

LONESTAR VARIATIONS

By Richard Meyer (ASCAP)

INSTRUMENTATION

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

Written in honor of the Texas Orchestra Directors Association 50th anniversary, *Lonestar Variations* is the perfect way to show off all facets of your orchestra's playing abilities. The five variations on the folk tune "Streets of Laredo" go through five different keys, five different time signatures, and five very distinct moods. Each section is featured in their own variation, followed by a virtuosic finale that is sure to stir up everyone in your audience. As educational as they come, this selection is a must for your next festival or contest!



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.

NOTES TO THE CONDUCTOR

Lonestar Variations was written for the 50th anniversary of the Texas Orchestra Directors Association. The five variations on the folk tune “Streets of Laredo” go through five different keys, five different time signatures, and five very distinct moods. Each section is featured in their own variation, followed by a virtuosic finale.

A number of musical “nods” to the great state of Texas have been incorporated into the construction of the piece:

- The variations are built on the folksong “Streets of Laredo,” which describes a cowboy in a Texan city.
- The “bridge” of the theme (m. 25–32) is original, and is derived from the scale tones La, Re, and Do (A, D, and C in the key of C Major).

In addition, these three notes are used in the Introduction (m. 2–3), as transition material (m. 219–224), and in the Finale (m. 251–256).

- The five decades of TODA are symbolized by the time signatures of the five variations: 1/4, 2/4, 3/4, 4/4, and 5/4.
- The keys of the variations are the musical abbreviations of the five largest cities in Texas:

Variation I: A Major, for Austin

Variation II: E mixolydian mode, for El Paso

Variation III: E \flat Major (“Es” in German), for San Antonio

Variation IV: B minor (“H” in German), for Houston

Variation V: D Major, for Dallas

- The tempo marking for each variation also begins with these letters.

Lonestar Variations

CONDUCTOR SCORE
Duration - 7:15

Richard Meyer (ASCAP)

Allegro con brio (♩ = 116)
ff (V)

Violins
I
II

Viola

Cello

String Bass

Vlns.
I
II

Vla.

Cello

Str. Bass

Theme Semplice (♩ = 126)
7 (♩)

div. *rit.* *pp* *mp*

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

(V)

mp

9 10 11 12 13 14 15

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

17

mp

p

p

16 17 18 19 20 21

25

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p

p

mf

mf

22 23 24 25 26 27 28

33

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

pp

29 30 31 32 33 34 35

Variation I

41 Allegretto grazioso (♩ = 72)

poco rit.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

36 37 38 39 40 41 42

49

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

43 44 45 46 47 48 49 50 51 52

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

53 54 55 56 57 58 59 60 61

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

62 63 64 65 66 67 68 69 70

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

71 72 *pp* 73 74 75 76 77 78

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

79 80 *mf* 81 82 83 84 85 86

84 A tempo

poco rit.

mp *leggiero*

pizz.

92

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f *f* *f* *f* *f* *f*

p *p* *p* *p* *p* *p*

arco arco

pizz. pizz.

3 3 3 3 3 3

87 88 89 90 91 92

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pizz. *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

poco rit.

3 3 3 3 3 3

93 94 95 96 97 98 99

Variation II
101 **Energico** (♩ = 88)

Vlns.
I
II

Vla.

Cello

Str. Bass

100 101 102 103 104 105

Vlns.
I
II

Vla.

Cello

Str. Bass

106 107 108 109 110 111

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

112 113 114 115 116

Detailed description: This block contains the musical score for measures 112 through 116. It features five staves: Violins I and II, Viola, Cello, and String Bass. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as accents (v) and hairpins. A large red watermark is overlaid diagonally across the page.

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

117 118 119 120 121

Detailed description: This block contains the musical score for measures 117 through 121. It features five staves: Violins I and II, Viola, Cello, and String Bass. The notation includes dynamic markings such as *sub. p*, *tip*, *f*, *ff*, and *mp marc.*, along with hairpins and accents. A box containing the number 121 is located above the final measure. A large red watermark is overlaid diagonally across the page.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f marc.

f

f

f

122 123 124 125 126 127

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

129

f

128 129 130 131 132 133

Variation III
Scherzando (♩ = 112)

134

I

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f *pizz.*

134 135 136 137 138

I

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p *pp*

139 140 141 142 143 144

I
Vlns.

II

Vla.

Cello

Str. Bass

145 146 147 148 149

150

I
Vlns.

II

Vla.

Cello

Str. Bass

arco *mp*

arco *pp*

arco *pp*

mf cantabile

150 151 152 153 154 155

156

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

mf

ff

156 157 158 159 160 161

164

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p

mf

pizz.

pizz.

mf

f

mp

162 163 164 165 166 167

I
Vlns.

II

Vla.
pizz.
mf

Cello
pizz.
mf

Str. Bass

168 169 170 171 172

Variation IV
Herzlich (♩ = 76)

174

I
Vlns.
arco
p

II
arco
p

Vla.
arco
p

Cello
Soli
arco
mf

Str. Bass
mp

173 174 175 176

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

cresc.

cresc.

cresc.

cresc.

177 178 179 *cresc.* 180

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf *p*

mf *p*

mf *p*

f *mf*

mf *p*

181 182 183 184

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

185 186 187 188

Detailed description: This block contains the musical score for measures 185 through 188. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The Violin I part has a melodic line with slurs and accents. The Violin II part has a more rhythmic accompaniment. The Viola part has a melodic line with slurs. The Cello part has a melodic line with slurs and accents. The String Bass part has a rhythmic accompaniment. A large red watermark 'Preview Only' is overlaid on the score.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

189 190 191 192 193

Detailed description: This block contains the musical score for measures 189 through 193. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The Violin I part has a melodic line with slurs and accents. The Violin II part has a more rhythmic accompaniment. The Viola part has a melodic line with slurs. The Cello part has a melodic line with slurs and accents. The String Bass part has a rhythmic accompaniment. A large red watermark 'Preview Only' is overlaid on the score.

195 *pp* *div.*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

194 195 196 197 198 *pp*

Variation V
202 Delicato alla danza (♩ = 144)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

199 200 201 202 *mf* *pizz.*

I
Vlns.

II

Vla.

Cello

Str. Bass

pizz.
mf
pizz.
mf

203 204 205 206

I
Vlns.

II

Vla.

Cello

Str. Bass

207 208 209 210

211

Vlns. I *mp* arco *mf*

Vlns. II *mp* arco *mf*

Vla. *mp* arco

Cello *mp* arco

Str. Bass *mp* arco

mp 211 212 213 214

218

Vlns. I

Vlns. II

Vla. *mf*

Cello *mf*

Str. Bass *pizz.* *p* arco (V)

mf 215 216 217 *p* 218

I Vlns. *p*

II Vlns. *p*

Vla. *p*

Cello

Str. Bass

219 220 221 222

I Vlns. *f* *p*

II Vlns. *f* *p*

Vla. *f* *sub. p*

Cello *f* *sub. p* (V)

Str. Bass *f* *sub. p* (V)

223 224 225 226 227

molto accel. -----

Vlns. I
cresc. *f*

Vlns. II
cresc. *f*

Vla.
cresc. *f*

Cello
cresc. *f*

Str. Bass
cresc. *f*

228 229 230 231

Vlns. I

Vlns. II

Vla.
sempre ff

Cello
sempre ff

Str. Bass

232 233 234

Finale
Grandly (♩ = 88)

235

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

sempre ff

235

236

237

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

238

239

240

243

Vlns.

I

II

Vla.

Cello

Str. Bass

241

242

243

Vlns.

I

II

Vla.

Cello

Str. Bass

244

245

246

I
Vlns.
II
Vla.
Cello
Str. Bass

247 248 249

251 **Maestoso** (♩ = 76)

I
Vlns.
II
Vla.
Cello
Str. Bass

250 251 252

musical score for Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The score includes measures 253, 254, and 255. It features a 4/4 time signature and dynamic markings such as *div.* and accents (*>*). The Vlns. I part shows a melodic line with a *div.* marking at measure 254. The Vlns. II part has a similar melodic line. The Vla., Cello, and Str. Bass parts provide harmonic support with various rhythmic patterns and accents.

musical score for Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The score includes measures 256, 257, and 258. It features a 4/4 time signature and dynamic markings such as *rit.*, *Vivace* ($\text{♩} = 116$), *stringendo*, *ff*, and *marc.*. The Vlns. I part begins with a *rit.* marking and a *ff* dynamic, then transitions to *Vivace* and *stringendo*. The Vlns. II part has a long note with a *ff* dynamic. The Vla., Cello, and Str. Bass parts also feature *ff* dynamics and *marc.* markings.

Presto (♩ = 96)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

259 260 261 262

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

263 264 265 266 267