
FOUNTAINS
FOR STRING ORCHESTRA

Derek M. Jenkins

PERUSAL SCORE

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*written for and dedicated to
Steven D. Davis
and the
Youth Symphony of Kansas City's Symphony Orchestra*

*"City of Fountains. Heart of the Nation.
Kansas City, Missouri."*
The Official Seal of Kansas City, MO

PERUSAL SCORE

FOUNTAINS

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Duration:

about 3'00"

Instrumentation:

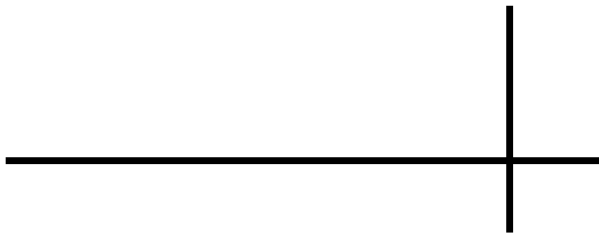
Violin I
Violin II
Viola (and/or Violin III)
Violoncello
Contrabass

There is a significant solo part cued in the Violin I, Viola, and Violoncello parts.
This solo can be played by anyone in those sections.

Program Notes:

Kansas City and Rome are considered by many to be the cities of fountains. I have lived in Kansas City for many years, and I pass several fountains every day. For me, they stand as reminders that I need to slow down and relax more often. In his iconic *Fontane di Roma* [Fountains of Rome], composer Ottorino Respighi depicts the majestic fountains in Rome. Respighi's music has had a profound effect on me as a composer, and as a small homage, snapshots and fragments reminiscent of his *Fontane di Roma* have been interspersed throughout my piece. This work takes Respighi's Roman fountains and integrates them with the serenity I have experienced while viewing the Kansas City fountains. Essentially, *Fountains* merges two cities half a world apart.

Fountains was commissioned by Steven D. Davis and the Youth Symphony of Kansas City for their performance at the 68th Annual Conference of The Midwest Clinic.



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Performance Notes:

- A Viola treble clef part is provided and marked as “Violin III.” It is identical to the Viola part and can be played in conjunction with it.
- An “X” time signature indicates “free time.” Throughout these free time sections, triangles containing numbers are used. These indicate the number of cues in each section. The durations above each cue are approximate guidelines. Dashed barlines separate cues.
- Single line staves denote that the performer/section is not playing.
- The pizzicato motives in the boxes should be played freely and asynchronously. An approximate tempo range is provided. Each player is free to play these boxes at whatever tempo they like within the provided range. Players do not have to play at the same tempo for every repetition.
- There are two solo moments in this piece. The first at Rehearsal A and the second at Rehearsal D. The solo line appears in the Violin I, Viola, and Violoncello parts. The conductor decides which performer is best suited for these solo moments. The same soloist or same instrument does not need to be used in both occurrences.
- The soloist does not play until Rehearsal A. They join their respective sections at measure 21 for a Violin or Viola soloist or measure 25 for a Violoncello soloist. These moments are marked with “tutti.”
- In measures 25-28 in the Violin II and measures 53-56 in the Violins and Viola, there is an expression stating that “players should start dropping out slowly.” This is to be done freely and asynchronously, as long as all the indicated players have ceased playing by the end of these measures and the overall dynamic shape seems to diminuendo. There is a diminuendo provided in the score only as a reminder.
- The D2 in the Violoncello at Rehearsal D is to be held until measure 53. The players should bow freely.

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PERUSAL SCORE

commissioned by Steven D. Davis and the Youth Symphony of Kansas City
for their performance at the 68th Annual Conference of The Midwest Clinic

Score

FOUNTAINS

for String Orchestra

Derek M. Jenkins (b. 1986)
Kansas City, MO - Fall 2014

3 softly; like rain falling in time (♩ = 60-66)

SOLO VLN, VLA, OR VC

I

VIOLIN

II

VIOLA

VIOLONCELLO

CONTRABASS

pp *pp* *pp* *p* *p*

repeat pitches freely in order
do not try to line up with other players

repeat pitches freely in order
do not try to line up with other players

repeat pitches freely in order
do not try to line up with other players

pizz. (ca. ♩ = 66-76)

pizz. (ca. ♩ = 66-76)

pizz. (ca. ♩ = 66-76)

arco

1 2 3 4 5 6 7

A NOTE TO CONDUCTOR: The solo melody appearing at Rehearsal A is to be played by a single person.
The conductor should decide who is best suited to play this solo (there are separate Solo Violin I, Viola, and Cello parts).

VLN. *mp* *f* *mp* *p* end solo

or

SOLO VLA. *mp* *f* *mp* *p* end solo

or

VC. *mp* *f* *mp* *p* end solo

I

VLN.

II

VLA.

VC.

CB.

8 9 10 11 12 13 14 15 16

FOUNTAINS

B

tutti*
arco

Musical score for section B, measures 17-22. The score includes staves for Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). Dynamics include *pp* and *p*. A *tutti** marking with *arco* is present above the Violin I staff in measure 19.

Musical score for section B, measures 23-29. The score includes staves for Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). Dynamics include *mp*, *p*, and *mf*. A *tutti** marking with *arco* is present above the Violin I staff in measure 27. A performance instruction for Violin II reads: "players should start dropping out slowly**".

C expanding; soaring

Musical score for section C, measures 30-37. The score includes staves for Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). Dynamics include *p* and *mp*.

* - Soloist should rejoin their sections at this moment.

** - Starting in measure 25, players in the Violin II section should begin to drop out freely.

All players should stop playing by the end of measure 28.

The overall effect is represented by the diminuendo, which does not appear in the parts.

FOUNTAINS

Violin I, Violin II, Viola, Violoncello, Contrabass

Measures: 38, 39, 40, 41, 42, 43, 44, 45, 46, 47

Dynamics: *f*, *mf*, *pp*, *p*

NOTE TO CONDUCTOR: The solo melody appearing at Rehearsal D is to be played by a single person. It can be played by either the same soloist from Rehearsal A or a different one. The conductor should decide who is best suited to play this solo (there are separate Solo Violin I, Viola, and Cello parts).

D 3/4 softly; like the beginning in time (♩ = 54-58)
 4-6 sec. 4-6 sec. 4-6 sec.

SOLO: VLN. I, VLN. II, VLA., VC., CB.

Measures: 48, 49, 50, 51, 52, 53, 54, 55, 56

Dynamics: *pp*, *mf*, *p*, *ppp*

Annotations: *pizz.* (ca. ♩ = 66-76), repeat pitches freely in order, do not try to line up with other players, bow freely, players should start dropping out slowly*

* - Starting in measure 53, players in the Violins and Viola sections should begin to drop out freely. All players should stop playing by the end of measure 56. The overall effect is represented by the diminuendo, which does not appear in the parts.