

STRING ORCHESTRA

Mekanno

R. Scott Whittington

FULL SCORE

INSTRUMENTATION

1-FULL SCORE
8-1st VIOLIN
8-2nd VIOLIN
5-VIOLA
5-CELLO
5-CONTRABASS

Grade 3
Duration: Approx. 4 Minutes

U.S. \$7.00



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PROGRAM NOTE

Mekanno is an appealing and energetic composition for strings that projects an urban, contemporary vibe. Written at a level 3, it is based on an infectious 8-bar motif, and will appeal to players of all ages. Parts are written idiomatically for strings and are within reach of all performers at the developing orchestra level. As they build towards the final climax, players performing **Mekanno** will all feel as though they are part of a big machine; lurching and chugging toward some wonderfully mysterious destination.



ABOUT THE COMPOSER

Scott Whittington is a graduate of the Faculty of Music at the University of Toronto, where he pursued studies in arranging, orchestration, conducting, and music pedagogy. Scott has been actively engaged in adult and youth music education for over 30 years, teaching both instrumental and vocal music. A frequently commissioned composer, he has written over 80 compositions including works for symphony orchestra, string orchestra, choir, jazz orchestra, popular songs, and the stage. His work has a contemporary and fresh feel to it, with a leaning toward strong melody and catchy rhythmic content. Scott has a particular interest in composing pieces for developing string players, and is a sought-after published composer throughout North America. Equally at home in the fields of classical music and jazz, he is also an avid piano/vocal interpreter of jazz standards and French and Italian popular vocal music. Scott is a member of the Canadian League of composers (CLC) and the Society of composers, Authors and Music Publishers of Canada (SOCAN).

PERFORMANCE NOTE

Though the momentum in **Mekanno** is rhythmically driven, the piece is also bursting with melody. It has been written to ensure that all sections have interesting parts to play. All instruments have been awarded interesting melodic sections, as well as countermelodies and fun bits of rhythmic and melodic interplay. Range for all instruments is in the lower positions in order to allow directors to place their focus on intonation and rhythmic accuracy. Performance time is just under 4 minutes.

REHEARSAL NOTE

Directors will want to focus on the syncopated rhythmic motifs in **Mekanno** (such as the pattern that starts at m. 9), ensuring they are accurate and have a natural feel. Additionally, observation of the *fp* and other subito dynamic changes will help support the dramatic nature of the piece.

Mekanno

R. Scott Whittington (SOCAN)

Misterioso $\text{♩} = 110$

Violin I *mp* *mf*

Violin II *mp* *mf*

Viola *mp* *mf*

Cello *mf*

Contrabass *mf*

7

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

19 **B**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

25 **C**

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

31 *poco rall.*

Vln. I *mp* *fp*

Vln. II *mp* *fp*

Vla. *mp* *fp*

Vc. *mp* *fp*

Cb. *mp* *fp*

D Tempo primo ♩ = 110

Score for measures 41-43, marked **D** Tempo primo. The music is in B-flat major (two flats) and 4/4 time. The tempo is marked "Tempo primo" with a quarter note equal to 110 beats per minute. The dynamics are *f* (forte). The parts include Violin I, Violin II, Viola, Violoncello, and Contrabass.

Score for measures 44-48, marked **E**. The music continues in B-flat major and 4/4 time. The dynamics are *f* (forte). The parts include Violin I, Violin II, Viola, Violoncello, and Contrabass.

Score for measures 49-53, marked **F**. The music continues in B-flat major and 4/4 time. The dynamics are *p* (piano) for measures 49-52 and *f* (forte) for measure 53. The parts include Violin I, Violin II, Viola, Violoncello, and Contrabass.

F Tempo primo ♩ = 110
vigoroso

55

div. rit.

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

p *mf* *p* *mf* *p* *mf*

61

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

G

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

mp *f* *mp* *f*

73 **H** div. *mf*

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

79 **I** *with drive and determination!* *f*

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

85 *mp* *rit.*

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

J A tempo ♩ = 110

Score for measures 91-96. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat). The tempo is marked "A tempo" with a quarter note equal to 110 beats per minute. The dynamics range from *p* (piano) to *f* (forte). The Violin I part features a melodic line with accents and a crescendo leading to a forte section. The Violin II part provides harmonic support with a similar melodic line. The Viola part plays a steady eighth-note accompaniment. The Violoncello and Contrabass parts provide a low-frequency accompaniment, with the Contrabass part featuring a prominent bass line.

Score for measures 97-102. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat). The tempo is marked "A tempo" with a quarter note equal to 110 beats per minute. The dynamics range from *ff* (fortissimo) to *f* (forte). The Violin I part features a melodic line with accents and a crescendo leading to a fortissimo section. The Violin II part provides harmonic support with a similar melodic line. The Viola part plays a steady eighth-note accompaniment. The Violoncello and Contrabass parts provide a low-frequency accompaniment, with the Contrabass part featuring a prominent bass line. A "top voice solo" is indicated for the Violin I part in measure 100.

Score for measures 103-108. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat). The tempo is marked "A tempo" with a quarter note equal to 110 beats per minute. The dynamics range from *f* (forte) to *ff* (fortissimo). The Violin I part features a melodic line with accents and a crescendo leading to a fortissimo section. The Violin II part provides harmonic support with a similar melodic line. The Viola part plays a steady eighth-note accompaniment. The Violoncello and Contrabass parts provide a low-frequency accompaniment, with the Contrabass part featuring a prominent bass line. A "unis." (unison) is indicated for the Violin I part in measure 105.