

Daydream

Mark A. Taylor

INSTRUMENTATION

Conductor Score

Violin I

Violin II

Viola

Violoncello

Double Bass

Harp (optional)



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Program Notes

Daydream is an Impressionistic sounding piece for string orchestra and a colorful addition to any program. Daydreams allow us a departure from the day to day with a moment in time where our thoughts are free to wander uninhibited. Once thought of as a lazy pause, daydreams are now thought to be a potential time for great creativity (be it artistic, scientific, mathematical, or other).

The beautiful melody of *Daydream* accompanied by fun techniques and sounds keep performers creatively engaged. As the melody is passed around the orchestra, performers pizzicato, strum chords, and tremolo a vibrant accompaniment. The use of chromatic mediants helps to emphasize the importance of recognizing sharps and naturals. *Daydream* has something for everyone.

Performance Suggestions

Phrasing should be a focal point in rehearsals. Dynamics should rise and fall with the shape of melodic lines. Recognizing who has the melody will help accompanying students listen across the orchestra and stay in time.

Accompaniment techniques achieve great musical effect when done correctly. Chords should be strummed bottom to top and tuned with open strings where possible. Tremolos are to be played in the upper half of the bow. Pizzicato notes may ring freely.

Reviewing rules for accidentals and then applying them will be a key to a successful performance. Note checks can be done melodically note by note in each section before being tuned harmonically. Courtesy accidentals have been provided, but having performers write in L2 for low second finger, H3 for high 3rd finger, x2 for extensions, etc. may aid performers who need additional reinforcement.

About the Composer



Mark A. Taylor is an award-winning music educator and composer. He teaches orchestra at Centreville High School in Fairfax County, VA, conducts with The Capitol Symphony Youth Orchestras, serves as an adjudicator and clinician, and composes for all levels and genres. In addition to teaching and writing, Dr. Taylor plays cello under the direction of his father, F. Wayne Taylor, in the Friends & Family Chamber Orchestra.

He holds a BM from George Mason University, an MME from Shenandoah Conservatory, and a DMA in Composition from George Mason University where he studied under Dr. Glenn Smith. When he is not making music, Dr. Taylor enjoys spending time with his family and riding his bike wherever the roads might take him. While he once took an unsupported bike trip from Virginia to Alabama to raise scholarship money for his students, most trips encompass a much smaller radius. Mark, his wife Holly, daughter Jacqueline, and son Curtis reside in Centreville, Virginia.

Daydream

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Wistfully ♩ = 60

Violin I

Violin II

Viola

Violoncello

Double Bass

Harp

pizz.

mf

arco

pp

Wistfully ♩ = 60

Db C B/E F G A

2 3 D# 5

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Vln. I

Vln. II

Vla.

Vc.

Db.

Hp.

f

pizz.

mf

mf

mf

mf

6 6 6 6

6 7 8 D# 9 10

Vln. I
 Vln. II
 Vla.
 Vc.
 Db.
 Hp.

arco

pp
pp
pp
mp
p

11^{D^b}
 12
 13^{D^b}
 14
 15
 16

17
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.
 Hp.

mp
mp
mp
p
mp
mf
mf
mp
mf
mp
mf
mp

17
 18
 19
 20
 21
 22
 23

25

29

Score for measures 24 through 30. The score includes parts for Vln. I, Vln. II, Vla., Vc., Db., and Hp. The dynamics range from *p* (piano) to *mp* (mezzo-piano) and *mf* (mezzo-forte). The key signature changes to F# at measure 29.

Measures 24-30: Vln. I, Vln. II, Vla., Vc., Db., Hp. Dynamics: *p*, *mp*, *mf*. Key signature change to F# at measure 29.

Score for measures 31 through 37. The score includes parts for Vln. I, Vln. II, Vla., Vc., Db., and Hp. The dynamics range from *ff* (fortissimo) to *f* (forte) and *mp* (mezzo-piano). The key signature changes to D# at measure 31 and D at measure 32.

Measures 31-37: Vln. I, Vln. II, Vla., Vc., Db., Hp. Dynamics: *ff*, *f*, *mp*. Key signature changes to D# at measure 31 and D at measure 32.

38 42

Vln. I *mp* *f*

Vln. II *p* *mf* pizz.

Vla. *mf* *mf* pizz.

Vc. *p* *mf*

Db. *mp* *f*

Hp. *mf*

39 40 41 42 43 44

Vln. I *arco* *rit.* *f*

Vln. II *rit.* *f*

Vla. *rit.* *f* arco

Vc. *rit.* *f*

Db. *rit.* *f*

Hp. *rit.* *f*

45 46 47 48 49 50

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