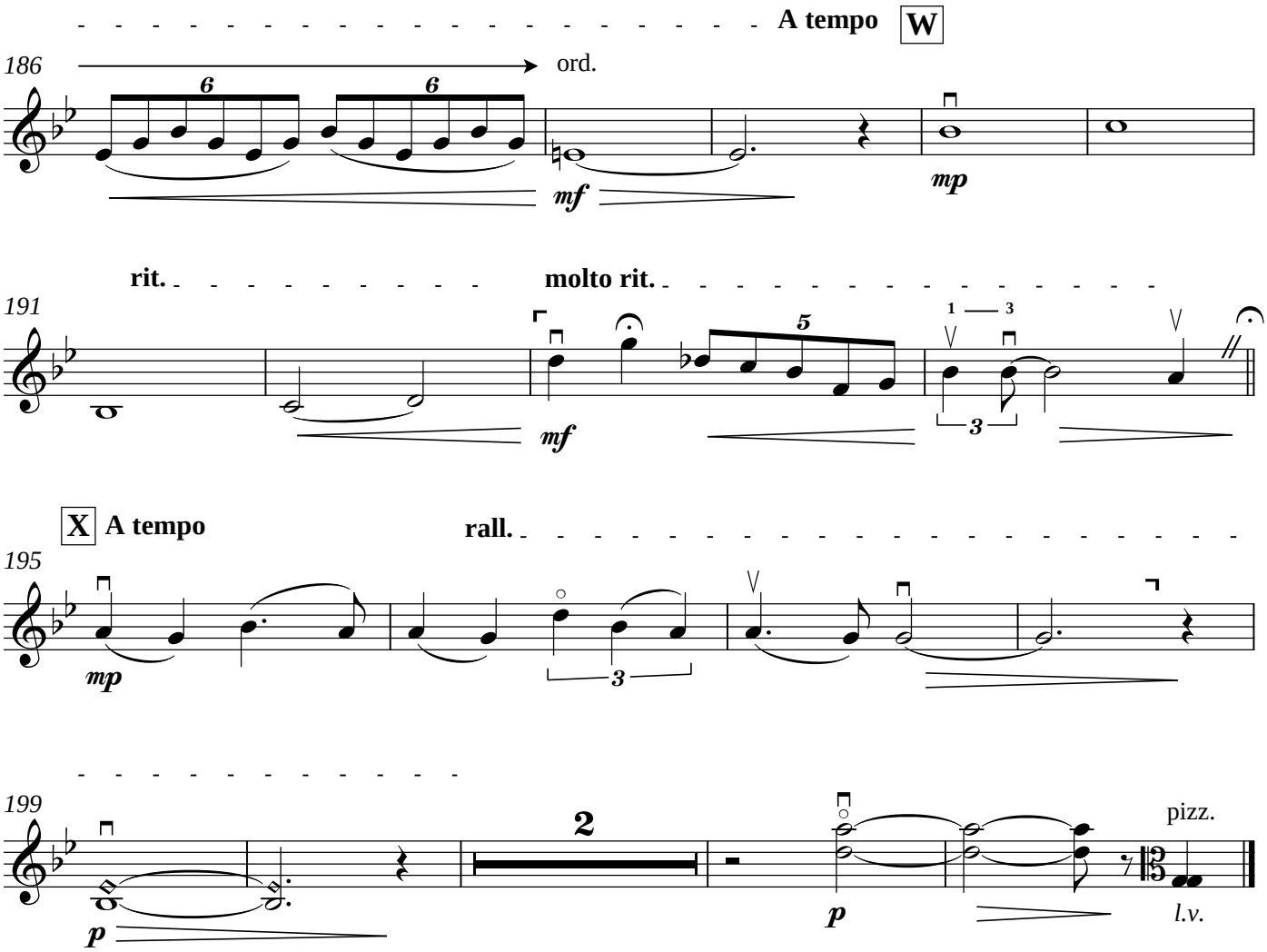

Slowly, senza tempo
Flowing
(♩=112)
C
1
2
Vla. 4
pizz.
mf
espressivo
pp
p
23
D
pizz.
mf
con vib.
rich and full
30
arco
mp
36
E
cantabile
43
mp
mp > pp
mp > pp
50
F
mp
n
p
legato
55
59
G
p
rit.
63
mp
p
p


molto rit.
H
Allegro (♩.=120-126)
67
pizz.
71
arco
non legato
74
cresc.
77
I
81
85
J
non cresc.
88
91
K
non dim.
94
pizz.
98
L
leggiero
(play open string in order to turn page)


101
col legno
p
104
M
arco
sul pont.
pp
107
110
to ord.
cresc. poco a poco
113
ord.
N
ff
f
sim.
116
ff
120
O
non legato
mf
123
P
ff


L'istesso tempo (𝅗𝅥.=𝅗𝅥)
127
fff
2
fff
quasi cadenza
slowly, con rubato
132
3
3
mp
mf
rall.
3
p
Q
Tempo I (𝅗𝅥=60)
134
mf
molto rit.
R
Flowing (♩=112)
138
mp
p
n
con sord
3


(con sord)
144
pp
cresc.
p
150
S
pizz.
p
155
T
resonant
mf
p
mp
161
167
arco
p
n
mf
173
U
179
V
poco sul pont.
pp
182
rit.
to ord.
cresc.



-CDL
August 30, 2012; Baton Rouge, LA

CHRISTOPHER LOWRY

Romanza

For Four Violas

Opus 15

VIOLA 2

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Additional Notes and Performance Instructions

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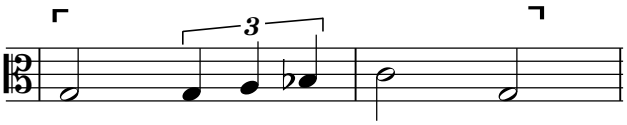
Example: 

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Examples: ***(s)pp*** ***(s)p*** ***(s)mp*** ***(s)mf*** ***(s)f*** ***(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.

- The false harmonics at **S** should sound two octaves higher than the written bottom note.

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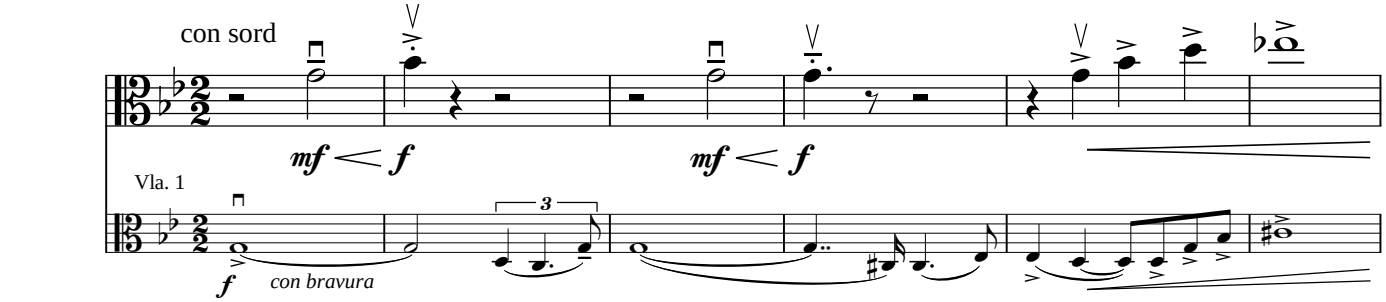
Romanza

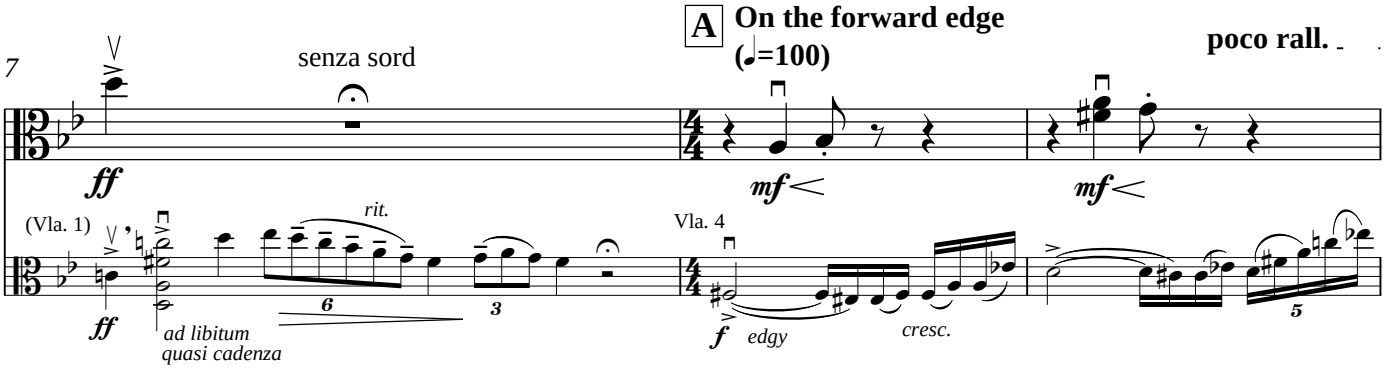
for Four Violas

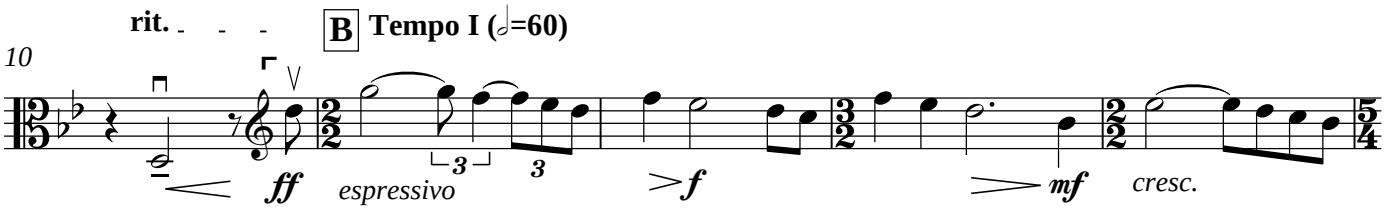
Op. 15

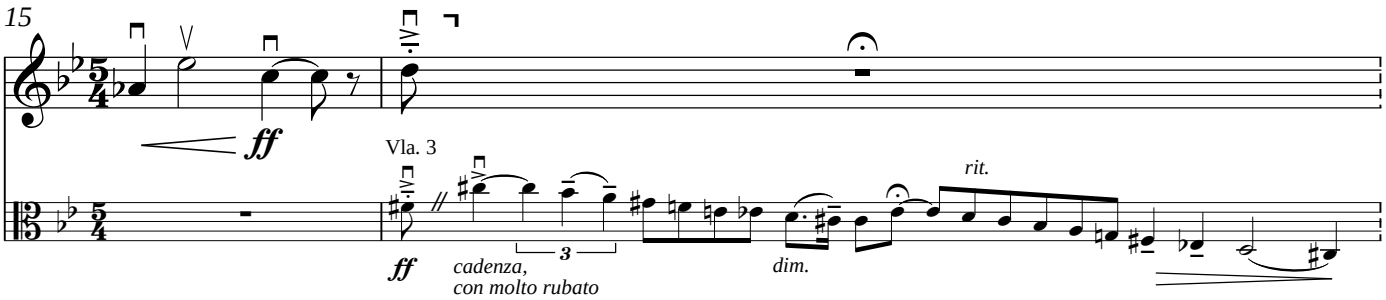
CHRISTOPHER LOWRY (b. 1988)

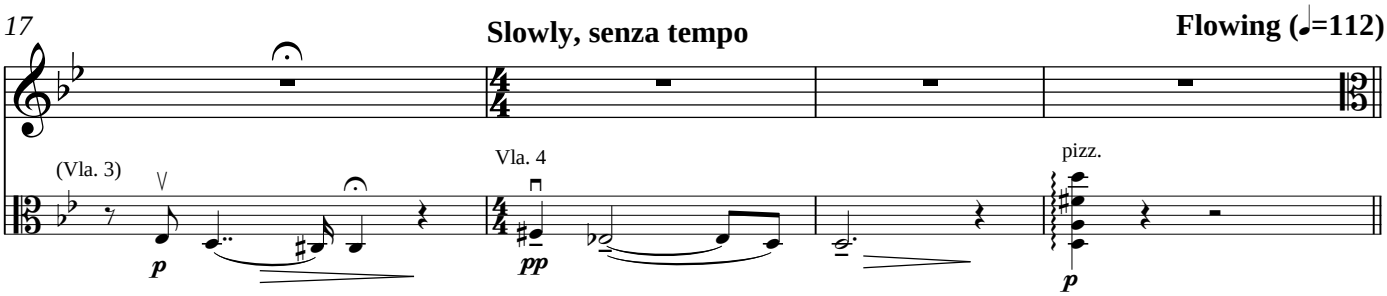
Poco adagio, con rubato (𝅗𝅥=60)











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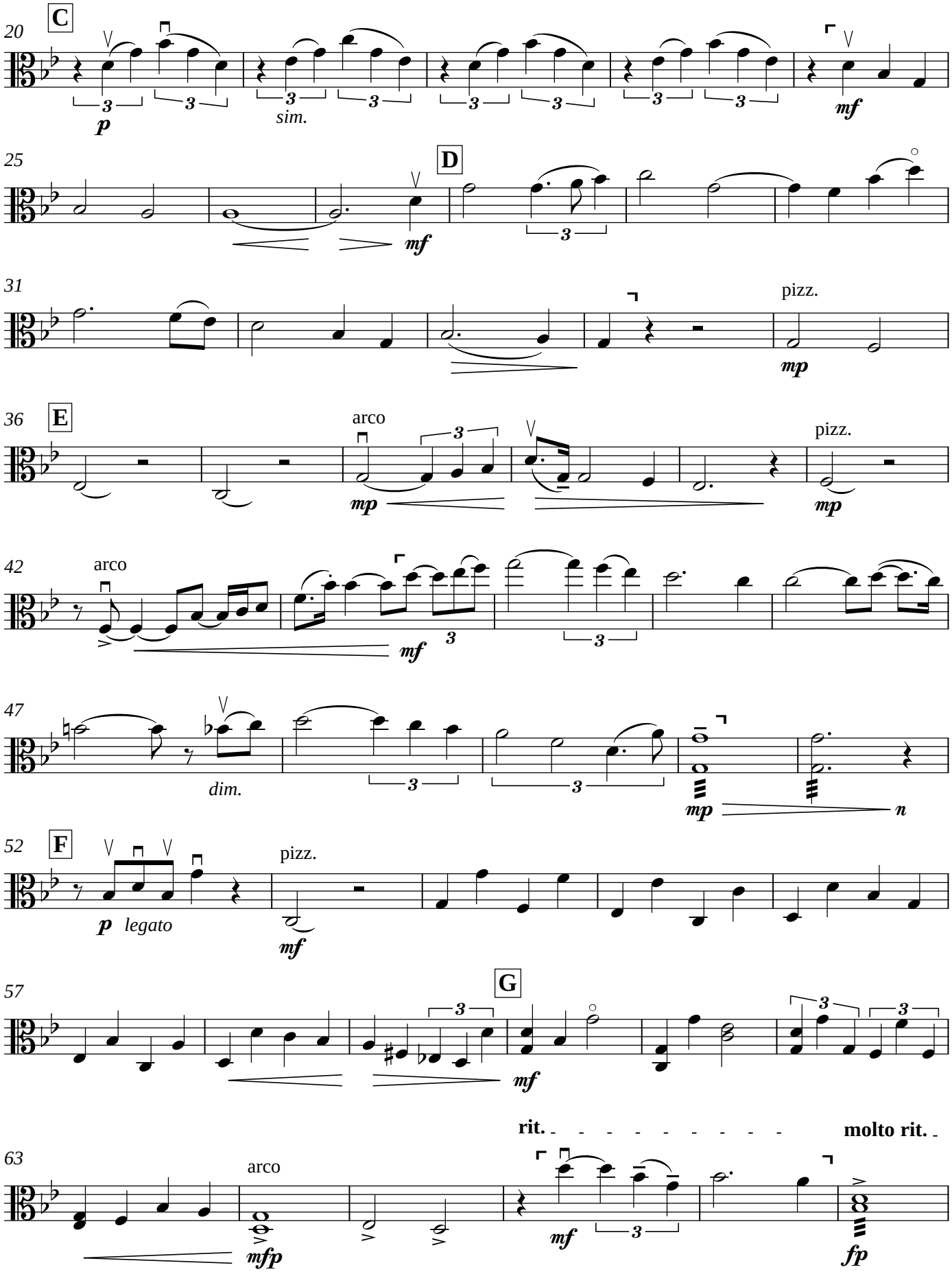
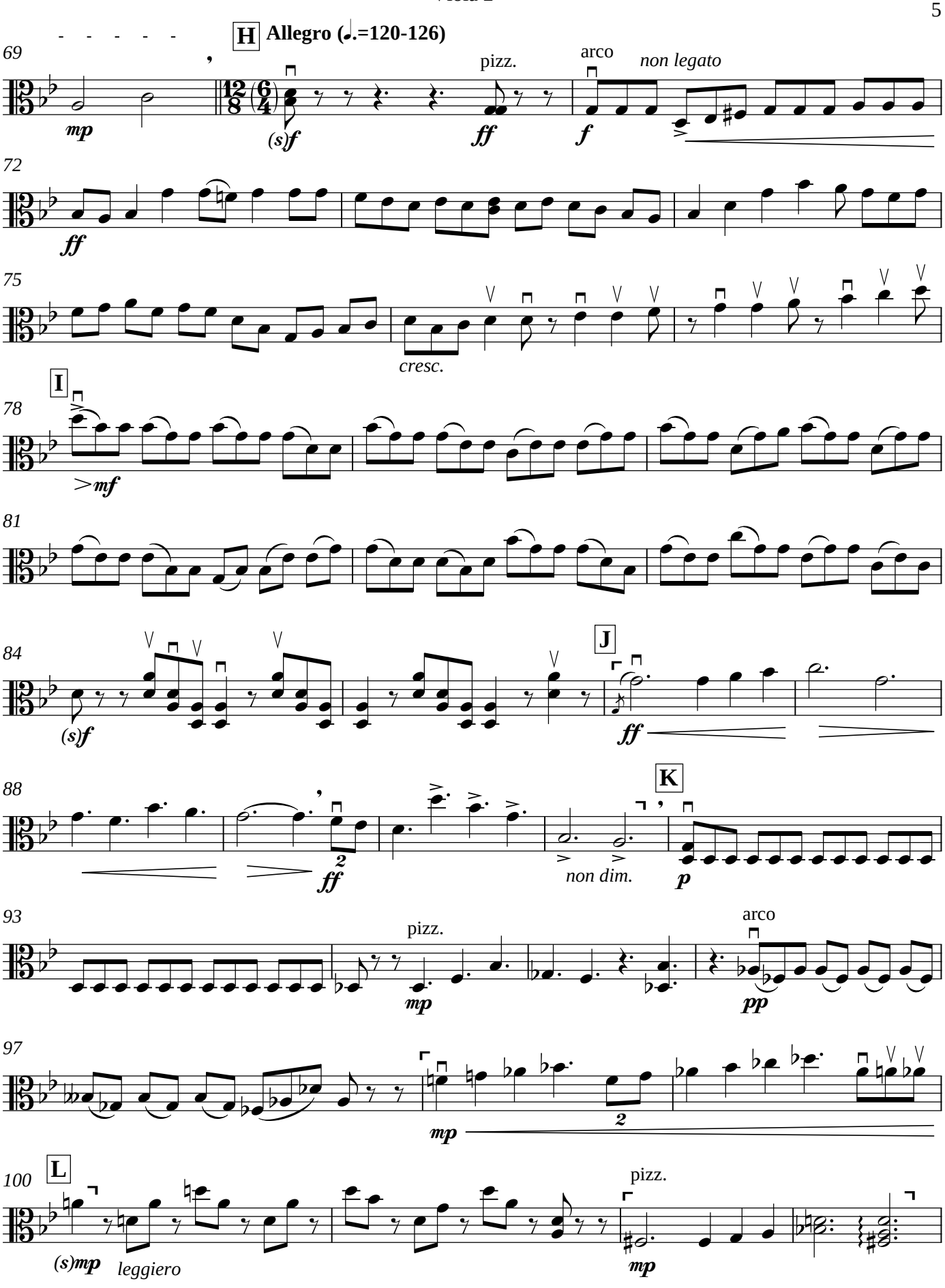

20
C
p
sim.
mf
25
D
mf
31
pizz.
mp
36
E
arco
mp
pizz.
mp
42
arco
mf
47
dim.
mp
n
52
F
p legato
pizz.
mf
57
G
mf
rit.
molto rit.
63
arco
mfp
mf
fp


H
Allegro (♩.=120-126)
69
mp
(s)f
ff
pizz.
arco
f
non legato
72
ff
75
cresc.
I
78
>mf
81
84
(s)f
J
ff
88
ff
non dim.
K
p
93
pizz.
mp
arco
pp
97
mp
2
100
L
(s)mp
leggiero
pizz.
mp

Viola 2

104 col legno

M arco sul pont.

p *pp*

107

110 to ord.

cresc. poco a poco

N

113 ord.

fff *fiery!*

O

117

ff *non legato*

121

mf

P

124 **L'istesso tempo (𝅗𝅥.=𝅗𝅥)**

ff *fff*

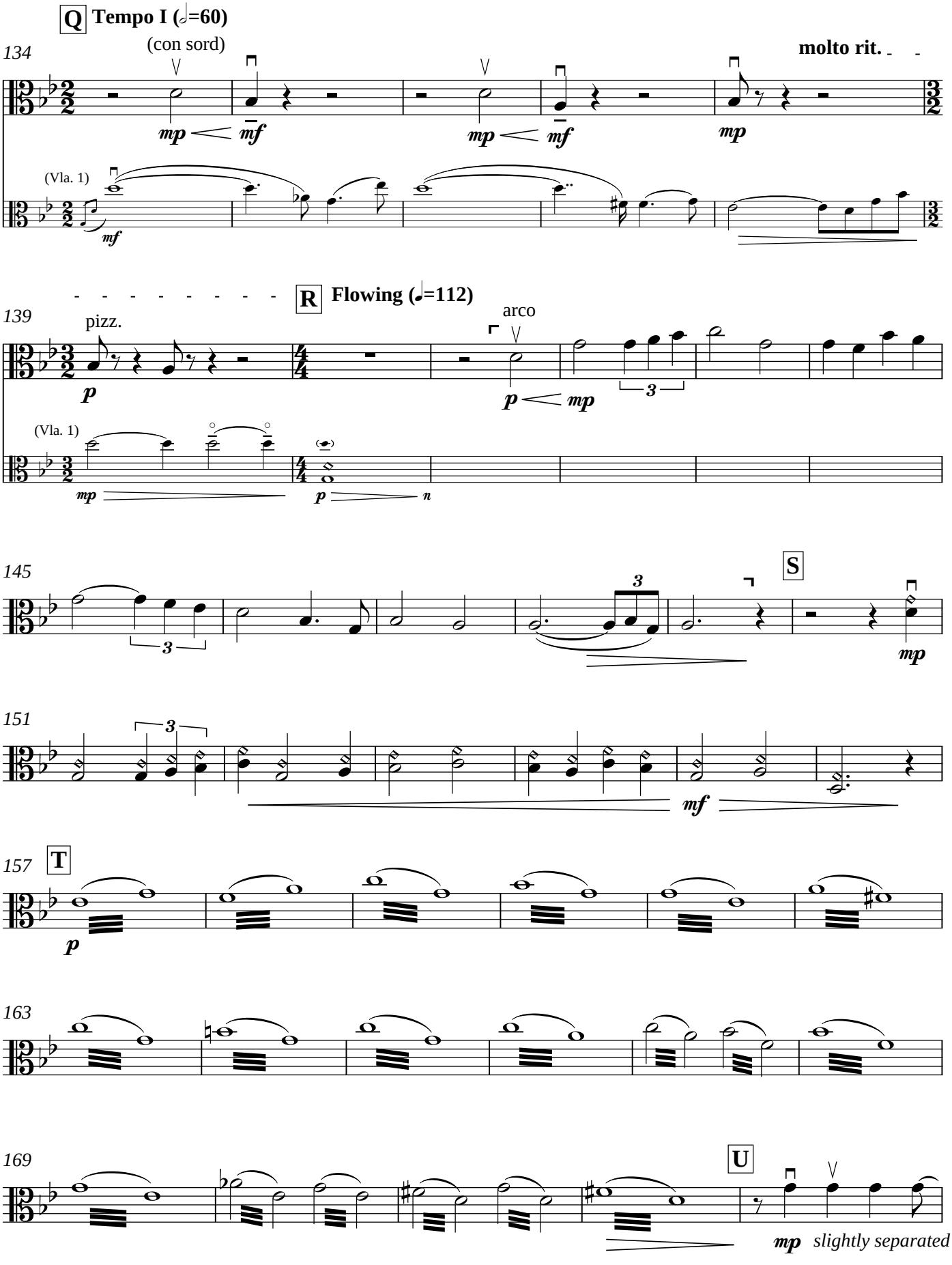
130

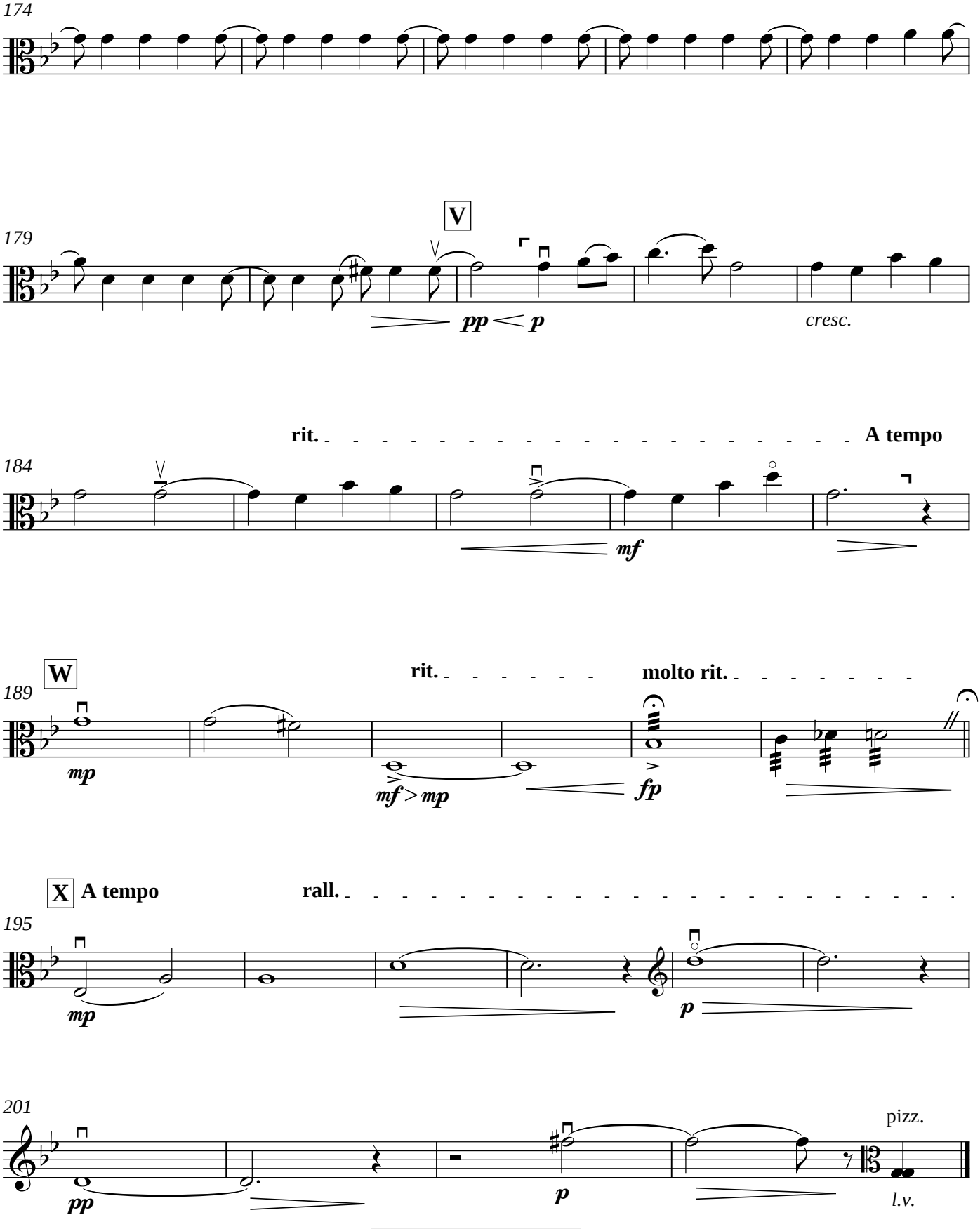
Vla. 1

rall.

mp *mf* *p*

quasi cadenza
slowly, con rubato


Q Tempo I (𝅗𝅥=60)
134
(con sord)
molto rit.
mp
mf
(Vla. 1)
R Flowing (𝅗𝅥=112)
139
pizz.
arco
S
145
151
T
157
163
169
U
slightly separated



-CDL
August 30, 2012; Baton Rouge, LA

CHRISTOPHER LOWRY

Romanza

For Four Violas

Opus 15

VIOLA 3

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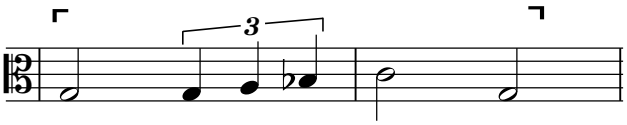
Example: 

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

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Viola 3

Commissioned by David Bynog for the American Viola Society

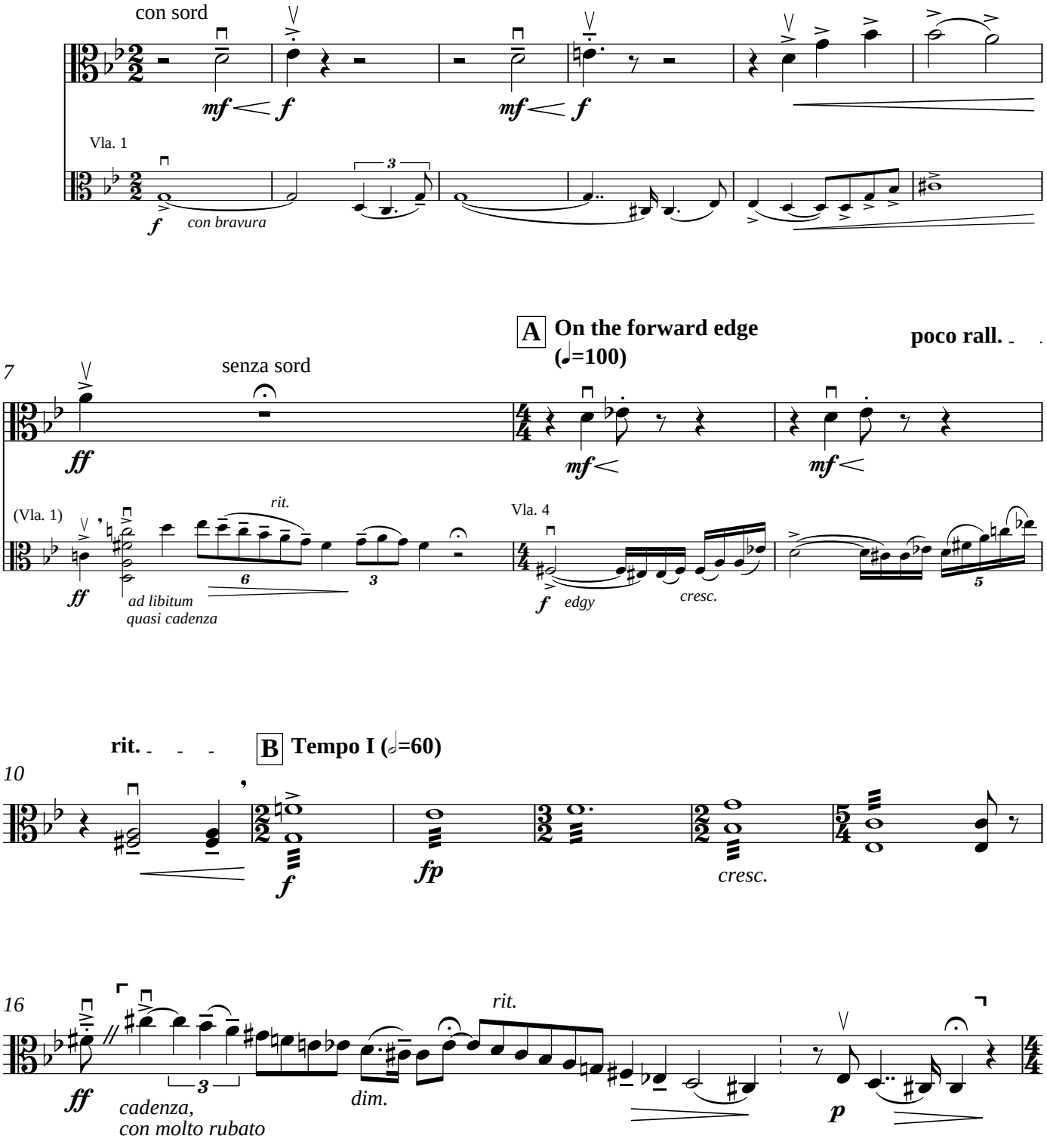
Romanza

for Four Violas

Op. 15

CHRISTOPHER LOWRY (b. 1988)

Poco adagio, con rubato (𝅗𝅥=60)



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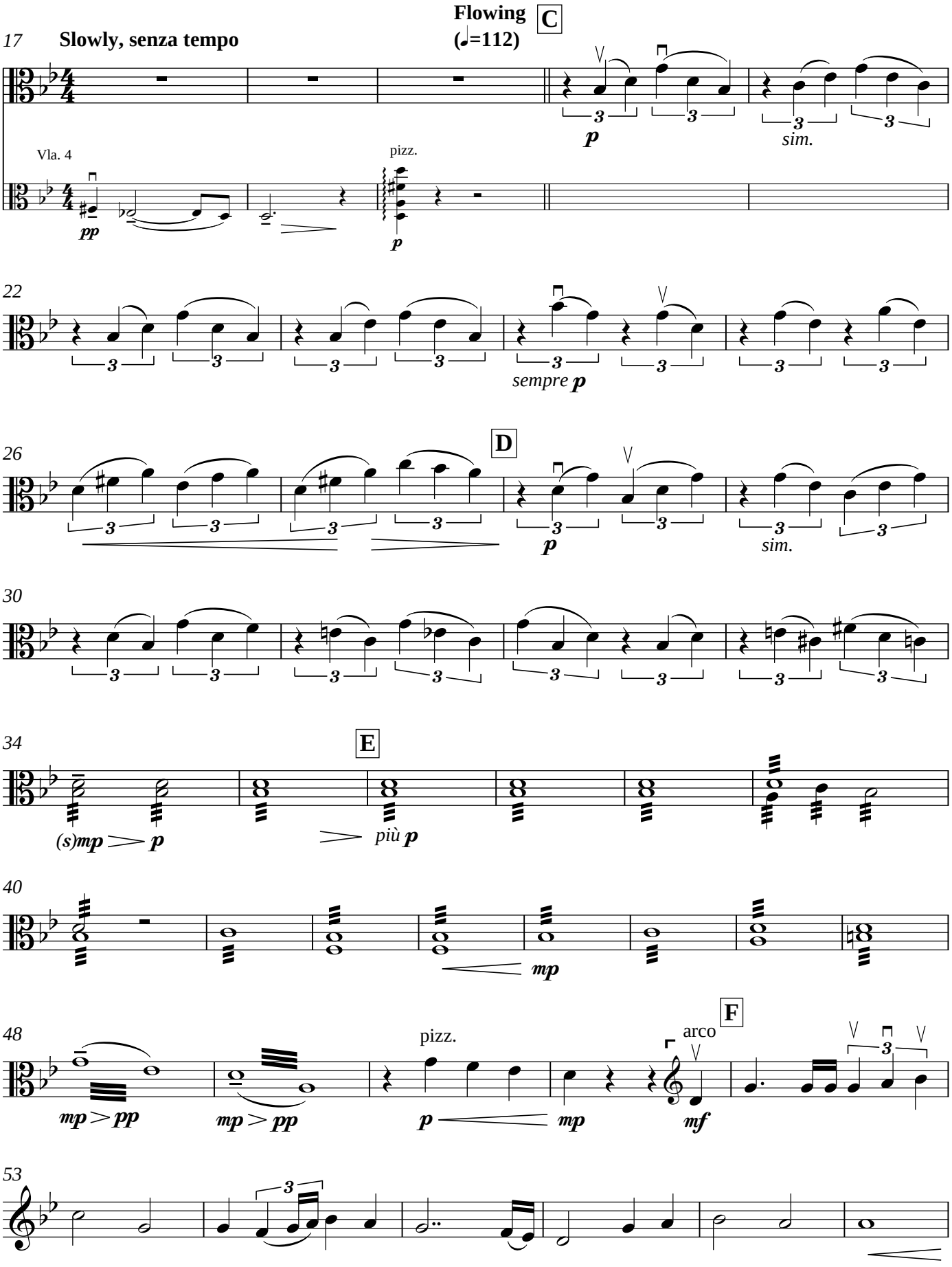
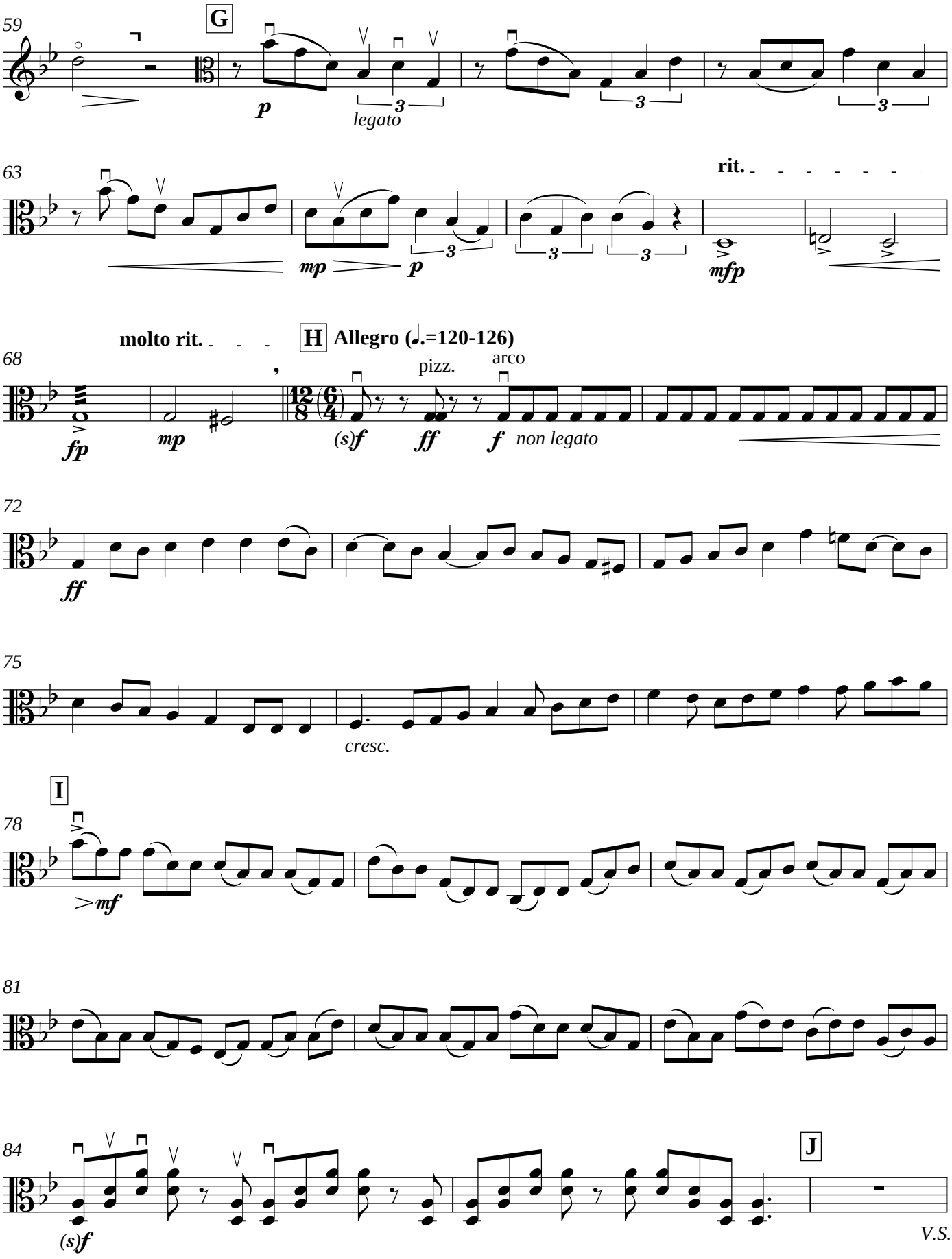
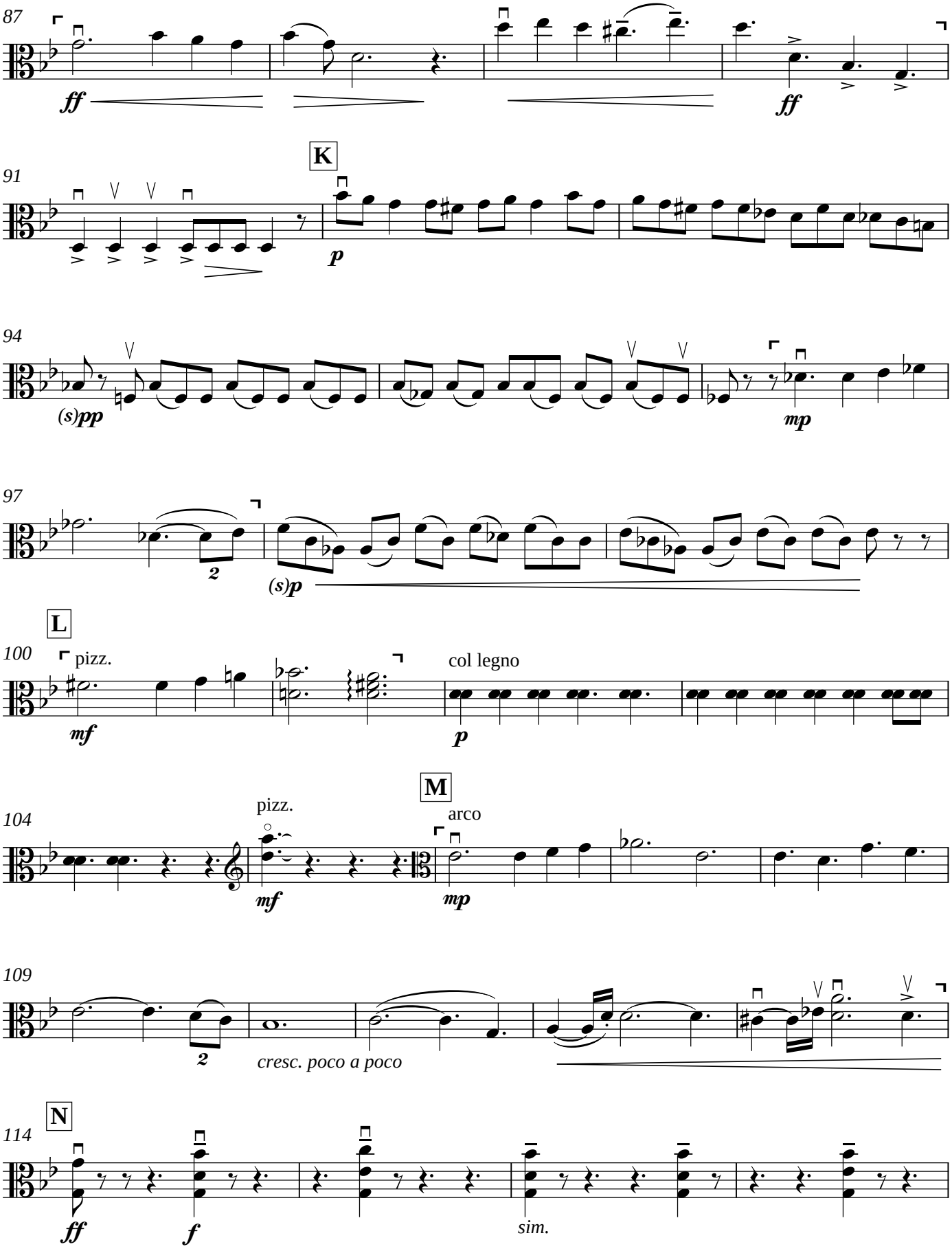
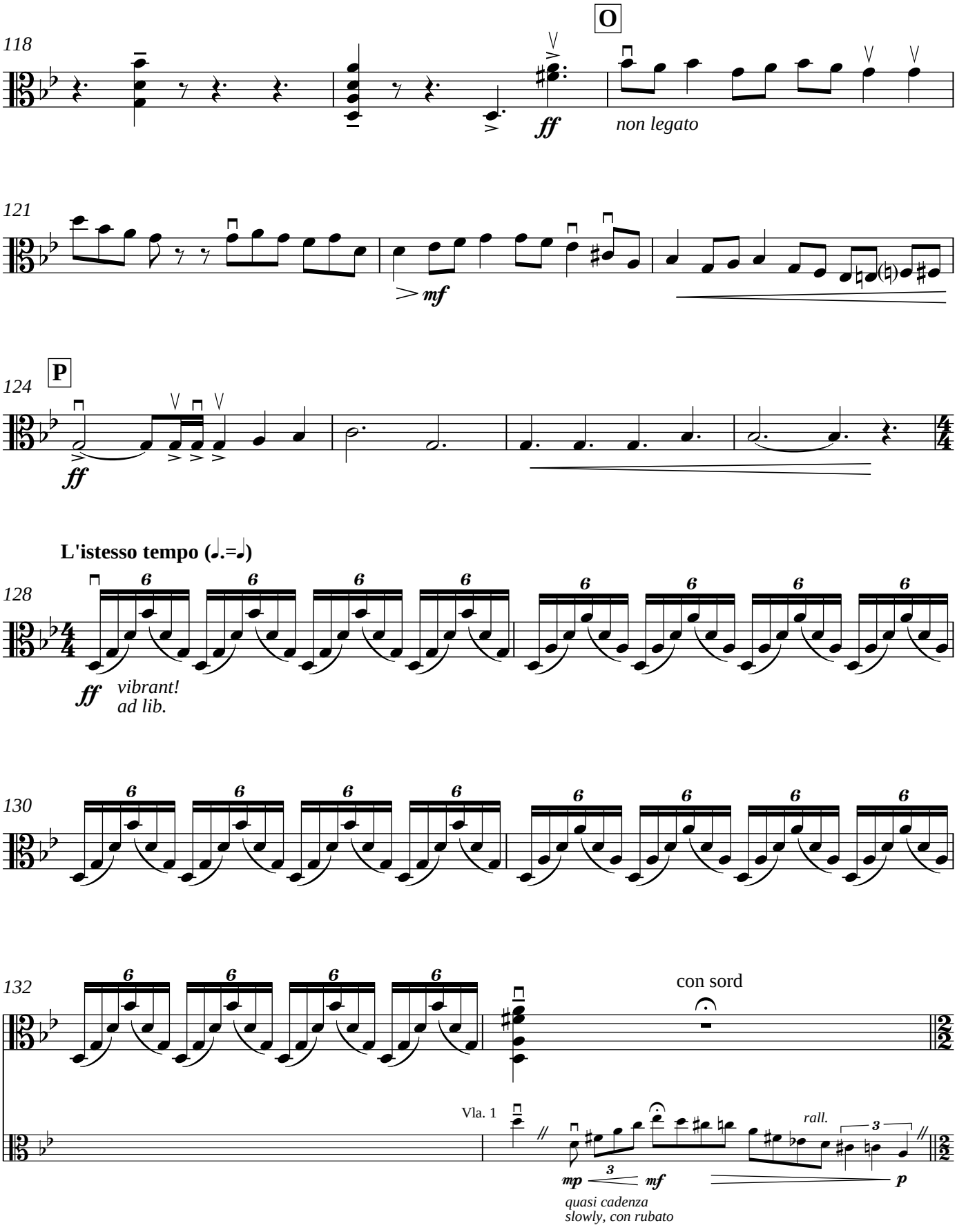

17
Slowly, senza tempo
Flowing
(♩=112)
C
Vla. 4
pizz.
pp
p
sim.
22
sempre p
26
D
p
sim.
30
34
E
(s)mp
più p
40
mp
48
F
pizz.
arco
mp > pp
mp > pp
p
mp
mf
53


59
G
p
legato
63
rit.
mp
p
mfp
molto rit.
H
Allegro (♩.=120-126)
68
fp
mp
(s)f
pizz.
ff
arco
f
non legato
72
ff
75
cresc.
I
78
>mf
81
84
(s)f
J
V.S.


87
ff
ff
91
K
p
94
(s)pp
mp
97
2
(s)p
L
100
pizz.
mf
col legno
p
M
104
pizz.
mf
arco
mp
109
2
cresc. poco a poco
N
114
ff
f
sim.


118
O
ff
non legato
121
mf
124
P
ff
L'istesso tempo (♩.=♩)
128
ff
vibrant!
ad lib.
130
132
con sord
Vla. 1
mp
mf
quasi cadenza
slowly, con rubato
rall.
p

Q **Tempo I (𝅗𝅥=60)**

134 (con sord)

mp mf mp mf

(Vla. 1)

mf

molto rit. **R** **Flowing (♩=112)**

138 pizz.

mp p mp dim.

(Vla. 1)

mp p n

142

p

146

150 **S**

154 **T** arco

mf p mp cantabile

158

3 mp 3 3

164

mp 3

170

U

mp *slightly separated*

176

V

poco sul pont.

181

pp

rit.

to ord.

ord.

184

cresc.

6 6 6 6

mf

A tempo W

rit.

188

mf > mp

mf

3

molto rit.

X **A tempo**

rall.

193

fp

mp

mp

199

pp

p

pizz.

l.v.

-CDL
August 30, 2012; Baton Rouge, LA

CHRISTOPHER LOWRY

Romanza

For Four Violas

Opus 15

VIOLA 4

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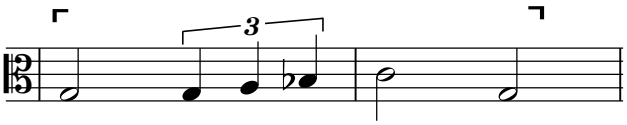
Example: 

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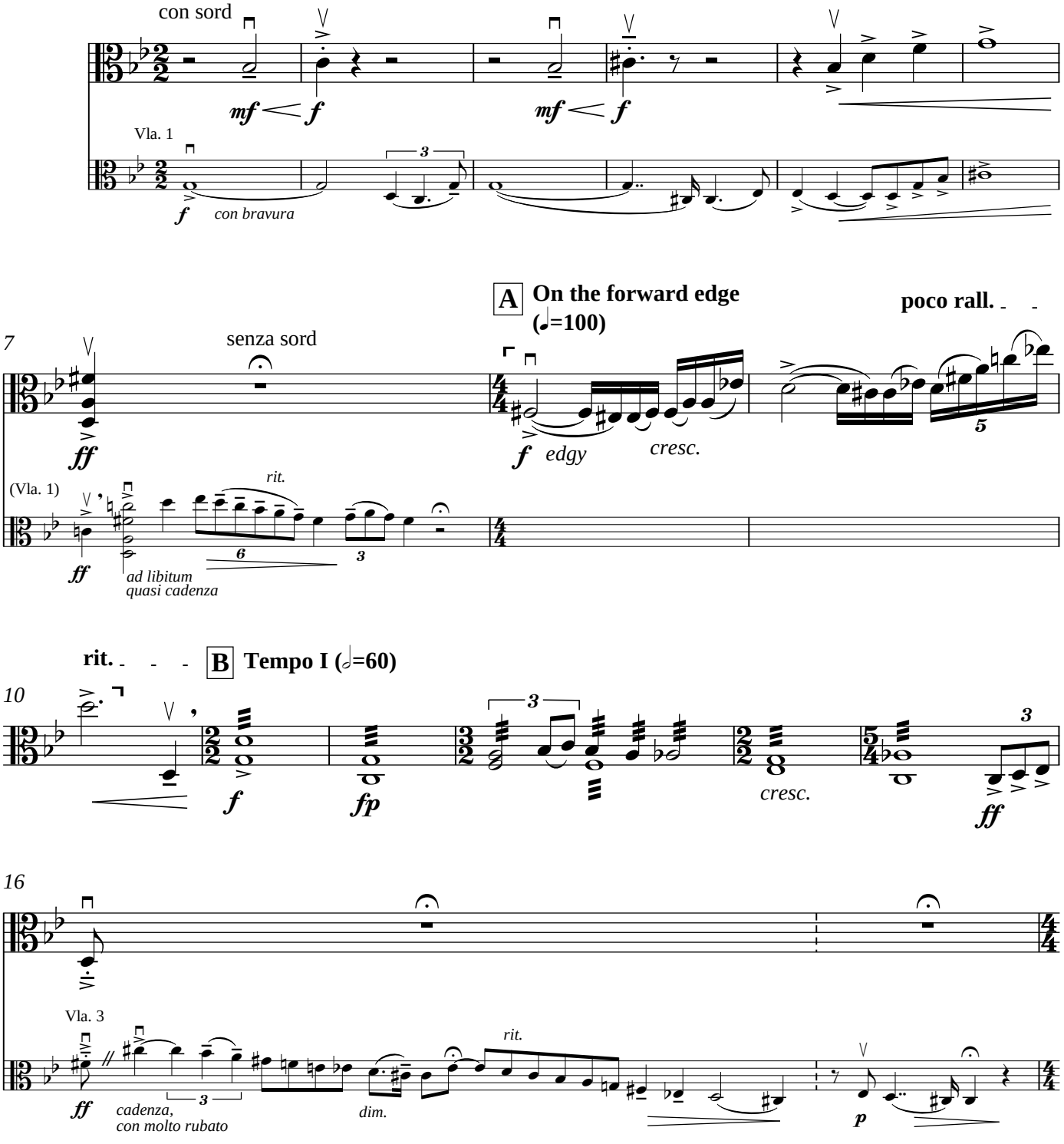
Romanza

for Four Violas

Op. 15
CHRISTOPHER LOWRY (b. 1988)

Poco adagio, con rubato (𝅗𝅥=60)



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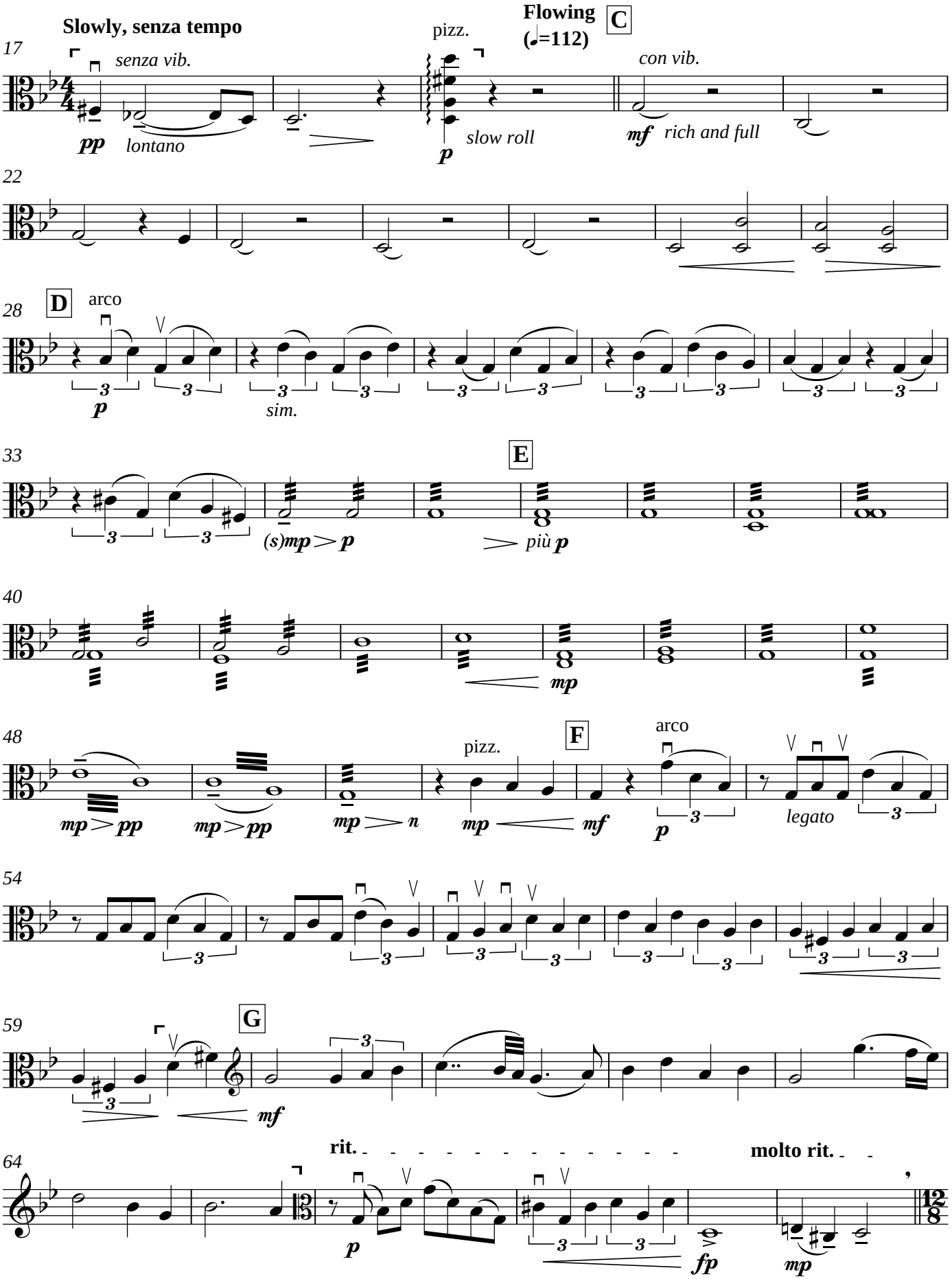
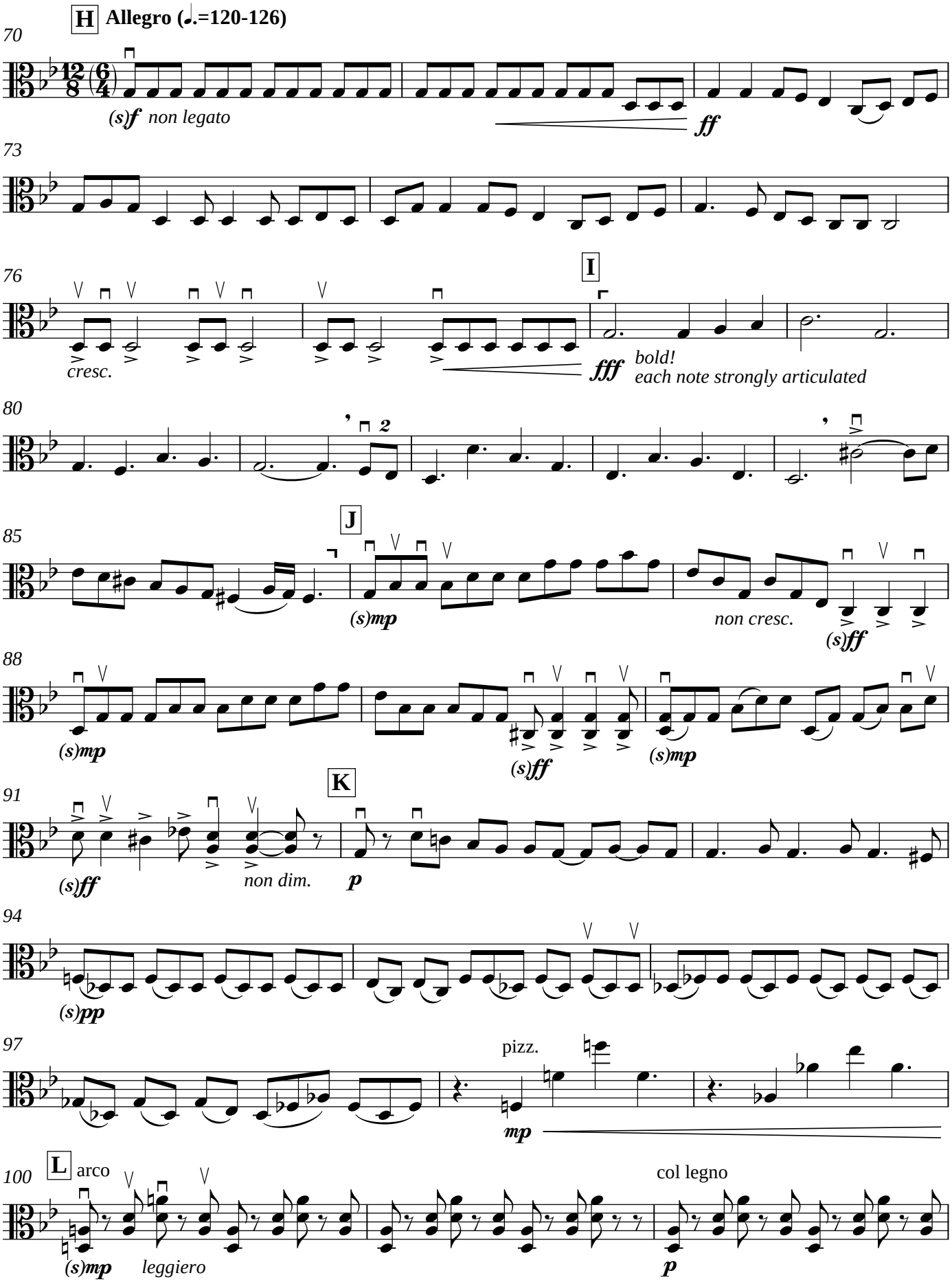

Slowly, senza tempo
17
senza vib.
pp
lontano
pizz.
p
slow roll
Flowing
(♩=112)
C
con vib.
mf
rich and full
22
28
D
arco
p
sim.
33
E
(s)mp > p
più p
40
mp
48
mp > pp
mp > pp
mp > n
pizz.
mp
F
mf
arco
p
legato
54
59
G
mf
64
rit.
molto rit.
p
fp
mp
12/8


H
Allegro (♩.=120-126)
70
(s)f non legato
ff
73
76
I
cresc.
fff
bold!
each note strongly articulated
80
2
85
J
(s)mp
non cresc.
(s)ff
88
(s)mp
(s)ff
(s)mp
91
K
(s)ff
non dim.
p
94
(s)pp
97
pizz.
mp
100
L
arco
(s)mp
leggiero
col legno
p

Viola 4

103

pizz.

mf

106 **M**

pizz.

p

mp like bells

cresc. poco a poco

112

arco

N

ff

f

116

sim.

ff

120 **O**

non legato

mf

123 **P**

ff

127

L'istesso tempo (♩.=♩)

fff

132

con sord

Vla. 1

rall.

mp

mf

p

quasi cadenza
slowly, con rubato

Q **Tempo I (𝅗𝅥=60)**

molto rit.

134

(con sord)

mp *mf* *mp* *mf* *mp*

(Vla. 1)

mf

R **Flowing (♩=112)**

139

pizz.

p *mp* *dim.* *p*

(Vla. 1)

mp *p* *n*

143

147

S

arco

mp

3

151

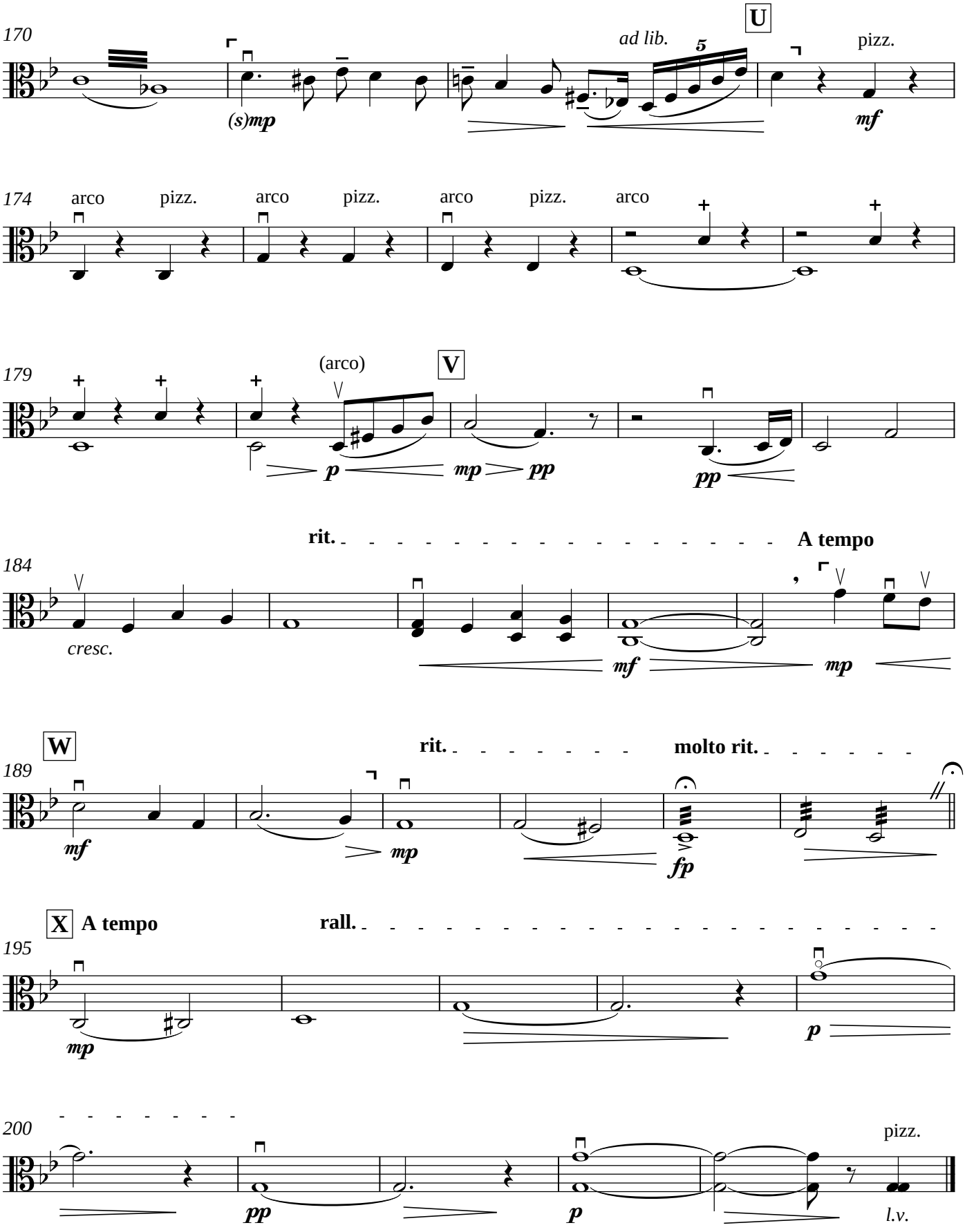
mf

157

T

p

164



-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

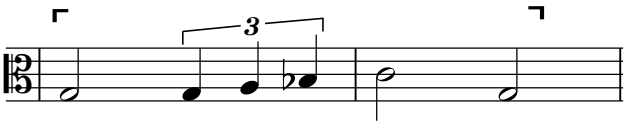
ABOUT THE COMPOSER:

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

- 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)pp*** ***(s)p*** ***(s)mp*** ***(s)mf*** ***(s)f*** ***(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.

Commissioned by David Bynog for the American Viola Society

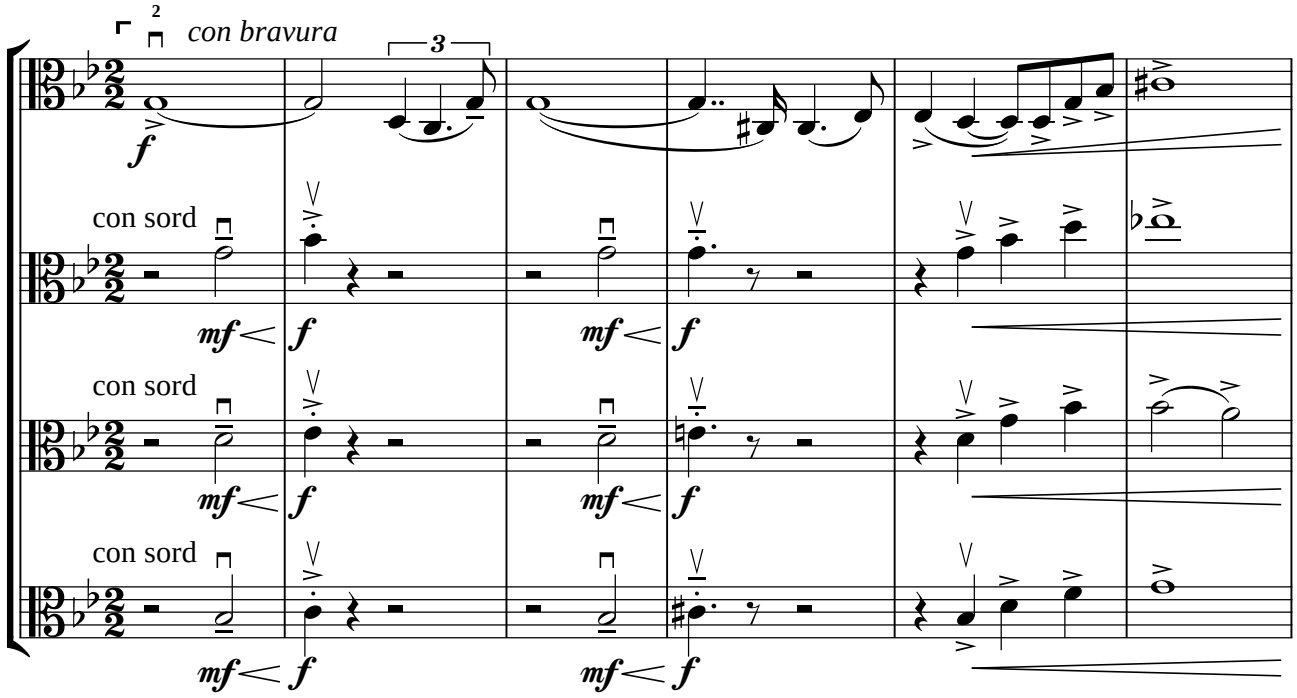
Romanza

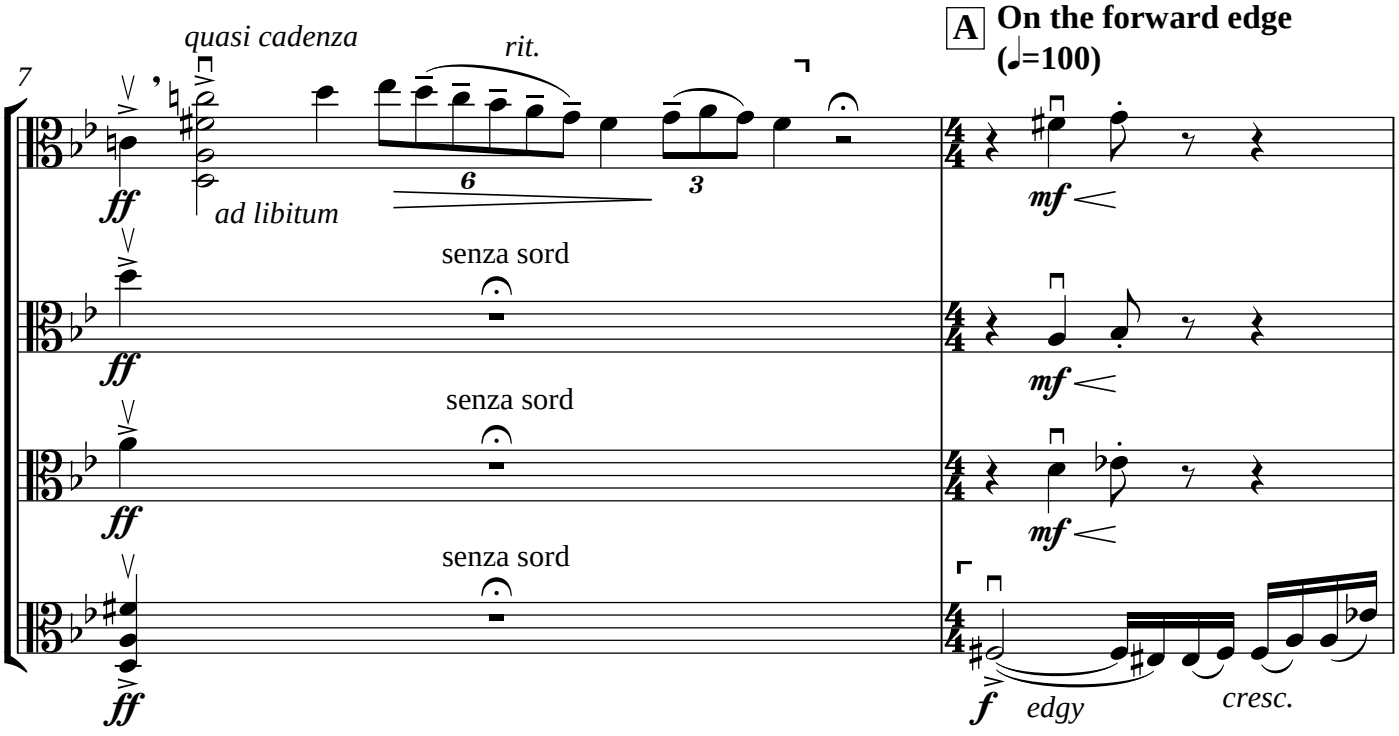
for Four Violas

Op. 15

CHRISTOPHER LOWRY (b. 1988)

Poco adagio, con rubato (♩=60)





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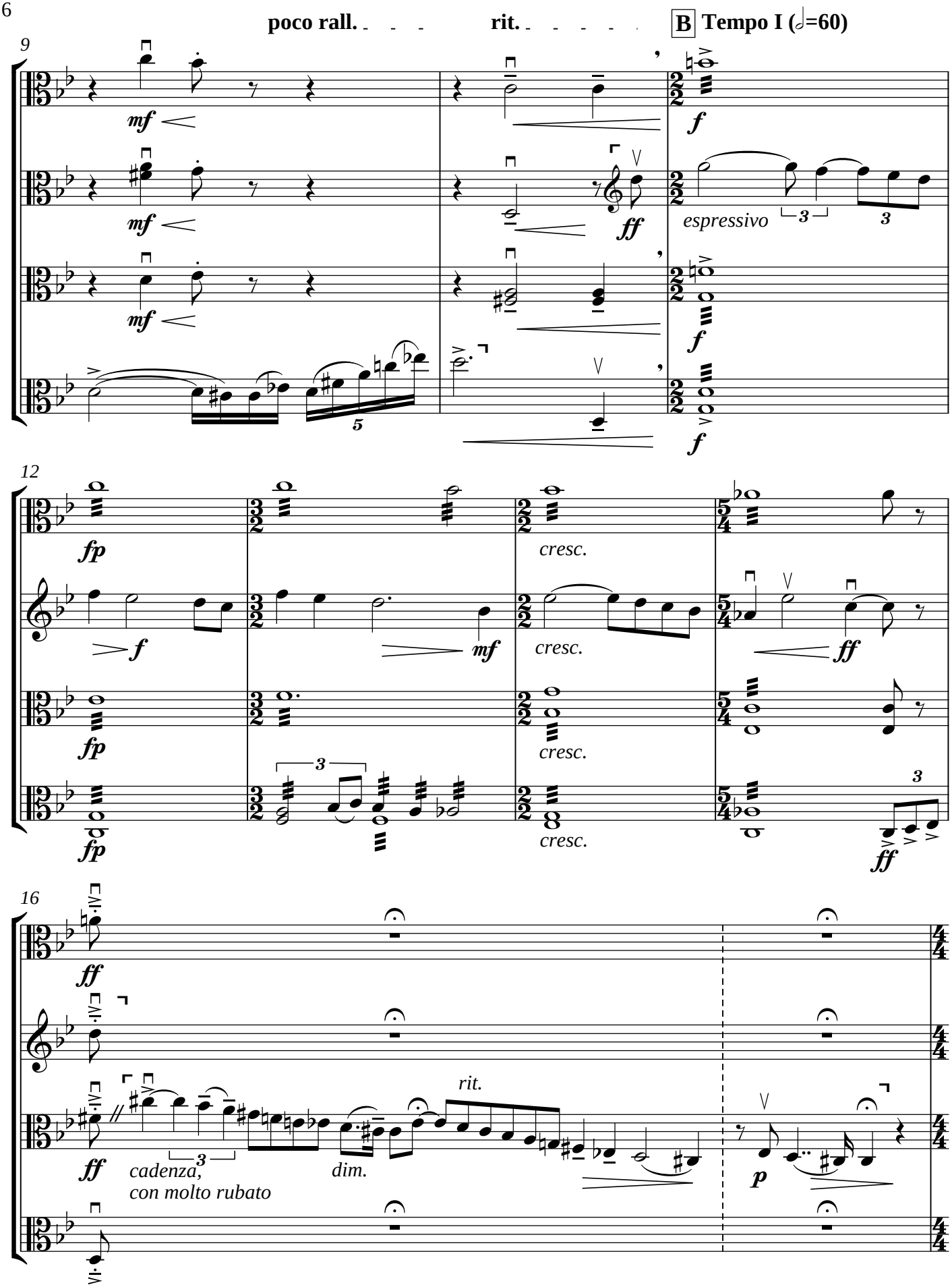

poco rall.
rit.
B Tempo I (𝅗𝅥=60)
9
mf
mf
mf
ff
f
espressivo
f
f
12
fp
f
mf
fp
fp
cresc.
cresc.
cresc.
cresc.
ff
ff
16
ff
ff
cadenza,
con molto rubato
dim.
rit.
p

17 **Slowly, senza tempo**

Flowing
(♩=112) **C**

1 2

mf *espressivo*

p *sim.*

p *sim.*

senza vib.

pp *lontano*

pizz.

p *slow roll*

con vib.

mf *rich and full*

23

3

mf

sempre p

mf

28 **D**

pizz.

con vib.
rich and full

mf

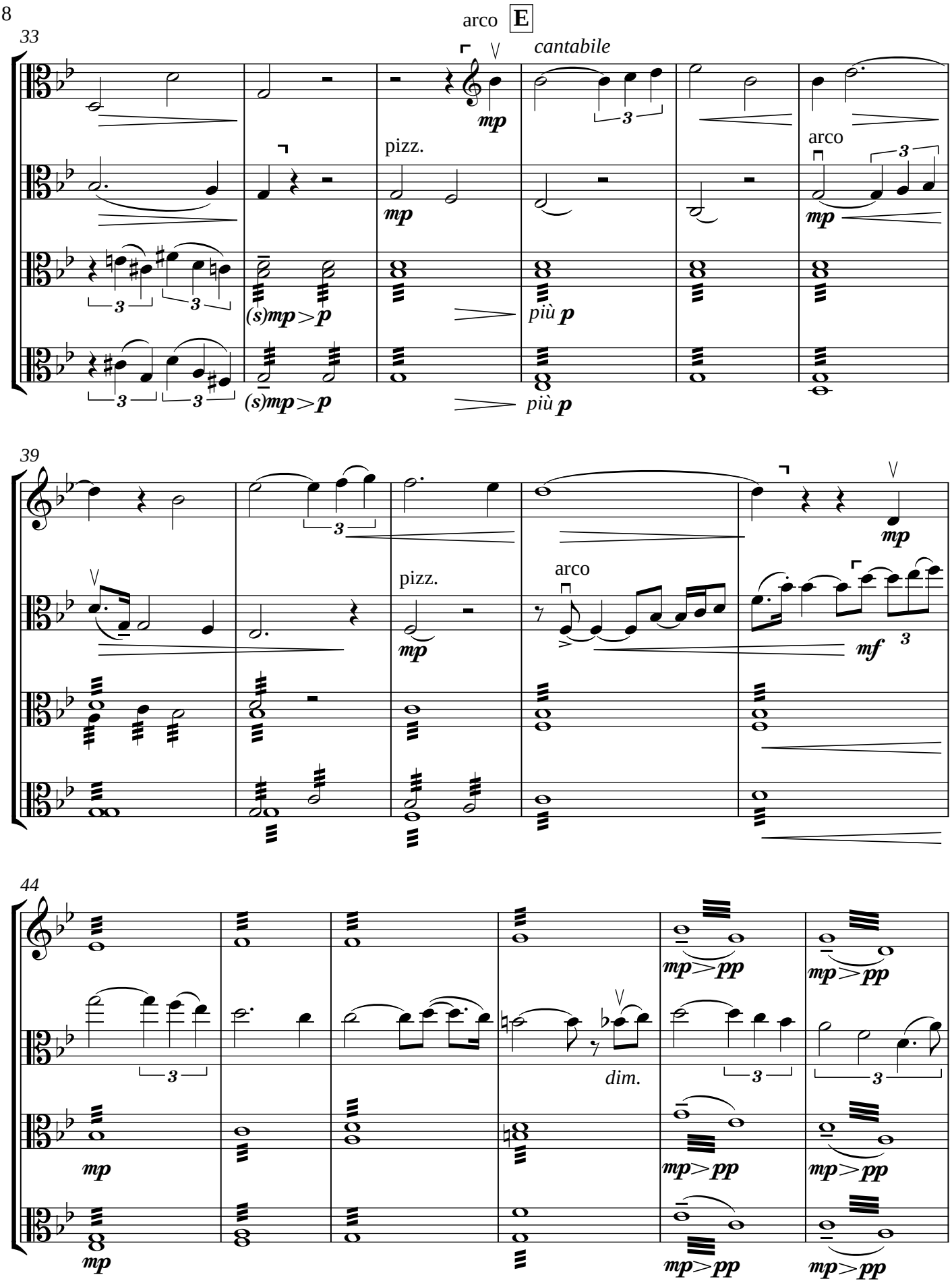
p

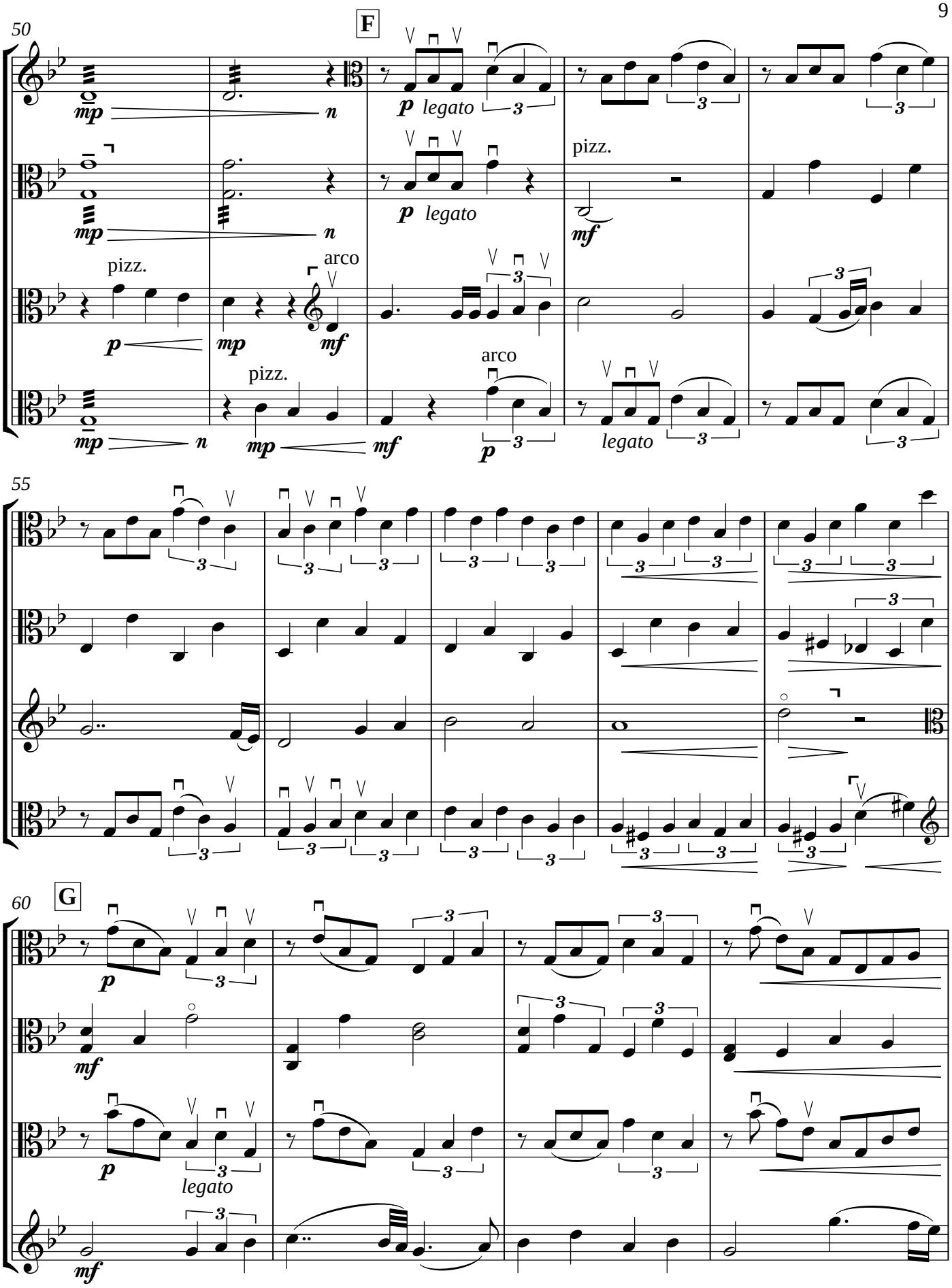
sim.

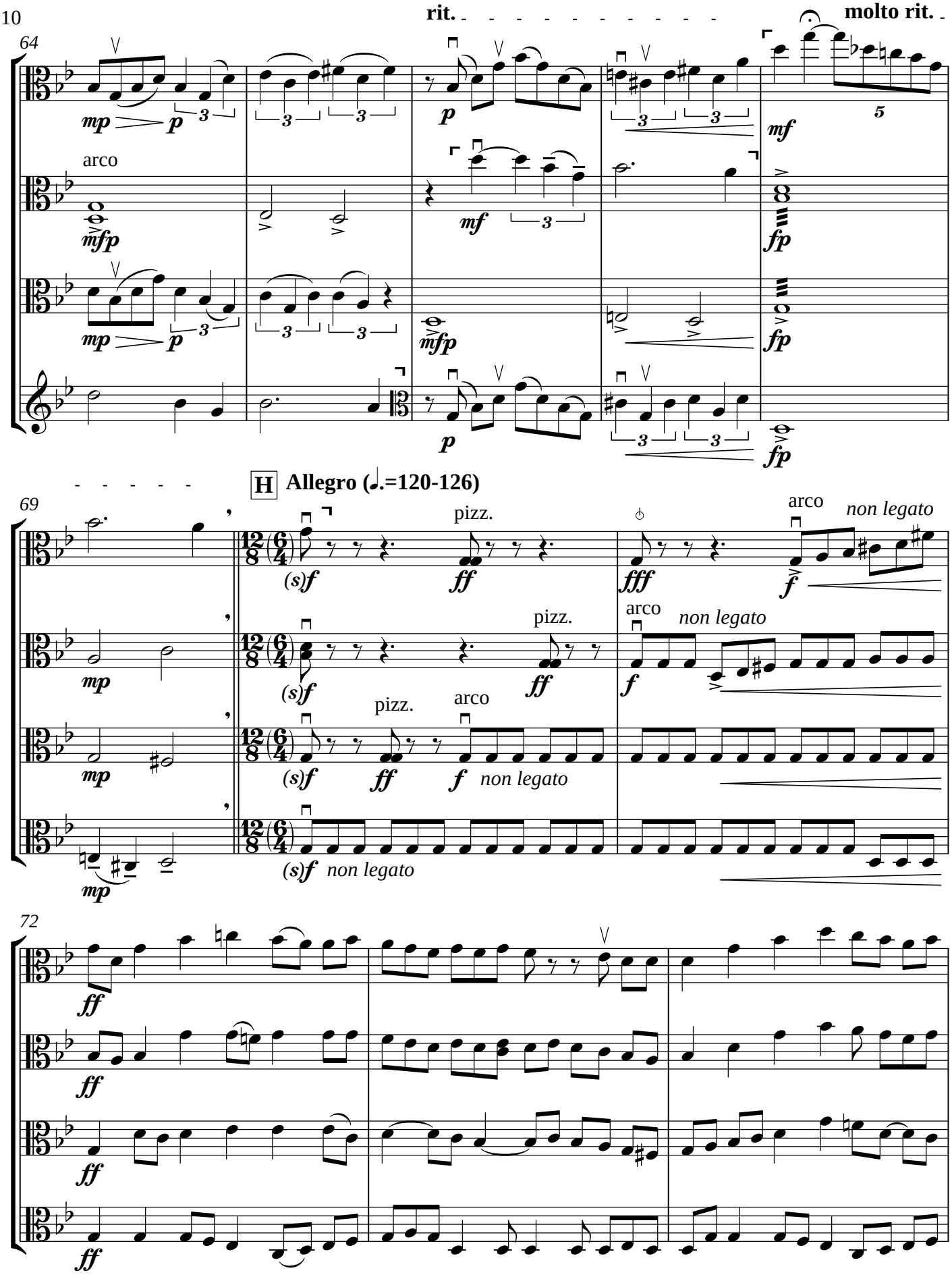
arco

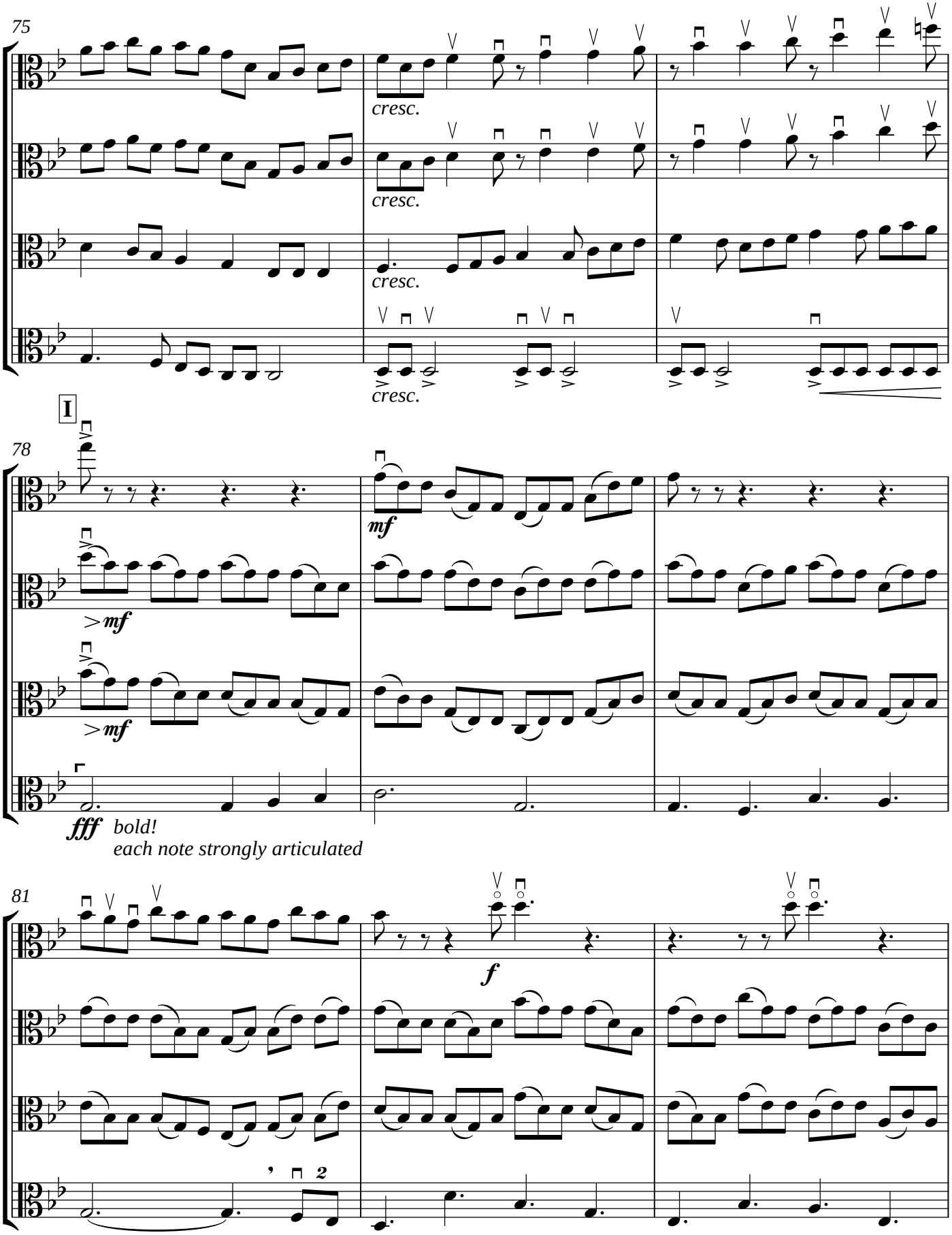
p

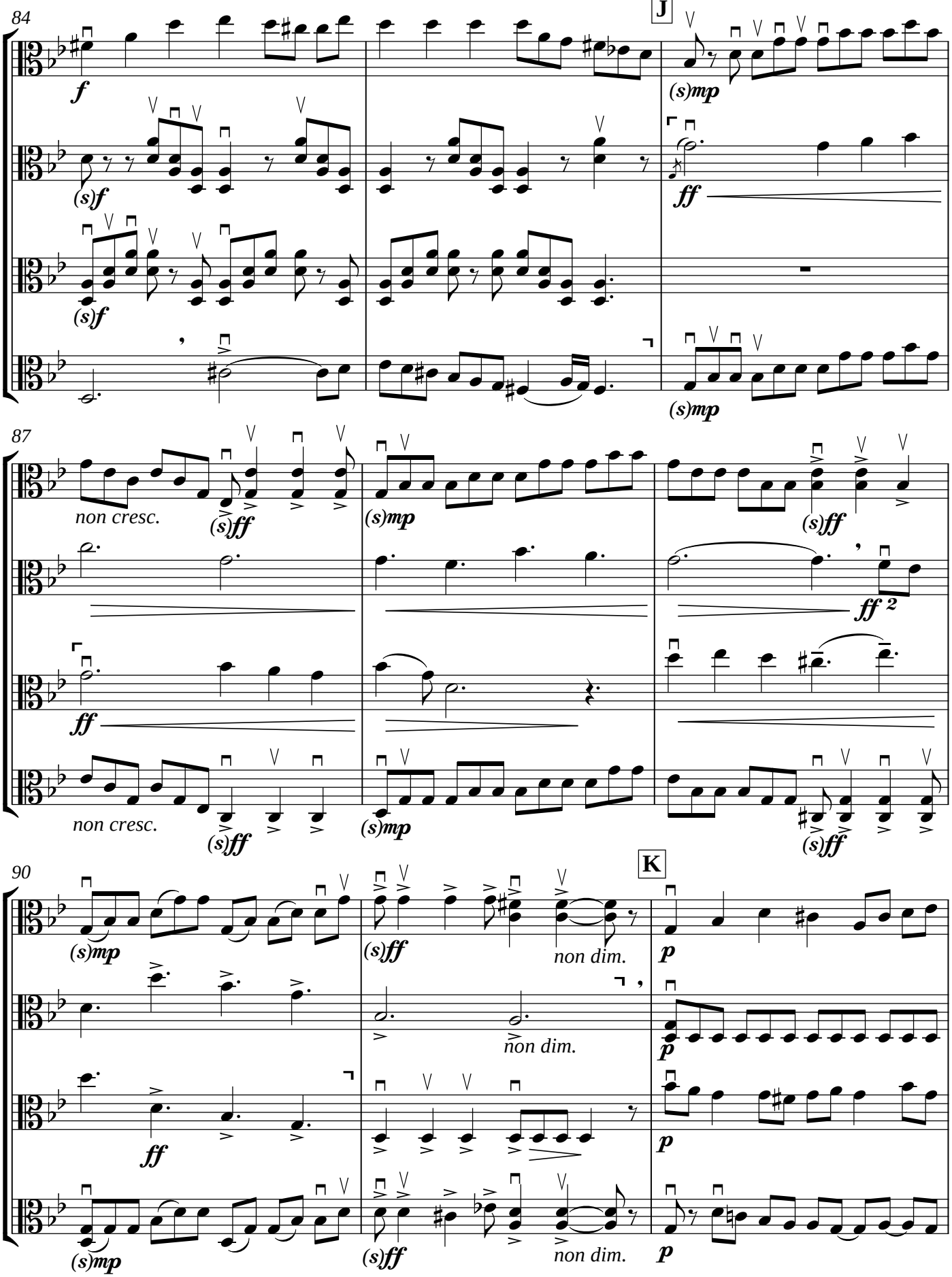
sim.

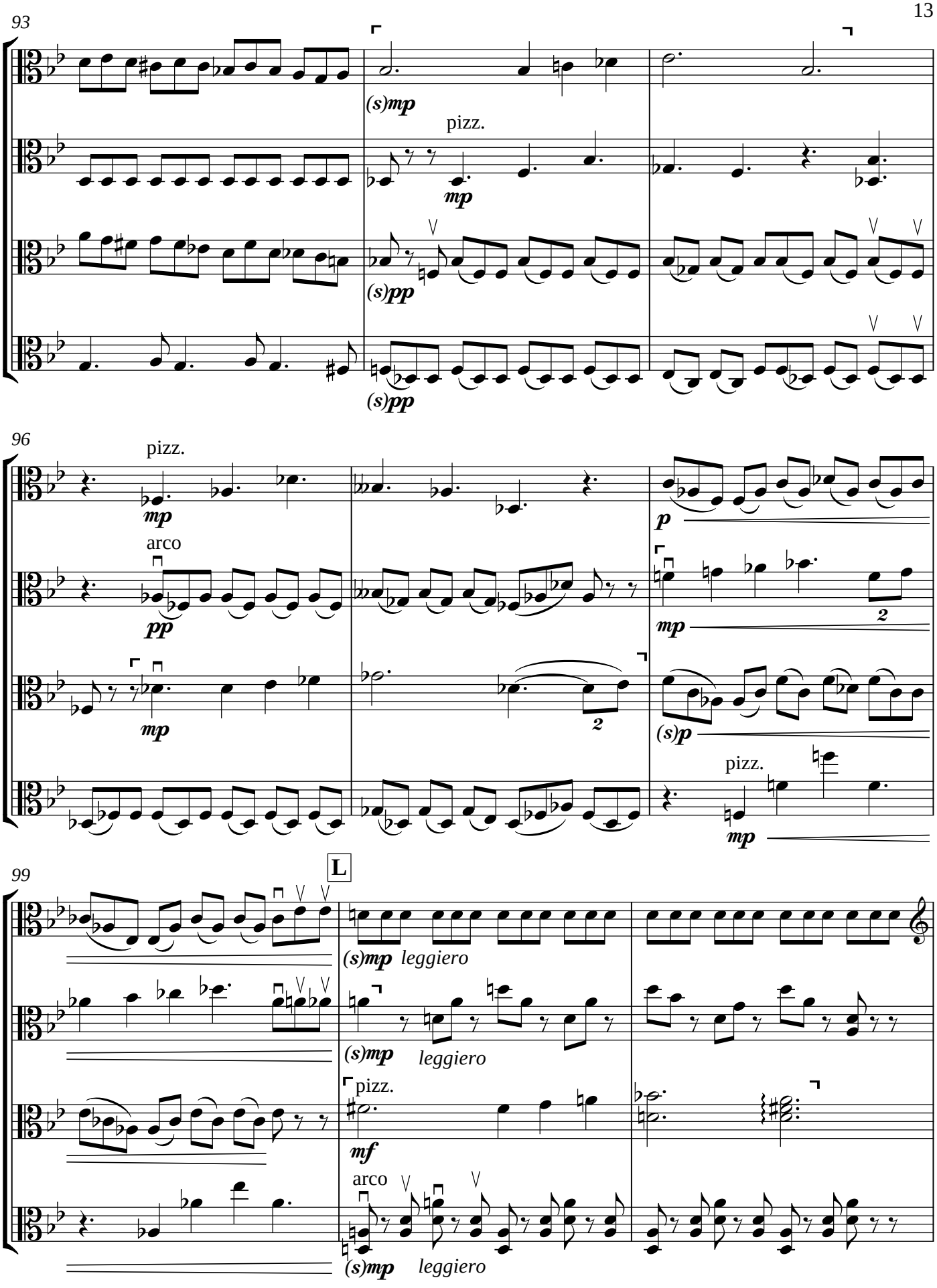

33
arco
E
cantabile
mp
pizz.
mp
arco
mp
(s)mp>p
più p
(s)mp>p
più p
39
mp
pizz.
mp
arco
mf
44
mp>pp
mp>pp
dim.
mp
mp>pp
mp>pp
mp
mp>pp
mp>pp

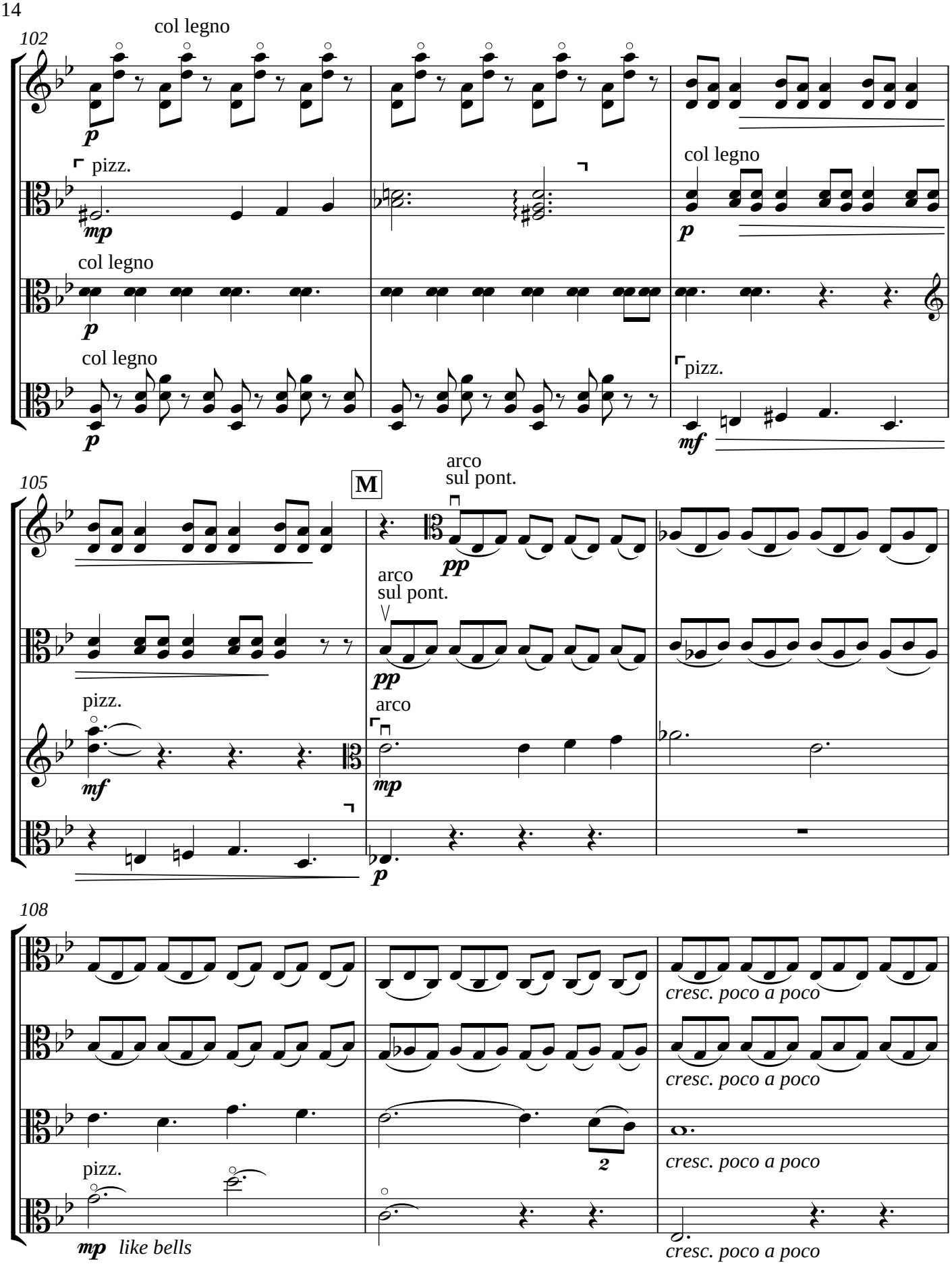

50
F
mp
n
p legato
3
pizz.
mf
arco
mp
mf
55
60
G
legato

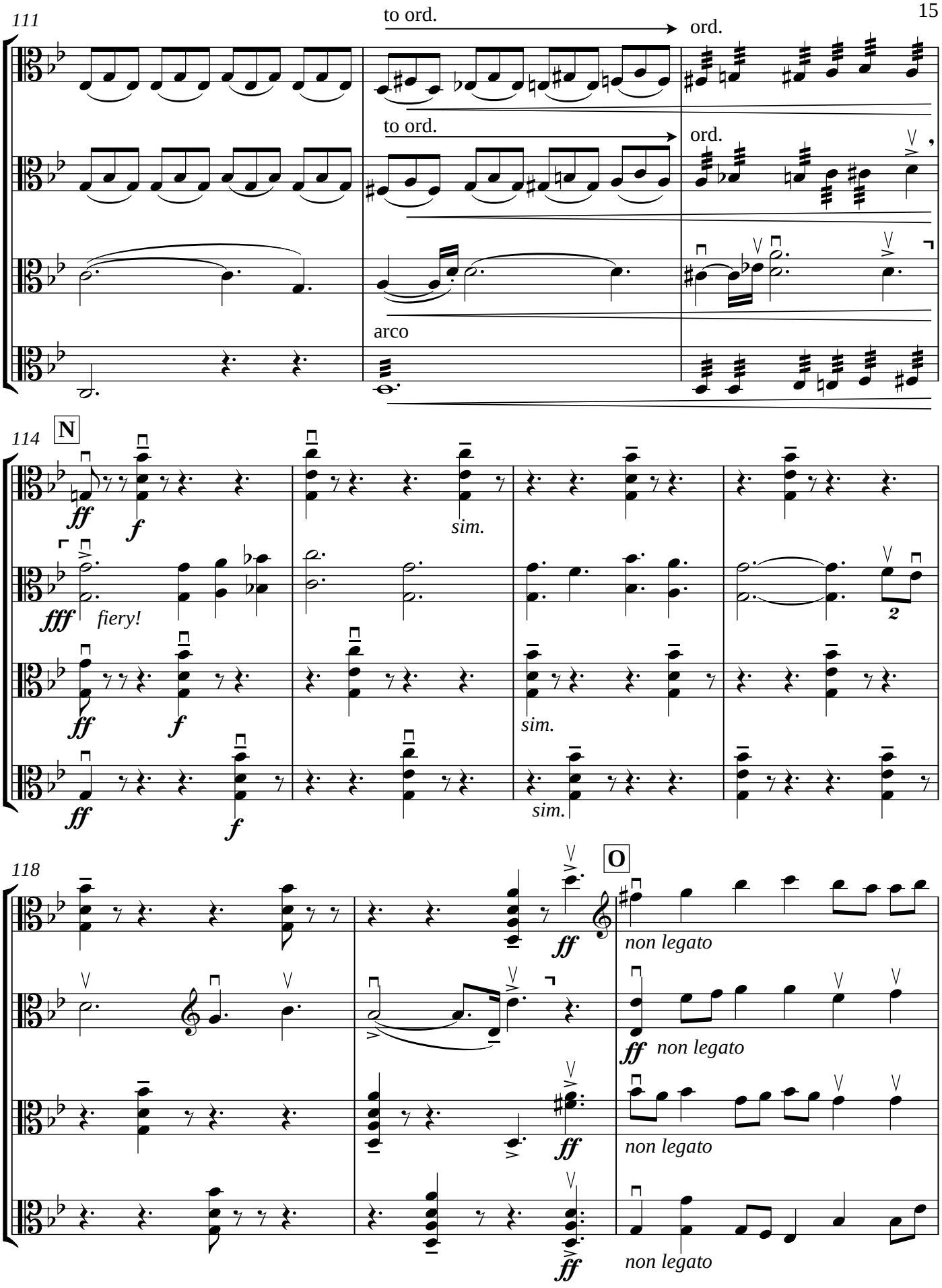

rit.
molto rit.
64
arco
H
Allegro (♩.=120-126)
69
pizz.
arco
non legato
72

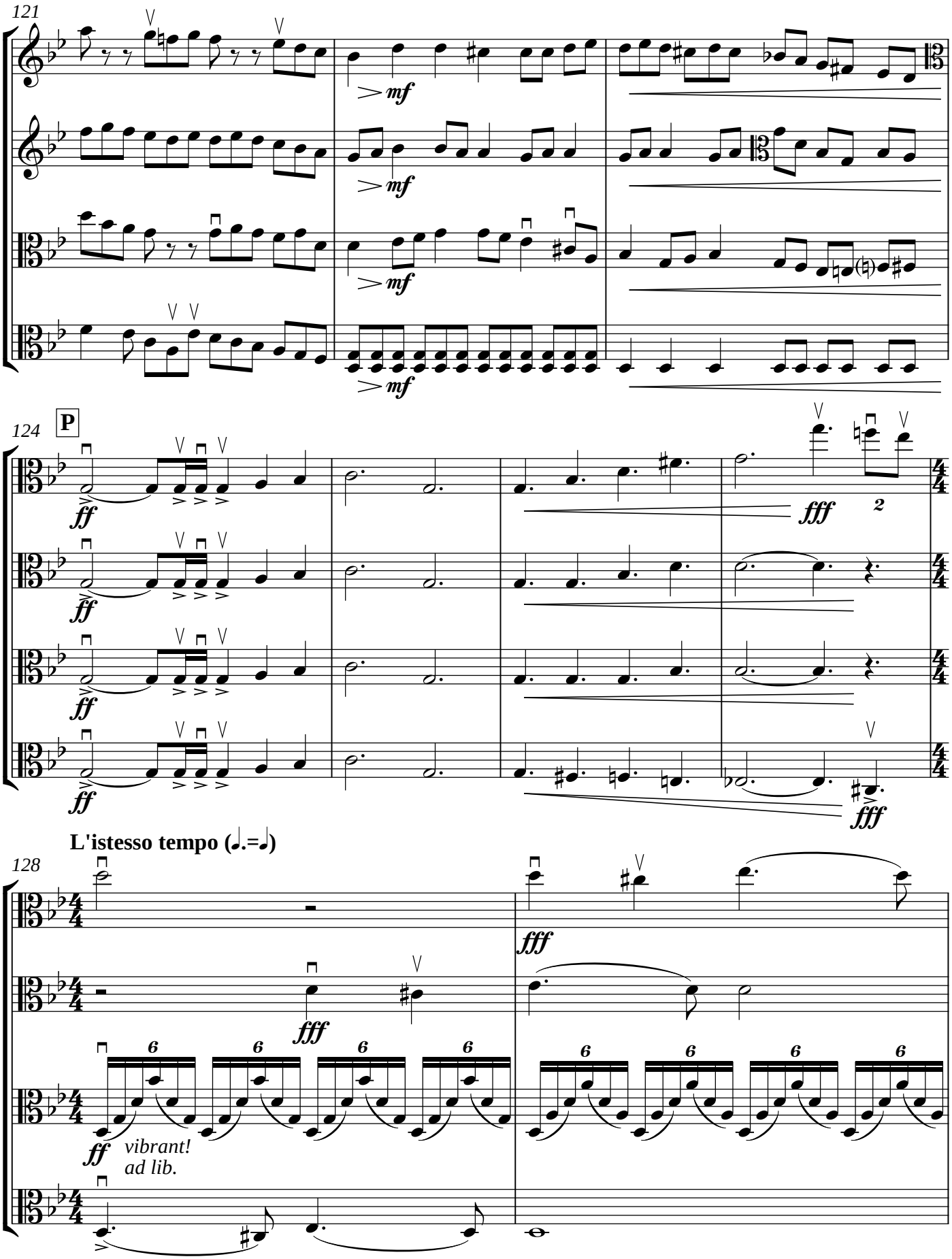

75
cresc.
cresc.
cresc.
cresc.
I
78
mf
>mf
>mf
fff
bold!
each note strongly articulated
81
f
2

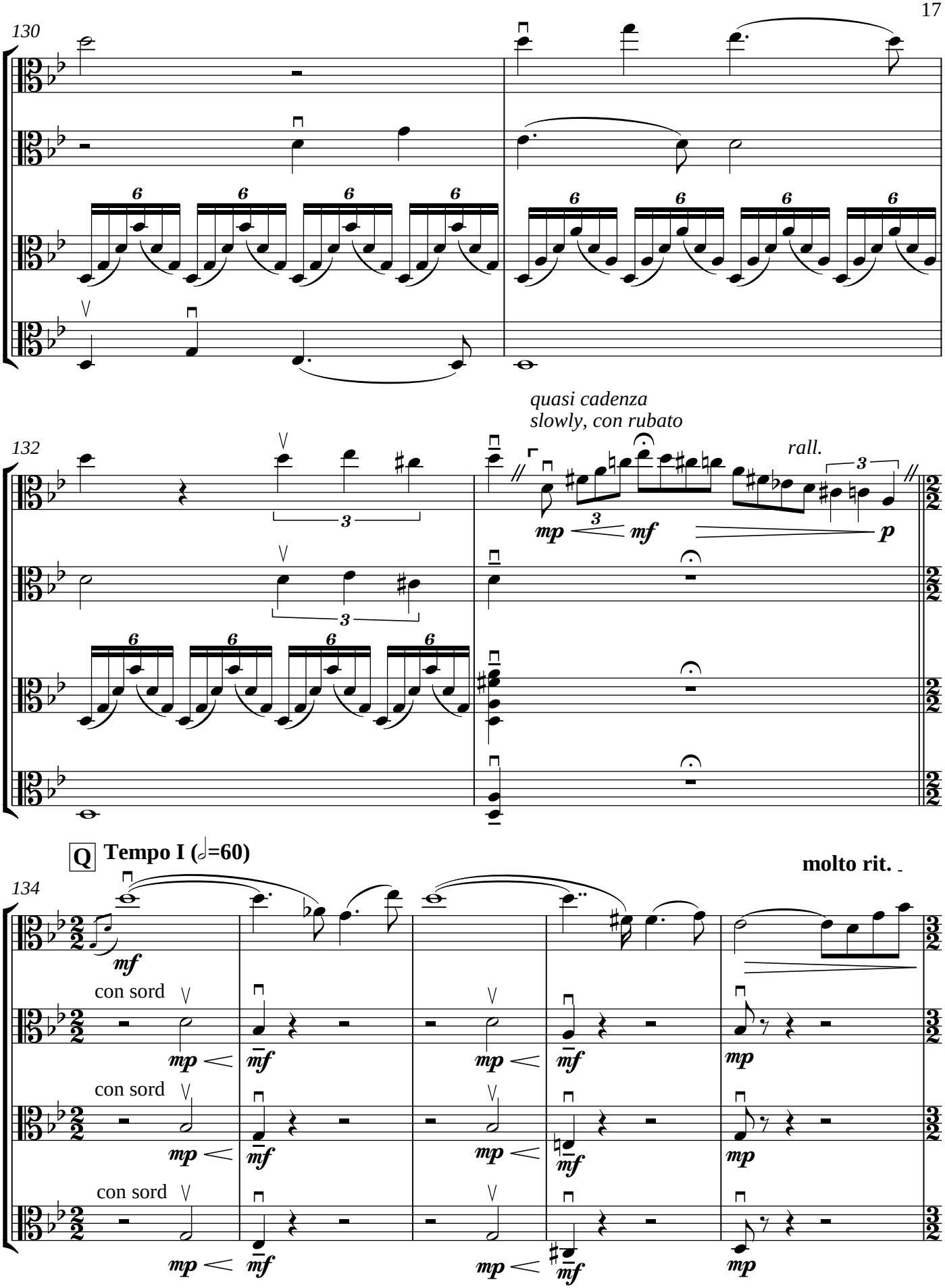

84
J
f
(s)f
(s)f
(s)mp
ff
(s)mp
87
non cresc.
(s)ff
(s)mp
(s)ff
ff 2
ff
non cresc.
(s)ff
(s)mp
(s)ff
90
K
(s)mp
(s)ff
non dim.
p
non dim.
p
ff
p
(s)mp
(s)ff
non dim.
p


93
(s)mp
pizz.
mp
(s)pp
(s)pp
96
pizz.
mp
arco
pp
mp
p
mp
2
2
(s)p
pizz.
mp
99
L
(s)mp leggiero
(s)mp leggiero
pizz.
mf
arco
(s)mp leggiero

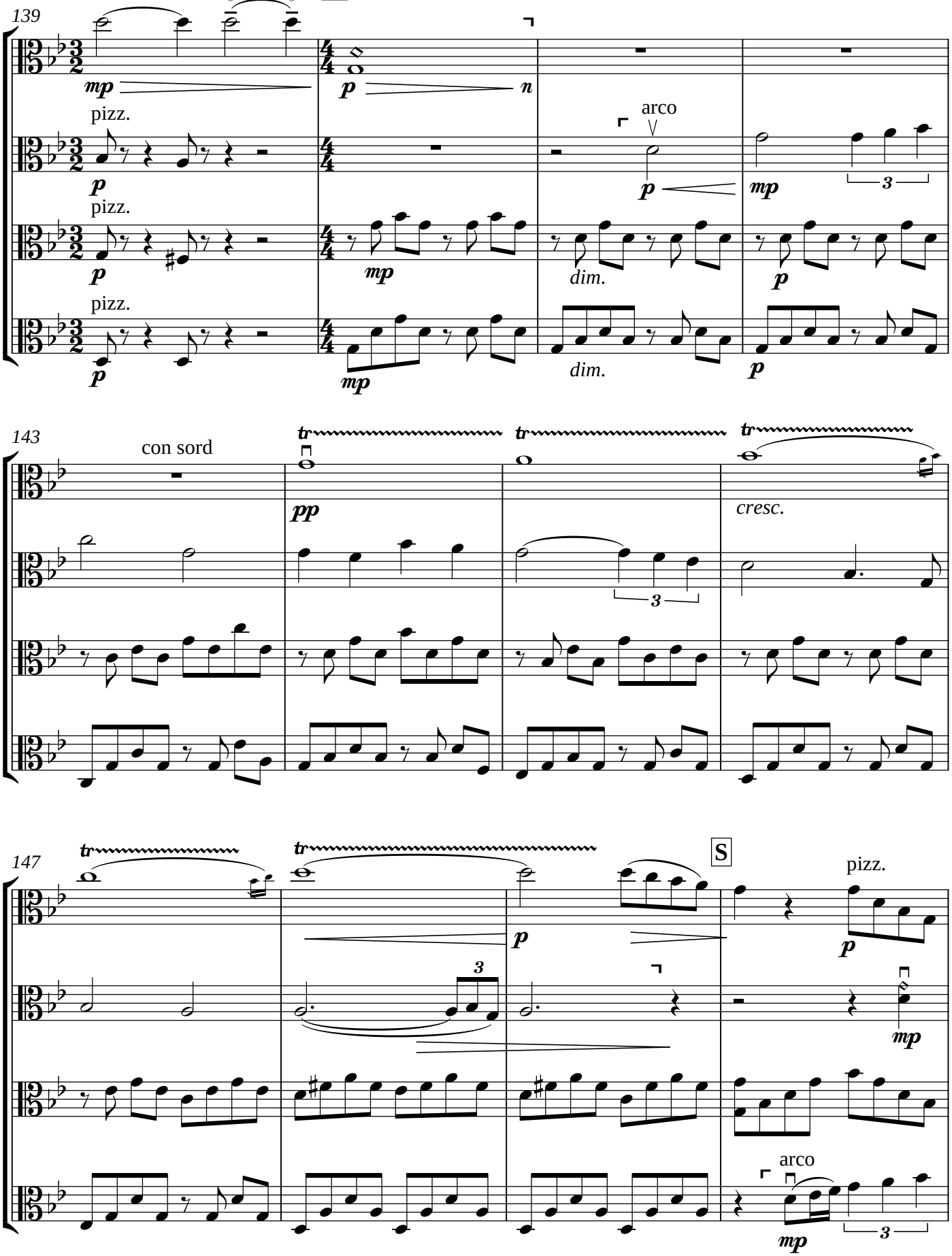

102
col legno
p
pizz.
mp
col legno
p
col legno
p
col legno
p
pizz.
mf
105
M
arco
sul pont.
pp
arco
sul pont.
pp
pizz.
mf
arco
mp
p
108
cresc. poco a poco
cresc. poco a poco
2
cresc. poco a poco
pizz.
mp like bells
cresc. poco a poco

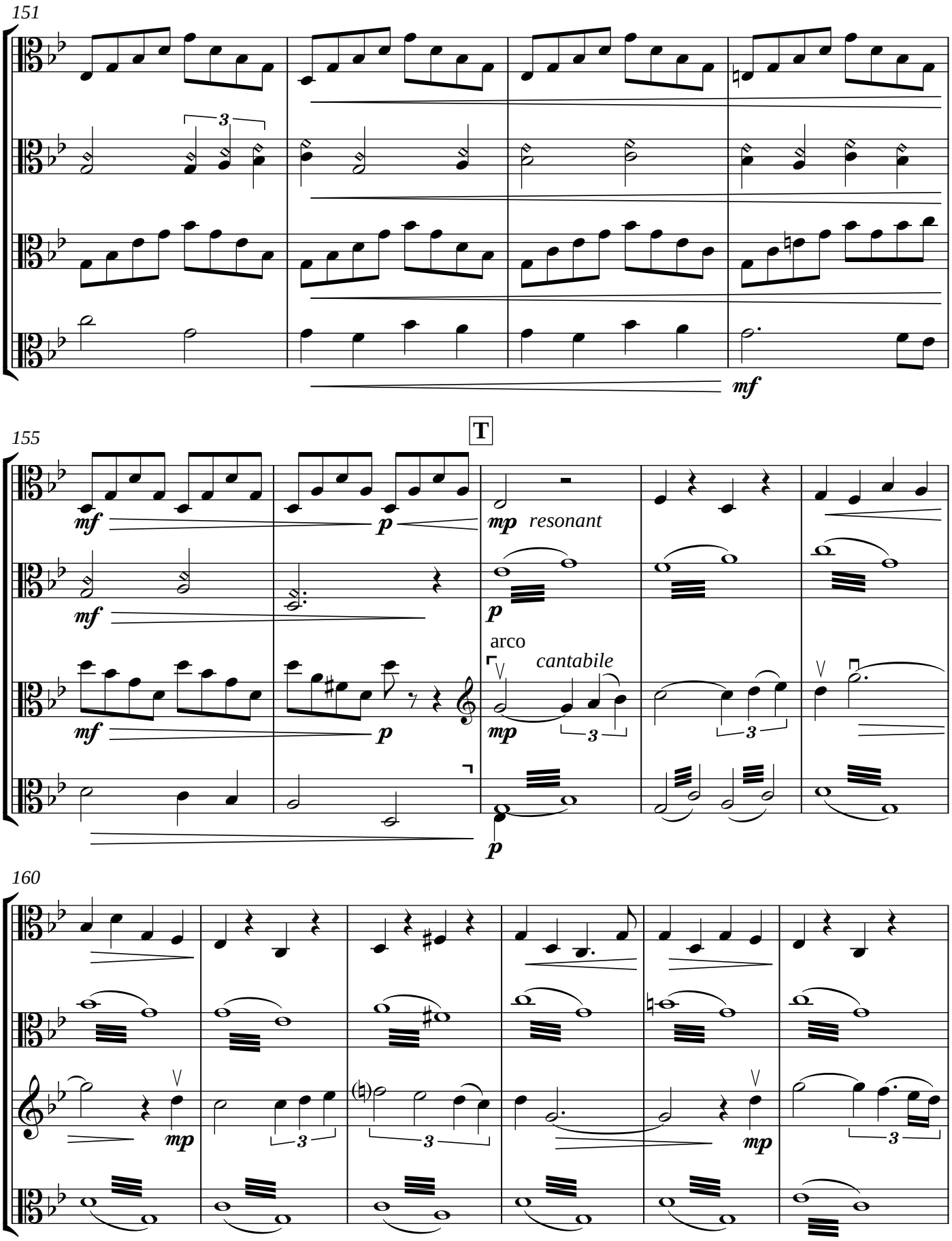

111
to ord.
ord.
to ord.
ord.
arco
114
N
ff
f
sim.
fff
fiery!
ff
f
sim.
ff
f
sim.
118
O
ff
non legato
ff
non legato
non legato
ff
non legato

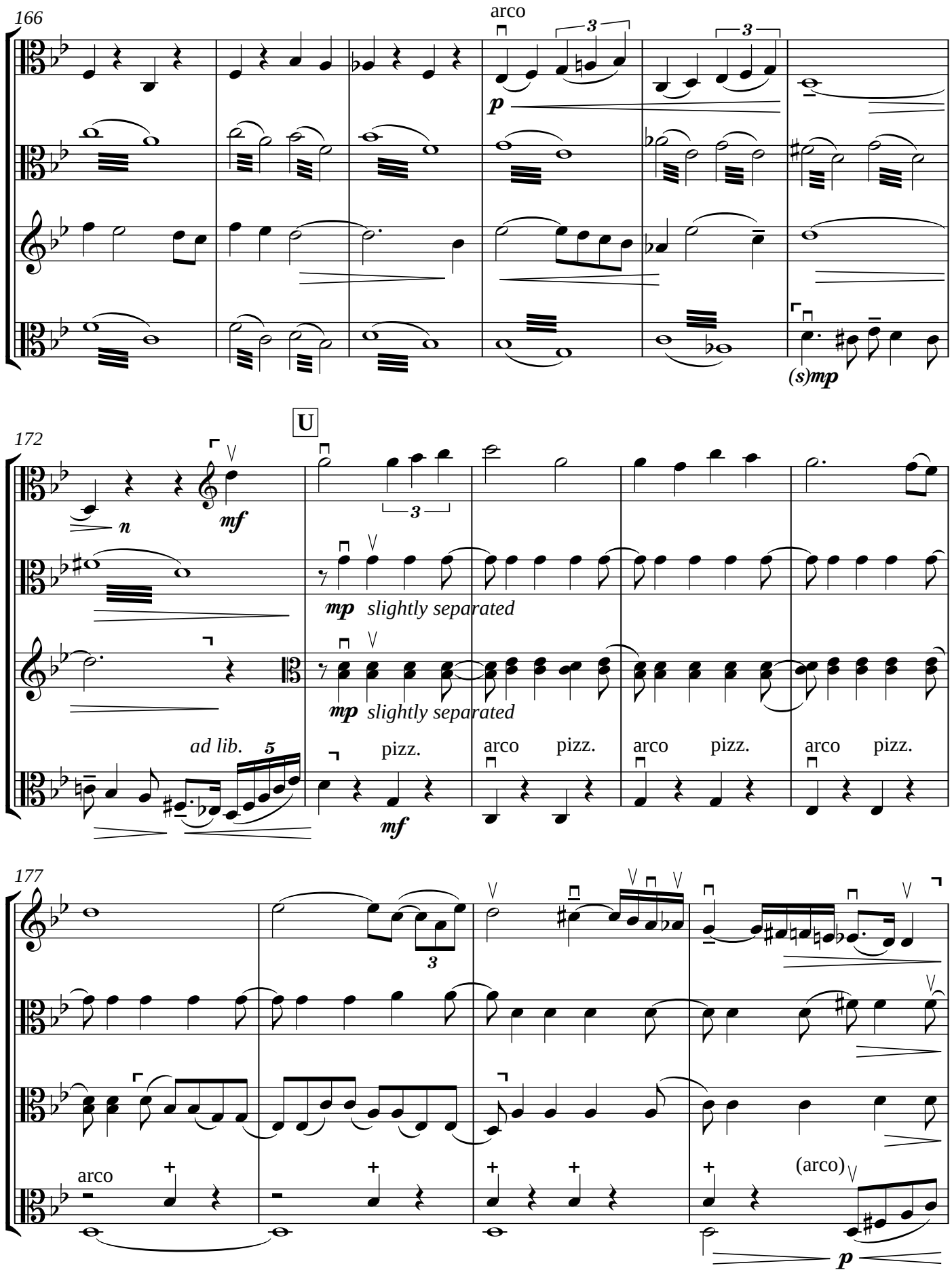

121
mf
mf
mf
mf
124
P
ff
ff
ff
ff
fff
fff
L'istesso tempo (♩.=♩)
128
fff
fff
ff
vibrant!
ad lib.

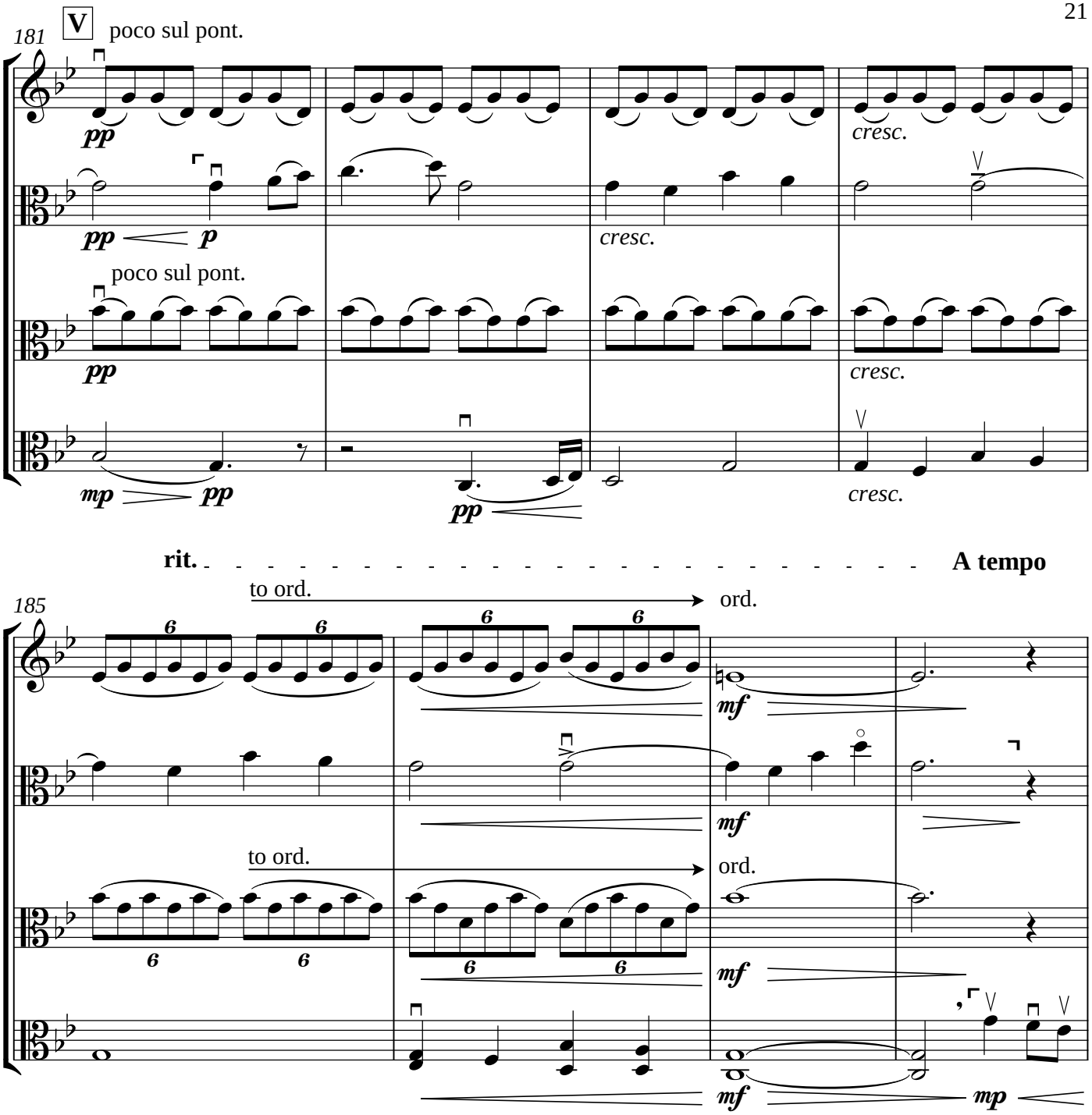

130
132
quasi cadenza
slowly, con rubato
rall.
Q Tempo I (𝅗𝅥=60)
molto rit.
134
con sord
con sord
con sord

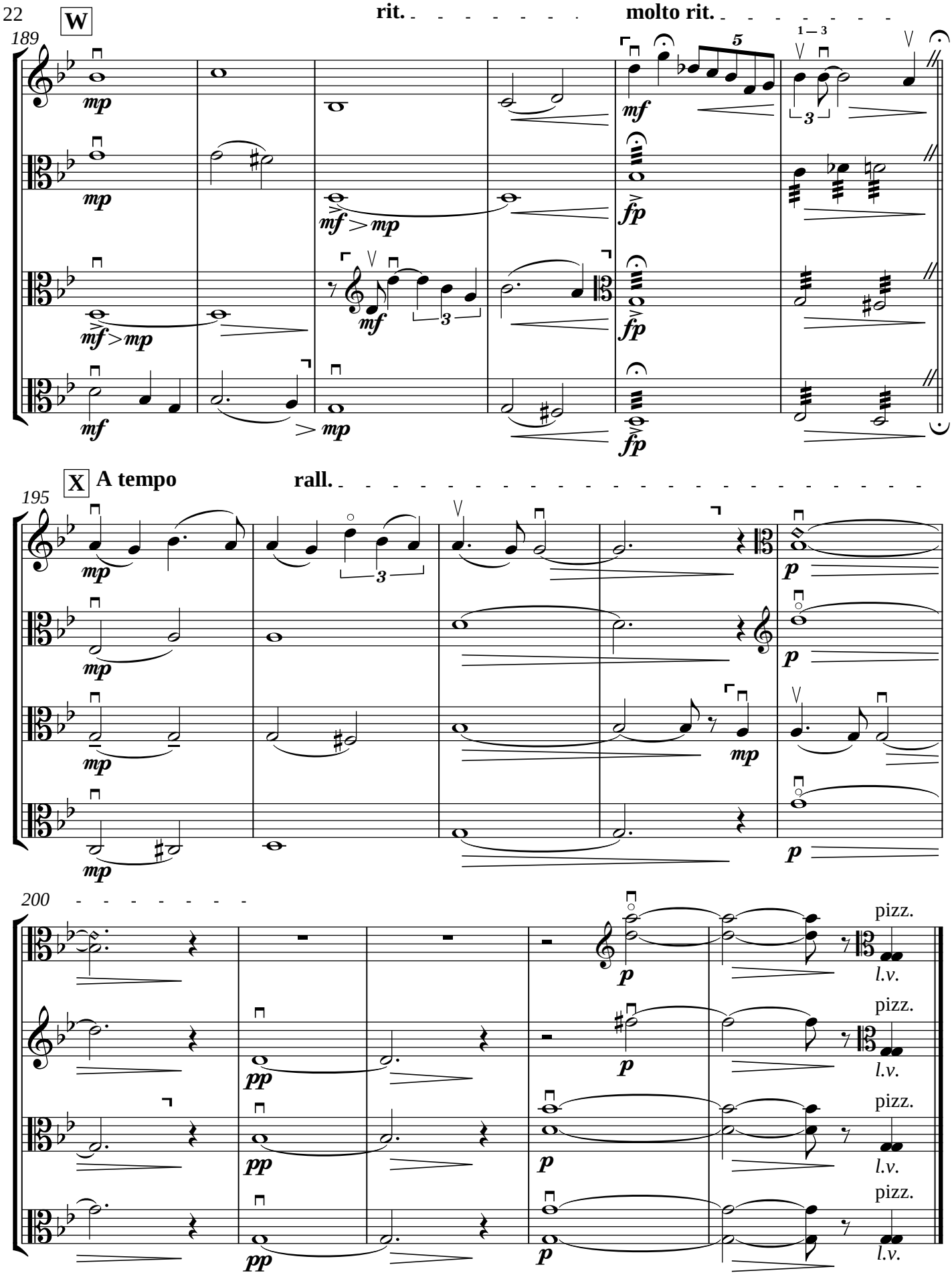
R **Flowing (♩=112)**




151
mf
155
T
mf
p
mp
resonant
arco
cantabile
160
mp


166
arco
3
3
p
(s)mp
172
U
n
mf
3
mp slightly separated
mp slightly separated
ad lib.
5
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
mf
177
3
arco
(arco)
p


181
V
poco sul pont.
pp
cresc.
p
poco sul pont.
mp
rit.
A tempo
185
to ord.
ord.
mf
6
mp



-CDL
August 30, 2012; Baton Rouge, LA