

KIMBERLY R. OSBERG



Entry 31:

Hope and Patience
for violin and zarb

ANONYMOUS COMMISSIONER

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.

Hope and Patience

An unborn bird lies crumpled and curled,
A-dreaming of the world.

Round it, for castle-wall, a shell
Is guarding it well.

Hope
is the bird with its dim sensations;
The shell that keeps it alive is
Patience

-George MacDonald (1824-1905)

About Commissions from Quarantine:

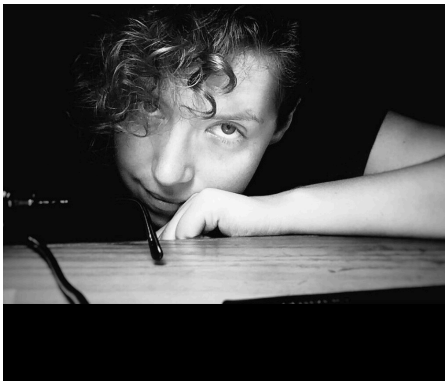
In March of 2020, musicians around the world found themselves in a difficult and uncertain situation, both artistically and financially, due to the outbreak of COVID-19. No longer able to gather together for performances or rehearsals, many of us in the artistic community have been at a loss for what 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: Hope and Patience

Kimberly R. Osberg
Text by George MacDonald

♩ = 52 - Sweet, fragile

Claudia

Leon

5

f *pp* *f*

mp *mf* *p*

8 ♩ = 66 - Light, dreamy

Musical notation for measures 8-9. The system includes a treble clef staff with a key signature of one flat and a common time signature. The music features sixteenth-note runs with slurs and accents. The dynamic marking is *mp*. The bass line consists of a steady eighth-note accompaniment with a '6' (sixth) fingering indicated below the notes.

mf

An unborn bird

Musical notation for the bass line of measures 8-9. It features a steady eighth-note accompaniment with slurs and accents. The dynamic marking is *mf*. The bass line includes triplets and sixteenth-note runs, with a '6' (sixth) fingering indicated below the notes.

10 *molto sul pont.*

Musical notation for measure 10 in the treble clef. The music features a half note followed by a triplet of eighth notes, then a quarter note, and finally a triplet of eighth notes. The dynamic markings are *f*, *mf*, and *f sub*.

lies crumpled and curled

A'dreaming of this world

Musical notation for the bass line of measure 10. It features a half note followed by a triplet of eighth notes, then a quarter note, and finally a triplet of eighth notes. The dynamic markings are *p*, *mf sub*, *p*, *mf*, and *p*. The bass line includes triplets and sixteenth-note runs, with a '6' (sixth) fingering indicated below the notes.

molto sul pont.

ord.

Musical notation for measures 13-14 in the treble clef. The music features sixteenth-note runs with slurs and accents. The dynamic markings are *mp* and *f*. The system ends with a double bar line and a 3/4 time signature.

Musical notation for the bass line of measures 13-14. It features a steady eighth-note accompaniment with slurs and accents. The dynamic marking is *mf sub*. The bass line includes triplets and sixteenth-note runs, with a '6' (sixth) fingering indicated below the notes.

15

poco rall.

Musical notation for measure 15 in the treble clef. The music features a half note followed by a quarter note, then a half note, and finally a quarter note. The dynamic marking is *n*. The system ends with a double bar line and a 4/4 time signature.

Musical notation for the bass line of measure 15. It features a half note followed by a quarter note, then a half note, and finally a quarter note. The dynamic markings are *p sub* and *pp*. The bass line includes triplets and sixteenth-note runs, with a '6' (sixth) fingering indicated below the notes.

18 ♩ = 120 - Heavy, strong ↙ bow pressure

chop lift scratch tone sim.

f *mp*

mf

21 jeté 6

sfz

3

23

mp

26

ff *ff* < *ff*

3 7

29 ♩ = 108 - Fierce, powerful

f HUH
 (no pitch) *mf* Round it,
ff *ff* *p* < *ff*

f HUH *f* HA *pp* 7 *f* HUH

31 *mf* for castle wall,
p sub < *ff* *ff* *p* < *ff*

f a shell
pp 7 *f* HA *pp* 7 *f* HUH

33 *mf* a shell *ff* *pizz snap pizz* *mp* is gaur - ding it well *ff*

HA

35 *f* HUH HA *pizz strum* *f* *ff* HUH *mp sub* HA *sfz*

pp 7 *f* *pp* 7 *f* *fp* 3 *f* *fp* < *ff*

38 ♩ = 88

rall.

col legno battuto
ricochet 6

arco
molto sul pont

ord. 3

molto sul tasto

ff *sfz* *p* *mp* *pp*

43 ♩ = 66 - Lighter once more

ord.

6

6

6

6

pp

mf sub

3

3

3

3

p *mp* *mf sub*

44

6

6

6

6

ff

6

3

3

6

f sub

3

fp

ff *f sub* *fp*

46

molto sul pont

p sub

n

f

7

5

p

n

p sub *n* *f* *p* *n*

47 ♩ = 52 - Delicate, with great care

f *mp* *pp* *f*

Hope is the bird with its dim sensations

pp *mf* *n*

rall. . .

mp *pp* *ff*

pp *f sub* *mf*

55 ♩ = 64 - Sturdy, resolute

mf *sfz* *pizz*

The shell that keeps it alive

pp *f*

57 ♩ = 44 - Calm, patient

p *whispering, repeat ad lib. (overlapping with zarb)* *n*

The shell

arco
○
rapidly → slowly → rapidly

mp

is Patience

pp sempre

p *whispering, repeat ad lib. (overlapping with violin)* *n*

The shell

slowly → rapidly → slowly → rapidly → slowly

mp

is Patience

pp sempre