

KIMBERLY R. OSBERG



Entry 29:

*Intense and Zealous
(But Not Overzealous)*
for solo bass clarinet

Commissioned by Kathryn Vetter

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:

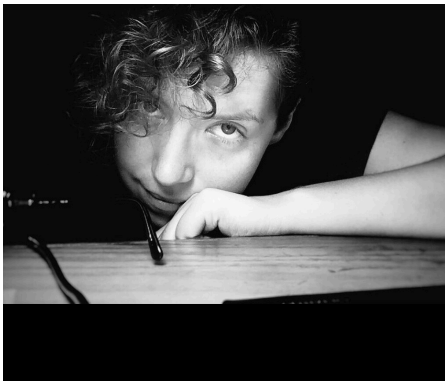
In March of 2020, musicians around the world found themselves in a difficult and uncertain situation, both artistically and financially, due to the outbreak of COVID-19. No longer able to gather together for performances or rehearsals, many of us in the artistic community have been at a loss for what 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: Intense and Zealous (But Not Overzealous)

Commissioned by Kathryn Vetter

Kimberly R. Osberg

Bass Clarinet in Bb

$\text{♩} = 108$ - Intense, raw

p *sfz* *sfz*

4 *mp*

7 *mf* *f*

9 *p sub* *f* *p* *sfz p* *f* *p*

11 *f sub* *f sub* *p* *f sub* *f sub* *f sub* *p*

13 *f* *p* *f*

Detailed description: The musical score is for Bass Clarinet in Bb, written in 4/4 time. It begins with a tempo of 108 beats per minute and a character of 'Intense, raw'. The piece is composed of 13 measures. The first measure starts with a piano (*p*) dynamic and features a series of eighth notes with accents. The second measure has a sforzando (*sfz*) dynamic. The third measure also has a sforzando (*sfz*) dynamic. The fourth measure is marked mezzo-piano (*mp*). The fifth measure is marked mezzo-forte (*mf*). The sixth measure is marked forte (*f*). The seventh measure is marked piano (*p*). The eighth measure is marked piano (*p*). The ninth measure is marked piano (*p*). The tenth measure is marked piano (*p*). The eleventh measure is marked piano (*p*). The twelfth measure is marked piano (*p*). The thirteenth measure is marked piano (*p*). The score includes various dynamic markings such as *p*, *mp*, *mf*, *f*, *sfz*, and *f sub*, along with accents and slurs.

15

footstomp slap tongue flutter tongue

p ————— *ff* *sfz* *sfz* *sfz*

17

vocalize

HAH HUH

————— *mf* *f sub* ————— *mf*

19

HAH

f sub ————— *mf* ————— *f*

22

mp ————— *f* ————— *mf* ————— *pp*

25 ♩ = 112 - A bit more intense

sfz *f sub* ————— *p*

27

f *sfz*

29

sfz fp f mp f sfz

32

mp sub f sfz

34

mp f

36

p f sub mf mp

HAH HUH

poco rit.

40

p pp mp sfz mp sfz sfz sfz

42 ♩ = 92 - Sneaking

44

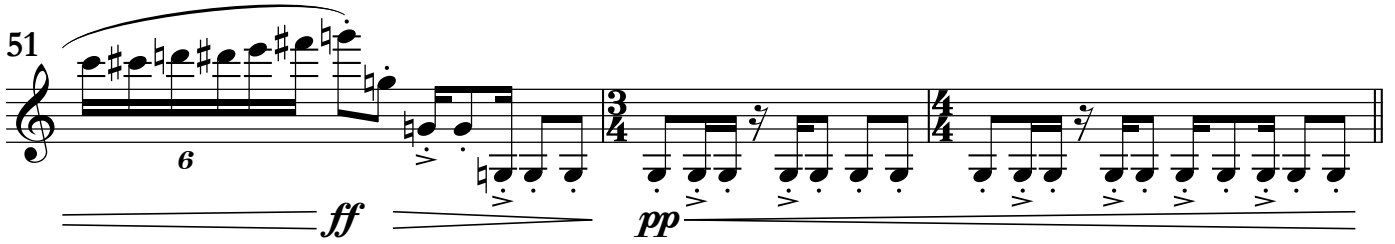
sfz sfz sfz sfz sfz sfz sfz

47

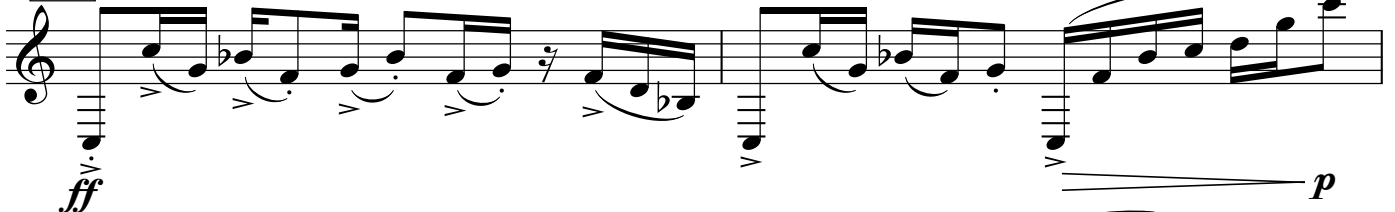
fpp mp

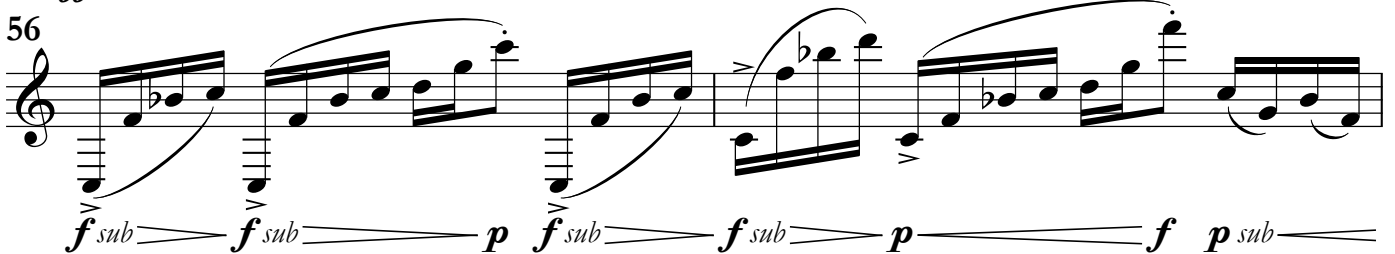
accel.

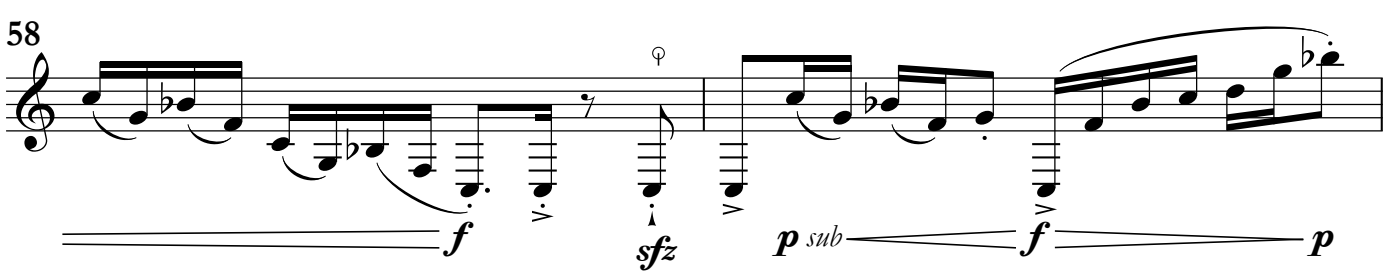
49 

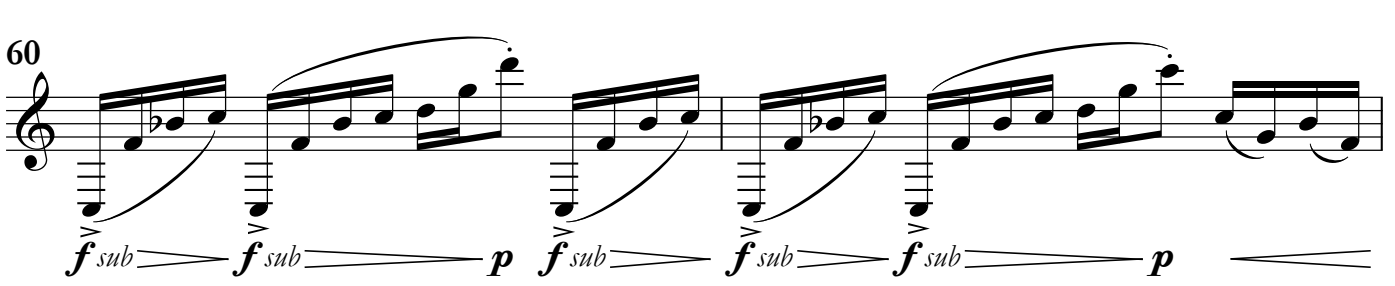
51 

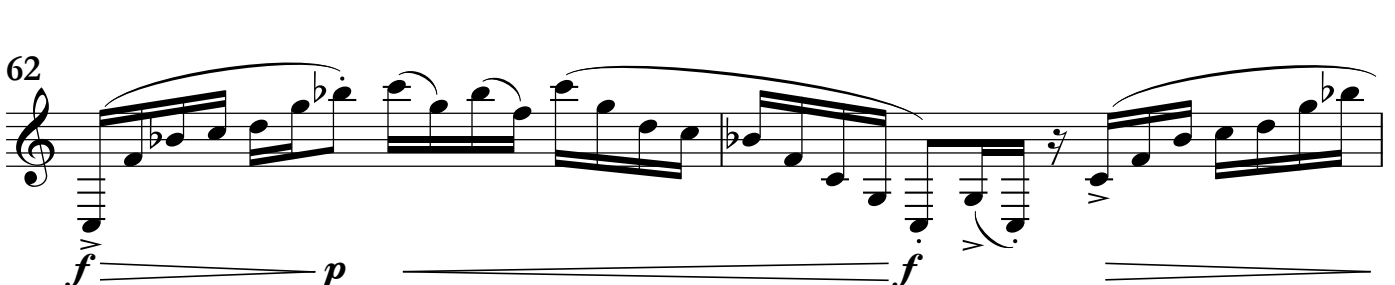
54 ♩ = 112 - Vaulting



56 

58 

60 

62 

64 Musical notation for measures 64-65. Measure 64 starts with a treble clef and a 3/4 time signature. It contains eighth and sixteenth notes with various dynamics. Measure 65 continues the melodic line. Dynamics include *p*, *ff*, *sfz*, *sfz*, and *ffp* with an accent (\lessdot).
p *ff* *sfz* *sfz* *ffp* \lessdot

66 Musical notation for measures 66-67. Measure 66 starts with a treble clef and a 3/4 time signature. It contains eighth and sixteenth notes. Measure 67 continues the melodic line. Dynamics include *f* and *fp*.
f *fp*

68 Musical notation for measures 68-69. Measure 68 starts with a treble clef and a 3/4 time signature. It contains eighth and sixteenth notes. Measure 69 continues the melodic line. Dynamics include *mf* and *f*.
mf *f*

70 Musical notation for measures 70-71. Measure 70 starts with a treble clef and a 3/4 time signature. It contains eighth and sixteenth notes. Measure 71 continues the melodic line. Dynamics include *ff* and *p sub*.
ff *p sub*

72 Musical notation for measures 72-73. Measure 72 starts with a treble clef and a 3/4 time signature. It contains eighth and sixteenth notes. Measure 73 continues the melodic line. Dynamics include *ff*.
ff

75 Musical notation for measures 75-76. Measure 75 starts with a treble clef and a 3/4 time signature. It contains eighth and sixteenth notes. Measure 76 continues the melodic line. Dynamics include *pp* and *ff*.
pp *ff*

77 Musical notation for measure 77. It starts with a treble clef and a 4/4 time signature. It contains a few notes and a fermata. Dynamics include *v.* and *HAH*.
v. *HAH*