

KIMBERLY R. OSBERG



Entry 16:
Moderately Energetic
for solo flute

Commissioned by Lisa Graham

Thank you for your download!

Just **two** important notes to accompany your free sheet music:

- 1) If you program this work for a **public performance** (live, digital, recital, concert, charity event, etc.), **please let me know!** I am happy to promote your event on my social media in advance. Knowing about live performances also allows me to keep accurate records of where my music has been performed, and to get credit from my royalties organization at no cost to you!
- 2) Please contact me directly also if you have **any questions or concerns** with the score or parts. I am always happy to receive feedback from performers if something is landing awkwardly or is unclear.

I sincerely appreciate your time and interest in my work, and am eager to connect with you in the future!

If you would like to keep up with me, you can also find me here:

Instagram: @Kimpositions

Twitter: @Kimpositions

Soundcloud: soundcloud.com/kimosberg

Facebook: Kimberly Osberg

If you would like to provide financial support or sponsor a commission for a musician or organization experiencing financial strain, you can donate through one of these accounts:

Venmo: @Kimpositions

PayPal: @Kimpositions

For every \$400 raised, I donate one commissioned work to an ensemble or musician in need.

About Commissions from Quarantine:

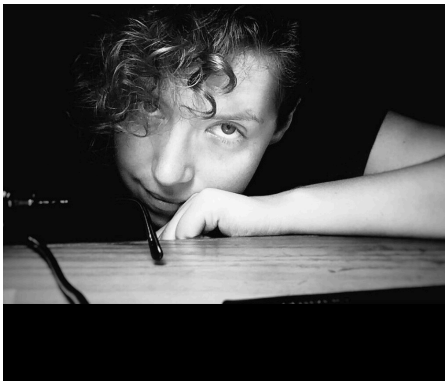
In March of 2020, musicians around the world found themselves in a difficult and uncertain situation, both artistically and financially, due to the outbreak of COVID-19. No longer able to gather together for performances or rehearsals, many of us in the artistic community have been at a loss for what to do with our skills and time. While some days it was difficult to even get out of bed in the morning, I knew that I wanted to do something to help my friends and colleagues find a distraction, maintain human connection, and revitalize their passion for the craft. My solution was Commissions from Quarantine.

In mid-March, I accepted commissions for solos and duos of up to three minutes for a nominal fee, ranging from \$5 - \$20. Musicians provided a word or two to describe the desired mood of the piece (which became the titles), as well as a short description of a technique or sound they enjoyed playing on their instrument, which would be incorporated into the work. Upon receiving their pieces, musicians were to practice them and post a video to their social media pages (as resources and home conditions allowed). In the three days this commission window was open, I received requests from no less than 40 different musicians across the United States, as well as in Canada, Germany, and Mexico. 32 distinct instrumentations were requested, ranging from flute and violin solos to works for violin and zarb, steel pan drums, and toy piano.

Now, a year later, I have compiled the available pieces from the project into a collection. In keeping with the original intent of this series, I have made all of these pieces available for free, such that no musician is barred from the music produced from this project due to financial constraints.



About the Composer:



Originally from Eau Claire, Wisconsin, Kimberly Osberg is a composer currently based in Portland, Oregon. Her music has been described as “brilliant,” “highly-engaging,” “wonderfully suspenseful,” and “intensely colorful,” and has received acclaim from academic and public audiences alike. Kimberly enjoys working with artists from across a variety of disciplines, including dance, film, poetry, visual art, theatre, environmental sound design, and stage combat. Some of her most notable collaborators include the Dallas Chamber Symphony, the Bruce Wood Dance Company, the Dallas

Contemporary, Ian Davenport, the Aspen Contemporary Ensemble, Pittsburg State University, Indiana University's Department of Theatre, Drama, and Contemporary Dance, as well as countless soloists and chamber groups across the country. A prolific composer, Kimberly recently composed over 40 miniatures in just three months for her *Commissions from Quarantine* project, which included collaborators from Germany, Mexico, Canada, and across the United States. In the next two years, she will premiere no less than 20 new pieces, including a work for oboe solo with brass quintet commemorating historic female Olympic athletes, and substantial works for reed quintet and trumpet and wind ensemble.

Current as of January 2021 – for full bio contact kimpositions@gmail.com

In the event of a performance, whether online or in-person, please contact me and share a PDF of the program! I will be happy to help promote your event on my social media feeds. If you have any questions or concerns about the work, please don't hesitate to contact me—I love talking with musicians and conductors, and appreciate any feedback you may have.

COMMISSIONS FROM QUARANTINE:

Moderately Energetic

Commissioned by Lisa Graham

Kimberly R. Osberg

♩ = 92 - Playful

Flute

mf

4

sfz

6

sfz

8

poco accel.

10 ♩ = 110 - Light, soaring

f

12

mp

14

poco accel.

16

19 ♩ = 132 - A bit more aggressive

Musical notation for measures 19-21. The key signature has two flats. Measure 19 starts with a *f* dynamic. Measure 20 ends with a *sfz* dynamic. The time signature changes from 4/4 to 3/4 in measure 21. The notation includes accents and slurs.

Musical notation for measures 22-24. Measure 22 starts with a *p* dynamic. Measure 23 has a *pp sub* dynamic. Measure 24 has a *p sub* dynamic. The time signature changes from 4/4 to 3/4 in measure 24. The notation includes accents and slurs.

Musical notation for measures 25-28. Measure 25 starts with a *mf* dynamic. The time signature changes from 4/4 to 3/4 in measure 28. The notation includes accents and slurs.

poco accel. . . . (♩ = 144)

Musical notation for measures 29-31. The time signature changes from 3/4 to 4/4 in measure 31. The notation includes accents and slurs.

32 ♩ = 88 - Suddenly dramatic, belting

Musical notation for measures 32-34. Measure 32 starts with a *ff* dynamic. Measure 33 has a *fp* dynamic. Measure 34 has a *f* dynamic. The time signature changes from 4/4 to 3/4 in measure 34. The notation includes accents and slurs.

35 ♩ = 110 - Winding up

Musical notation for measures 35-36. Measure 35 starts with a *p* dynamic. The time signature changes from 4/4 to 3/4 in measure 36. The notation includes slurs.

Musical notation for measures 37-38. The time signature changes from 3/4 to 4/4 in measure 38. The notation includes slurs.

poco accel.

Musical notation for measures 39-40. Measure 39 starts with a *f* dynamic. Measure 40 has a *fp* dynamic. The time signature changes from 4/4 to 3/4 in measure 40. The notation includes slurs.

41 ♩ = 120 - Soaring once more, euphoric

Musical notation for measures 41 and 42. The music is in a treble clef with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩ = 120. The dynamics are marked *ff*. The music features a soaring, euphoric melody with many slurs and accents.

43

Musical notation for measures 43 and 44. The music is in a treble clef with a key signature of two flats. The dynamics are marked *p sub*. The music features a soaring, euphoric melody with many slurs and accents.

46

Musical notation for measures 45 and 46. The music is in a treble clef with a key signature of two flats. The dynamics are marked *mf sub*. The music features a soaring, euphoric melody with many slurs and accents.

48 Suddenly mysterious, a bit darker

Musical notation for measures 47 and 48. The music is in a treble clef with a key signature of two flats. The dynamics are marked *p*. The music features a suddenly mysterious, a bit darker melody with many slurs and accents.

50

Musical notation for measures 49 and 50. The music is in a treble clef with a key signature of two flats. The dynamics are marked *mf* and *p*. The music features a suddenly mysterious, a bit darker melody with many slurs and accents.

52

Musical notation for measures 51 and 52. The music is in a treble clef with a key signature of two flats. The dynamics are marked *mf* and *p*. The music features a suddenly mysterious, a bit darker melody with many slurs and accents.

54 ♩ = 132 - Bolder, a bit mischievous

Musical notation for measures 54-56. The key signature has two flats (B-flat and E-flat). The music is in a 3/4 time signature. Measure 54 starts with a dynamic marking of *f*. The melody consists of eighth and sixteenth notes with some rests.

Musical notation for measures 57-58. Measure 57 begins with a dynamic marking of *sfz*. Measure 58 ends with a dynamic marking of *sfz*. The melody continues with eighth and sixteenth notes.

Musical notation for measures 59-60. The melody continues with eighth and sixteenth notes, featuring some slurs and accents.

Musical notation for measures 61-62. Measure 61 starts with a dynamic marking of *p sub*. The melody features slurs and accents over eighth and sixteenth notes.

Musical notation for measures 63-65. Measure 63 starts with a dynamic marking of *mf*. Measure 65 ends with a dynamic marking of *fp*. The music includes slurs and accents.

poco accel.

Musical notation for measures 66-68. Measure 66 starts with a dynamic marking of *mf*. The melody continues with eighth and sixteenth notes, including slurs and accents.

69 ♩ = 144 - Bold

Musical notation for measures 69-72. Measure 69 starts with a dynamic marking of *ff*. The music is in a 3/4 time signature and features slurs and accents over eighth and sixteenth notes.