

A SONG FOR ADRA

By Brendan McBrien

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

PROGRAM NOTES

Years ago I wrote a work called “Adra’s Dance” about the imaginary friend our then 3-year-old daughter, Megan, created. Years have passed and all three of our children have grown. But for my wife and I, the inevitability of our children growing up and ultimately leaving home has been a reality since they were born. But nothing, not even knowing that, could fully prepare us for it actually happening—the “growing up” part I mean.

Our daughter Megan is now 16, and she has developed into a bright, funny, and beautiful young lady. Even though she doesn’t talk about her imaginary friend Adra anymore, there’s always going to be part of her that will remind me of Adra, and as I watch her grow and her interests in school, tennis, and boys begin to crowd out that precious childhood imagination, it’s important for us to look between the cracks of adolescence and recognize that all of that creativity has not been pressed out, but has taken root and become a vital part of who she is and who she will continue to become.

“A Song for Adra” mingles the energy and optimism of “Adra’s Dance” with a hint of sadness at the inevitable growth and maturation of our children. It’s not a work that holds regret, but dutifully acknowledges the “march of time” and that nothing can be done to stop it. So it celebrates where we are, where we’re going, and how thankful we are to have this one life to live, love, and grow in. God bless you, Megan, and never let your imagination grow old.

Brendan McBrien

NOTES TO THE CONDUCTOR

With the same sparkle and energy of its predecessor, “Adra’s Dance,” this new companion piece adds a touch of maturity as Adra’s creator, the composer’s daughter, has grown into a young lady. Your students and audiences will love the optimism and joy in this music.

The repeated eighth-note lines should be played with a light brush-stroke to give it energy. If this is not possible then play them slightly detached (*poco staccato*) to create energy. The passage marked *spiccato* should be played true to style—light and off the string. In the final measure, the first violins, cellos, and basses have an arco half note followed by a pizzicato quarter. The half note should be held as long as possible before lifting for the pizzicato to avoid a large break in the line.

A Song for Adra

CONDUCTOR SCORE

Duration - 3:30

Brendan McBrien

Animato (♩ = 112)

Violins

Viola

Cello

String Bass

Vlns.

Vla.

Cello

Str. Bass

11

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

8 9 10 11

mp

f

f

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

12 13 14 15

mf

div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

16 17 18

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

19 20 21 22

mf

mp

Score for measures 23 to 26, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 23-26 show a sequence of notes and rests across the staves. The Violin I part includes a *div.* (divisi) marking. The Viola and Cello parts feature a continuous eighth-note pattern. The String Bass part provides a steady bass line.

Measure numbers: 23, 24, 25, 26.

Score for measures 27 to 30, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 27-30 show a sequence of notes and rests across the staves. The Violin I part includes a *mp* (mezzo-piano) marking. The Viola and Cello parts feature a continuous eighth-note pattern, with the Cello part marked *p* (piano) *spiccato*. The String Bass part provides a steady bass line.

Measure numbers: 27, 28, 29, 30.

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

31 32 33 34

Vlns. I *f* *div.*

Vlns. II *f*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

35 36 37 38

39

Vlns. I *mp*

Vlns. II *mp*

Vla.

Cello

Str. Bass *mp*

39 40 41

Vlns. I *mf* *div.*

Vlns. II

Vla.

Cello

Str. Bass

42 43 44 45

47

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

46 47 48

mf

mp

mp

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

49 50 51

mf

div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

52 53 54

55

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p spiccato

f

Solo

sim.

p spiccato

sim.

p

55 56 57

Vlns.

Vla.

Cello

Str. Bass

58 59 60

This block contains the first system of a musical score, spanning measures 58 to 60. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#). The Violin I staff has a fermata over the first measure. The Viola and Cello staves play a rhythmic pattern of eighth notes. The String Bass staff has a simple bass line. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Vlns.

Vla.

Cello

Str. Bass

61 62 63

This block contains the second system of a musical score, spanning measures 61 to 63. It features the same five staves as the first system. The Violin I staff has a fermata over the first measure. The Viola and Cello staves continue their rhythmic pattern. The String Bass staff has a simple bass line. A large red watermark 'Preview Only' is overlaid diagonally across the page.

65

div.
Tutti

Vlns.

I

II

Vla.

Cello

Str. Bass

mf

Tutti

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

64

65

66

Vlns.

II

Vla.

Cello

Str. Bass

67

68

69

73

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

70 71 72 73

mp

f

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

74 75 76

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass) starting at measure 77.

Vlns. I: *mf*, *div.* (divisi), *V* (breath mark)

Vlns. II: *mf*

Vla.: *mf*

Cello: *mf*

Str. Bass: *mf*

Measures 77, 78, 79

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass) starting at measure 80.

Vlns. I: *mf*, *V* (breath mark)

Vlns. II: *mf*

Vla.: *mp*

Cello: *mp*

Str. Bass: *mp*

Measures 80, 81, 82, 83

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

84 85 86 87

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

88 89 90 91

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

92 93 94

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

95 96 97 98

div. 8

pizz.

pizz.

pizz.

div. 8

pizz.

pizz.