

Grades $\frac{1}{2}$ - 2

Sakari Dixon Vanderveer

*The Enigma of the
Twilight Stallion*

for multi-level string orchestra

About Me



Photography by Kat Prado Wilson

Sometimes, I wish composing was as easy as making yogurt—once started, it would essentially create more of itself. Even though that is definitely not the case, I generally still take more enjoyment in the disorderly scrawls on the manuscript paper piling up on my desk than in the tangy bacteria cultures in my crockpot. (However, I'm far more likely to enjoy the yogurt as a late-night snack garnished with honey and walnuts!)

One of my favorite things about composing and performing are the plentiful opportunities to explore new ideas and make discoveries. Back when I wore ponytails like Penny Proud, obsessed over *Animal Planet*, and dreamed of becoming a veterinarian, I began writing my own music thanks to a project in my middle school orchestra class. Before long, I was writing chamber music for my friends year after year.

Today, the ability to explore new ideas with both novices and virtuosi alike truly inspires me. My associations with Derek Bermel, the Seattle Metropolitan Chamber Orchestra, the Portland Youth Philharmonic, and the San Bernardino County Music Educators Association are just a few examples of my commitment to working collaboratively. Additionally, when I coach my violin and viola students through a new piece of repertoire, the opportunity to look at music through a new lens continues to invigorate me.

I also enjoy teaching my students how to write their own music. To that end, in 2020 I founded the You(th) Can Compose! Summer Workshop, a personalized, online program for beginners. In my capacity as a Los Angeles Chamber Orchestra Composer Teaching Artist Fellow, I also collaborated with local elementary students to write original works which groups of LACO musicians then performed. Currently, I split my teaching hours between my own private studio and the Arts Connection of San Bernardino County, where I facilitate composition classes in local afterschool programs.

When I'm not working on music or bombarding my entomologist husband with my curiosity about the insects he is studying, I enjoy reading nonfiction, playing board games, and taking lessons in Latin dance.

- Sakari Dixon Vanderveer

Visit www.SakariDixon.com to contact Sakari, learn about her latest projects, or notify her of a performance of this work.

Instrumentation:

1 – Full Score
8 – Violin 1
8 – Violin 2
10 – Violin 3
5 – Violin 4A
5 – Violin 4B
5 – Violin 5 (Viola 1, T.C.)
5 – Viola 1
5 – Viola 2
5 – Violoncello1
5 – Violoncello2
5 – Double Bass 1
5 – Double Bass 2

Parts by Grade Level:

Grade 2 (required)

Violin 1
Violin 2
Viola 1 / Violin 5
Violoncello 1
Double Bass 1

Grade 1 (strongly recommended, but optional)

Violin 3

Grade ½ (optional. *Sempre pizz.*)

Violin 4A
Violin 4B
Viola 2
Violoncello 2
Double Bass 2

Duration: 2 minutes, 30 seconds

Performance Notes:

If players are assigned to Violin 4A and 4B, it is recommended that they are assigned in equal parts since they are essentially a divisi of the same part.

Violin 1 is provided with an ossia part at rehearsal E. There is no limit to the number of players that can choose the ossia part.

Violin 4A, 4B, and Viola 2 are asked to knock on their instruments. They are given the following instructions:

- 1) *Place the bow in your lap.*
- 2) *Keep the violin/viola in playing position.*
- 3) *Make a fist with your right hand.*
- 4) **Gently** *knock on the top of the instrument on the E-string/A-string side of the upper bout.*

Violin 2 is asked to perform guitar-style pizz. at rehearsals E and F. They are given the following instructions below. If they are uncomfortable with the guitar-style pizzicato, they may opt to perform the top notes only using traditional pizzicato.

Keep your violin in playing position. Use the index finger from your bow hand to sweep back and forth across the strings. Here, "up-bow" and "down-bow" marks are used to show in which direction your arm is moving.

The Enigma of the Twilight Stallion

Mysteriously $\text{♩} = 120$

Sakari Dixon Vanderveer

A

The musical score is written for a string ensemble. It features ten staves: Violin 1, Violin 2, Violin 3, Violin 4A, Violin 4B, Violin 5 (Viola 1, T.C.), Viola 1, Viola 2, Violoncello 1, Violoncello 2, Double Bass 1, and Double Bass 2. The music is in 4/4 time with a tempo of 120 beats per minute. The key signature has one flat (B-flat). The score includes various performance instructions such as *pizz.*, *pizz. sempre*, *Knock**, *divisi*, and *V*. A large watermark 'PREVIEW' is overlaid diagonally across the score.

8 **B**

Vln. 1 *p* *mp*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4A *pizz.* *p*

Vln. 4B *Knock** *p*

Vln. 5 (Vla. 1, T.C.) *V* *Knock** *non. div. marcato* *L2* *L2* *mf* (melody)

Vla. 1 *V* *Knock** *non. div. marcato* *L2* *L2* *mf* (melody)

Vla. 2 *p* *(p)* *arco, marcato* *mf* (melody)

Vc. 1 *mf* (melody)

Vc. 2 *mf*

Db. 1 *mf*

Db. 2 *mf*

13 **C**

Vln. 1 *marcato* *f* *arco*

Vln. 2 *f* *V* *L2* *V* *L2*

Vln. 3 *V* *L2* *V* *L2* *f* *V* *L2* *V* *L2*

Vln. 4A *3* *0* *0* *1* *0* *0* *1* *0* *0* *0* *3* *0* *0* *1* *0* *f*

Vln. 4B *f*

Vln. 5 (Vla. 1, T.C.) *L2* *L2* *L2* *L2* *L2* *L2* *L2* *L2* *L2* *L2* *f*

Vla. 1 *L2* *L2* *L2* *L2* *L2* *L2* *L2* *L2* *L2* *L2* *f*

Vla. 2 *pizz. sempre* *f*

Vc. 1 *f* *V* *0* *1* *0* *1* *0* *0* *1* *0* *1* *0*

Vc. 2 *f* *0* *1* *0* *3* *1* *0* *0* *1* *0* *0* *1* *0*

Db. 1 *f*

Db. 2 *2* *0* *0* *1* *0* *0* *1* *0* *0* *0* *2* *0* *0* *1* *0* *f*

ossia **E** *marcato*

D

Vln. 1 *f marcato*

Vln. 2 *mf* *f* guitar-style pizz.* (non div.)

Vln. 3 *f* *marcato*

Vln. 4A (Knock) *f*

Vln. 4B *f*

Vln 5 (Vla. 1, T.C.) *f* pizz. (non divisi)

Vla. 1 *f* pizz.

Vla. 2 *f*

Vc. 1 *f* *marcato*

Vc. 2 *f*

Db. 1 *f* arco, marcato

Db. 2 *f*



