

# Of Love and Loss

For String Orchestra, Grade 3.5 (with Grade 4 Violin Solo)

by Mitchell J. Roth

## Instrumentation

1 - Full Score

2 - Violin Solo

8 - Violin 1

8 - Violin 2

3 - Violin 3 (Viola T.C.)

5 - Viola

5 - Cello

5 - Bass\*

1 - Piano

## Note from the Editor:

In this grade 3.5 work, featuring a grade 4 violin solo, ensembles will explore mature phrasing and expressive dynamics. Though the piano part is recommended, optional cues are written in the string parts in lieu of the intended instrument. A Violin 3 part is provided as an alternative/enhancement to Viola. \*A Cello 2 part that doubles the Bass is available at [www.randallstandridge.com](http://www.randallstandridge.com) as a free download.

- Katie O'Hara LaBrie

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# Of Love and Loss

By Mitchell J. Roth, Grade 3.5 (with Grade 4 Violin Solo)

## Program Notes:

*Of Love and Loss* was written in memory of the composer's late brother, and communicates loss in a way words fail to express. Violin and piano soloists work with the orchestra to navigate the story of a young man's 2 weeks of life and the impact this life left on those who loved him. The piece gives performers a chance to express a range of emotion through advanced musicality and mature phrasing, gorgeous melodies and lush harmonies.

## About the music:

This work is dedicated to my late brother, Isaac. His two weeks of life left a profound impact on my own existence, leaving me with fond memories and regrets about the time we spent together. My memory of Isaac has taken many forms in my music, first manifesting as a brass chorale and later as a work for a concert band. Seven years and eight months after his passing, this music asserted itself as a work for string orchestra, solo piano and violin.

## Rehearsal Suggestions:

- The solo parts are not directly representative of Isaac, but the story is incomplete without them. Please rehearse with the soloists as much as possible.
- Soloists and sections should utilize legato style and vibrato where appropriate.
- Please focus efforts to perfect intonation in the E major section of the piece: this portion represents the final minutes of my brother's life.
- In times of stillness, especially at the very end of the piece, the director and ensemble should determine whether vibrato makes sense.

- Mitchell J. Roth



## About the Composer

Mitchell J. Roth (he/they) is a composer, multi-instrumentalist, and student from Metro Detroit, Michigan. He performs in the Detroit Metro Youth Symphony and studies composition with Mr. Andy Jarema. Mitchell's works (especially for concert band) receive frequent premieres in Metro Detroit and are performed throughout Michigan and online. They will graduate from North Farmington High School in 2024 and plan to pursue composition in college. Mitchell's first publication, *Of Love and Loss*, for string orchestra, was written at the age of 15.

# Of Love and Loss

Score  
Grade 3.5 (4 Solo)  
Duration 3:00

for Isaac

Mitchell J. Roth

Flowingly ♩ = 72

The musical score is arranged in two systems. The first system includes parts for Violin Solo, Violin 1, Violin 2, Viola, Cello, Double Bass, and Piano. The second system includes parts for Solo, Violin 1, Violin 2, Viola, Cello, Double Bass, and Piano. The score is in the key of D major (two sharps) and 4/4 time. The tempo is marked 'Flowingly' with a quarter note equal to 72 beats per minute. The first system covers measures 1 through 5, and the second system covers measures 6 through 10. The Solo part begins in measure 6. Dynamics include *p legato* and *mf*. Performance markings include accents, slurs, and fingering numbers (4, -1, -3, -4). A box containing the number '9' is placed above the Solo part in measure 8.

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Musical score for measures 11-15. The score includes parts for Solo, Vln. 1, Vln. 2, Vla., Vc., D.B., and Pno. The key signature is two sharps (F# and C#). The tempo is marked 'accel.' at the top right. Measure 11 features a 'div.' (divisi) marking for the strings. Measure 12 has 'mp' (mezzo-piano) dynamics for the Solo and Vln. 1 parts, and 'p' (piano) for the Vln. 2, Vla., and Vc. parts. Measure 13 has 'solo' markings for Vln. 1 and Vln. 2, and 'p' for Vc. Measure 14 has 'tutti' markings for Vln. 1, Vln. 2, and Vla., and 'mp' for Vc. Measure 15 has 'tutti' markings for Vln. 1, Vln. 2, and Vla., and 'mp' for Vc. The Pno. part is mostly silent with some accompaniment in measure 11.

17 **Con Moto** ♩ = 88

Musical score for measures 16-19. The score includes parts for Solo, Vln. 1, Vln. 2, Vla., Vc., D.B., and Pno. The key signature is two sharps (F# and C#). Measure 16 has 'mf' (mezzo-forte) dynamics for the Solo and D.B. parts, and 'f' (forte) for the Vln. 1, Vln. 2, and Vc. parts. Measure 17 has 'div.' (divisi) markings for Vln. 1 and Vln. 2, and 'f' for the Vln. 1, Vln. 2, and Vc. parts. Measure 18 has 'f' for the Vln. 1, Vln. 2, and Vc. parts. Measure 19 has 'f' for the Vln. 1, Vln. 2, and Vc. parts. The Pno. part is mostly silent with some accompaniment in measure 16.



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Musical score for measures 30-33. The score includes parts for Solo, Vln. 1, Vln. 2, Vla., Vc., D.B., and Pno. The key signature is one sharp (F#) and the time signature is 4/4. Measure 30 starts with a *mp* dynamic and a *V* marking. Measure 31 has a *mf* dynamic and a *4* marking. Measure 32 includes a *rit.* marking, a *p* dynamic, and an *opt. -4* marking. Measure 33 ends with a *p* dynamic. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

34 **Flowingly** ♩ = 72

Musical score for measures 34-37. The score includes parts for Solo, Vln. 1, Vln. 2, Vla., Vc., D.B., and Pno. The key signature is two sharps (F# and C#) and the time signature is 4/4. Measure 34 starts with a *p* dynamic and a *V* marking. Measure 35 has a *pp* dynamic and a *4* marking. Measure 36 includes a *mp* dynamic and a *-1* marking. Measure 37 ends with a *mp* dynamic. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

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38

Solo  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.  
Pno.

38 39 40 41

*mp*  
*cresc.*

44 **Gloriously** ♩ = 64

Solo  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.  
Pno.

42 43 44 45

*rit.*  
*f*  
*div.*  
*x2*  
*f*

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Musical score for measures 46-49. The score includes parts for Solo, Vln. 1, Vln. 2, Vla., Vc., D.B., and Pno. The key signature is three sharps (F#, C#, G#). Measure 46 features a Solo part with a trill and a Vln. 1 part with a four-measure rest. Measures 47-49 show various melodic lines for the strings and piano accompaniment. The Solo part has a four-measure rest in measure 47 and a trill in measure 48.

Musical score for measures 50-53. The score includes parts for Solo, Vln. 1, Vln. 2, Vla., Vc., D.B., and Pno. The key signature is three sharps (F#, C#, G#). Measure 50 begins with a *rit.* marking. Measure 51 features a Solo part with a trill and a Vln. 1 part with a four-measure rest. Measures 52-53 show various melodic lines for the strings and piano accompaniment. The Solo part has a trill in measure 52 and a four-measure rest in measure 53. The Vln. 1 and Vln. 2 parts have dynamic markings of *p*, *mp*, and *pp*. The Pno. part has dynamic markings of *mp* and *pp*.



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