

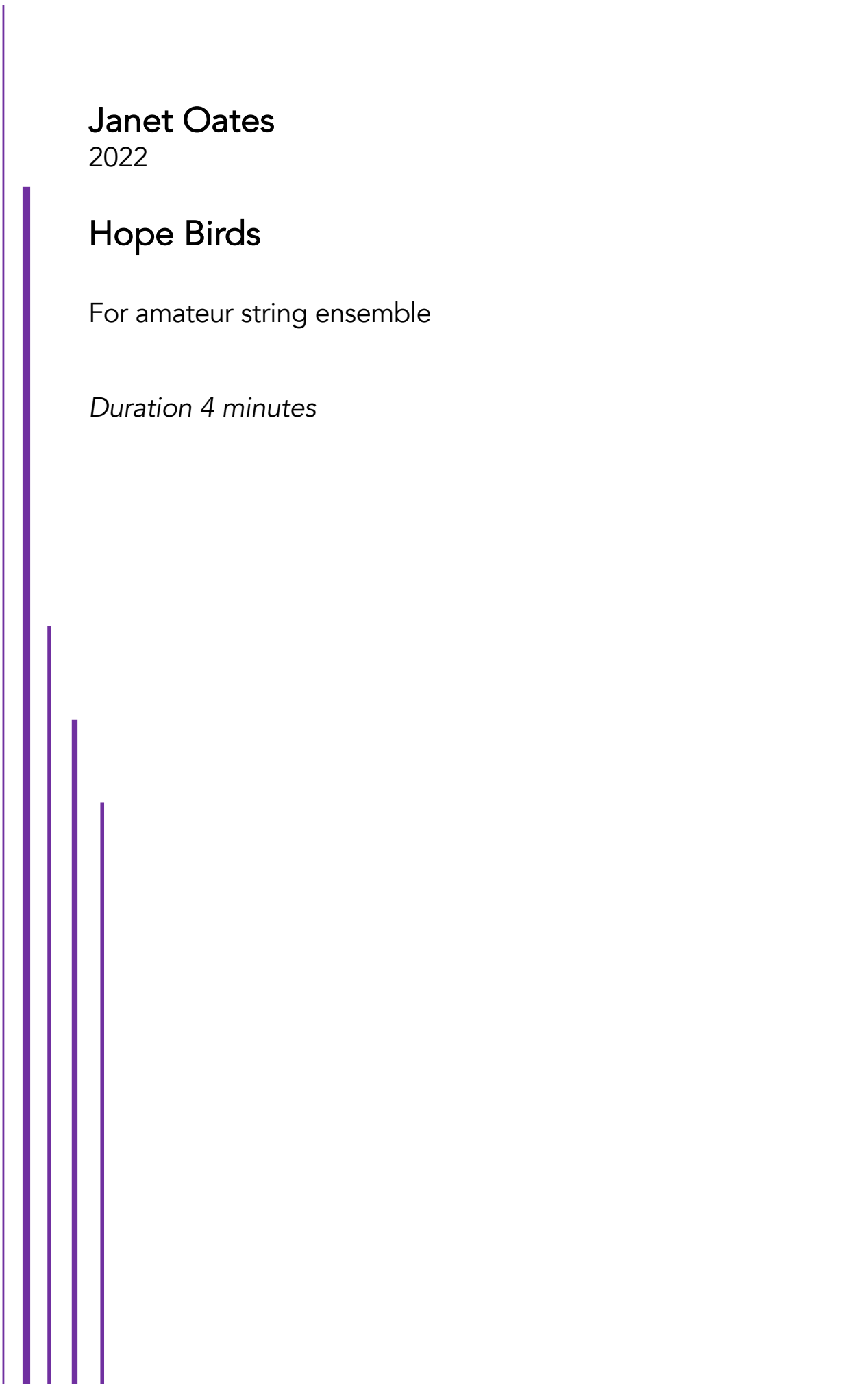
Janet Oates

2022

## Hope Birds

For amateur string ensemble

*Duration 4 minutes*



# Hope Birds

**Hope birds** explores some of the varied facets of hope: flutters of excitement, yearning, adrenaline, sweetness...

It uses, primarily, the 'hope' scale: a major scale with flattened third; this scale, like the music, rises to optimism but is grounded in melancholy.

## **For mixed ability string orchestra:**

- Violins I and II (each with soloist)
- Violin III – simplified part
- Viola (with soloist)
- Cello I (with soloist)
- Cello II - simplified part
- Double bass
- Optional percussion – 1, 2 or 3 small unpitched 'tingy' instruments such as triangle, finger cymbals, Thai/Tibetan bell chimes – these could be played by vl. III or as directed by the conductor.

## **Performance notes:**

- Section A and its repeat F, plus bars 16 and 60, are uncoordinated – players time the placings of their notes independently. The conductor will mark the passing of the bars...
- ...dashed bar-lines are for keeping track rather than precise boundaries. No sense of beat, downbeat, or bars should be felt.
- At the conductor's discretion, 'bars' in sections A and F may be lengthened or shortened (consistently, e.g. all as 3 or 5 seconds each rather than 4)
- The conductor may need to cut players off at the end of bar 16.

# Hope Birds

VI III and Vc II are easier parts, simplifications of VI II and Vc I respectively  
 Percussion is one, two or three small tiny sounds such as triangle, finger cymbals, tiny bell.  
 The percussion parts may be played by any willing performers, perhaps from vl. 3

Sections A and F, and bars 16 and 56: play independently, not coordinating even with others in your instrument part.  
 Place your notes whenever you like within the 4 second time box (bar).  
 The conductor will mark the passing of the bars

Sections A and F may be slowed down, e.g. 5 or 6 seconds per bar, if desired

section A: experiment with the quality of the pizzicato - vary *secco*, *L.V.*, articulation.

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**A**

Violin I  
Violin II  
Violin III  
Viola  
Violoncello I  
Violoncello II  
Contrabass

4" 8" pizz. 12" 16" 20"

*p* *p* *mp* *mp*



FROM HERE, DROP OUT ONE BY ONE (IN EACH PART),  
 LEAVING ONLY SOLOISTS BY LETTER **B**

Vln. I  
Vln. II  
Vln. III  
Vla.  
Vc. I  
Vc. II  
Cb.

6 24" 28" 32" 36" 40" ready for solo

*mp* *mf* *f* *mf* *f* *mf* *f*

**B**

SOLO

44" 48" 52" 56"

arco

*p*

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Cb.



$\text{♩} = \text{c.100}$   
a tempo and coordinated

(bar 16 lasts about 5", which is about the same duration as bar 15)

SOLO *mp*

tr

*mp*

Vln. I solo

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Cb.

TUTTI

arco

*p*

*f*

gliss.

SOLO

*p*

*f*

gliss.

SOLO

*p*

*f*

gliss.

19 (SOLO)

Vln. I: SOLO

Vln. II: trill

Vln. III: trill

Vla.: trill

Vc.I: trill

Vc.II: -

Cb.: SOLO, sul A,  $\infty$

Dynamics: mf, p

22

Vln. I: gliss., trill

Vln. II: gliss., p

Vln. III: gliss., p

Vla.: gliss., p

Vc.I: gliss., p

Vc.II: -

Cb.: pizz., p

Dynamics: p, f, pp, tutti

25 (tutti)

Vln. I: f, mp

Vln. II: f, mp

Vln. III: f

Vla.: f

Vc.I: f, arco

Vc.II: f, arco

Cb.: f, arco

Dynamics: f, mp

32

Perc. *L.V.* *L.V.* **D**

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Cb.

*f*

*f*

*f*

*f*

*mf* pizz.

*mf* pizz.

*mf*



38

Perc. *L.V.* *L.V.*

Vln. I solo

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Cb.

SOLO

sul E

sul A

*mp*

*f*

*f*

*f*

*f*

arco *f*

arco *f*

*f*

*f*

44

Vln I. solo

Vln. I *sul tasto* **pp** *ord.* **f** **p**

Vln. II *sul tasto* **pp** *ord.* **f** **mp** **p**

Vln. III *sul tasto* **pp** *ord.* **f** **pizz.** **p**

Vla. *sul tasto* **pp** *ord.* **f** **pizz.** **p**

Vc. I *sul tasto* **pp** *ord.* **f** **pizz.** **p**

Vc. II *sul tasto* **pp** *ord.* **f** **pizz.** **p**

Cb. **p** **p**

*sul A*

50

**E**

Vln I. solo

Vln. I knock on wood

Vln. II knock on wood

Vln. III knock on wood

Vla. **p** arco

Vc. I **p** arco

Vc. II **p** arco

Cb. **ppp** **p**

56

Perc. *L.V.*

Vln I. solo *sul A* (*sc:*)

Vln. I *tr*

Vln. II *tr*

Vln. III *tr*

Vla. *tr*

Vc. I *knock on wood*

Vc. II *knock on wood*  
*mf* *mp*

Cb. *mf* *mp*



62

Vln. I *tr tr* **F** 4" 8" 12" pizz. 16" 20"  
*pp* *p* *cresc poco a poco*

Vln. II *tr tr* *pp* pizz. *p* *cresc poco a poco*

Vln. III *tr tr* *pp* pizz. *p* *cresc poco a poco*

Vla. *tr tr* *pp* pizz. *p* *cresc poco a poco*

Vc. I *tr tr* *pp* pizz. *p* *cresc poco a poco* *mp*

Vc. II pizz. *cresc poco a poco* *p* *mp*

Cb. pizz. *cresc poco a poco* *pp* *mp*





Musical score for measures 68 to 40. The score includes staves for Vln. I, Vln. II, Vln. III, Vla., Vc. I, Vc. II, and Cb. The music is marked with dynamics *mp* and *mf*. Measure numbers 68, 24", 28", 32", 36", and 40" are indicated above the staves.



Musical score for measures 73 to 52. The score includes staves for Vln. I, Vln. II, Vln. III, Vla., Vc. I, Vc. II, and Cb. The music is marked with dynamics *f*, *pp*, and *p*. Measure numbers 73, 44", 48", and 52" are indicated above the staves.