

Robert Beaser
Shenandoah

Solo Guitar

EA 805

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Interpretive Notes

Shenandoah is based on the popular American folk tune of the same name. The original work chant, in the age-old tradition of the *sea song*, evokes the power of the mighty Missouri River. As is the case with my *Mountain Songs*, a popular folk tune is interleaved with original melodies, harmonies and counterpoint to form an entirely new hybrid. Still, for the player, the spirit and power of the traditional tune should guide interpretation of the music. Eliot Fisk's edited version contains suggested fingerings but offers by no means the only acceptable solutions (see *ossia* list on page #8, for example). The performer is encouraged to look carefully at the reasons for fingerings and markings, and decide whether they are suitable for his or her given technique. In the section marked **Broadly, with great power** the player can either play the chords literally as written, or explore a variety of strumming effects from various folk traditions (e.g. Flamenco rasgado, American finger style, or even plectrum techniques).

I am particularly interested in the overall flow and shape of the piece: it should move inexorably, restlessly, without too many starts and stops, building in force through to the *fff* cadence at measure #87. Then, it should gradually unwind itself, with similar force, until its ultimate, quiet resolution. Elasticity of line, expressive rubato is likewise encouraged, as long as it does not interfere with the forward momentum of the piece.

R.B.

To Rodrigo Riera and Jonathan Coles
SHENANDOAH

Robert Beaser
(1995)

Edited by
Eliot Fisk

Tempo I
Flessibile ♩ = 60 ±

Solo Guitar
⑥ = D

Handwritten musical notation for measures 1-3. The piece is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp. The notation includes various rhythmic values, accidentals, and fingerings. Dynamics range from *pp* to *mp*. Chord symbols IV, I, and I are written above the staff. A circled '6' indicates the starting fret position (D).

Handwritten musical notation for measures 4-7. The tempo is marked *un poco piu mosso* (♩ = 72). Dynamics include *pp* and *p*. Chord symbols V, VI, and IV are present. The notation features complex rhythmic patterns and fingerings.

Handwritten musical notation for measures 8-10. Dynamics include *mp* and *mf*. The notation includes a *holding back* instruction and a *dim.* marking. Chord symbols I and V are visible.

Handwritten musical notation for measures 11-12. The tempo is marked *rallentando* and *A tempo* (♩ = 60). Dynamics include *p* and *pp*. The notation includes a *fall* instruction and a *dim.* marking. Chord symbols I and V are present.

Tempo II (♩ = 72 ±)

Handwritten musical notation for measures 13-14. The tempo is marked *Tempo II* (♩ = 72 ±). Dynamics include *p* and *sim.*. The notation includes a *sim.* marking and a *fall* instruction. Chord symbols I and V are present.

Handwritten musical notation for measures 15-16. Dynamics include *p* and *sim.*. The notation includes a *sim.* marking and a *fall* instruction. Chord symbols I and V are present.

Handwritten musical notation for measures 17-18. Dynamics include *p* and *sim.*. The notation includes a *sim.* marking and a *fall* instruction. Chord symbols I and V are present.

Handwritten musical notation for measures 19-20. Dynamics include *p* and *sim.*. The notation includes a *sim.* marking and a *fall* instruction. Chord symbols I and V are present.

2 *IV* *Pizzicato*

21 *sim.* *pizzicato* *pp*

23 *p*

24 *sim.* *vib.* *rall.*

25 *pp*

(rall.) **Tempo I; Stately** ♩ = 60 *moving ahead*

26 *dolce* *holding back*

29 *dolce*

33 **A tempo, relaxed**

37 *pp* *rit.*

40 **A tempo, giusto**

43 *vall.*

46 *animato*
mf

48 *poco rit.*

51 **Tempo II; passionato**

54 *cresc. poco a poco*
mf

57 *with increasing force*
ad spegnere
allargando

60 *f*

Broadly, with great power
ff
sim.

67 *(non troppo allegro)*
ff
sim.

4

69 *ff* *sim.* *ved. noil* *sim. (*)*

71 *sdtenuto sempre* *sim.*

73 (take time)

75 *A tempo*

77

78 *keep moving* *sim.*

79 *sffz* (take time)

Handwritten musical score for a piece, likely a piano solo. The score is written on a grand staff (treble and bass clefs) and consists of several systems of music. The key signature is one sharp (F#), and the time signature is 4/4. The piece is marked with various dynamics and performance instructions.

Key features and markings include:

- Measure 6:** Starts with the word "pianissimo" (pissu) written above the staff.
- Measure 94:** Marked with "p" (piano) and "IV".
- Measure 96:** Marked with "mp" (mezzo-piano) and "V".
- Measure 98:** Marked with "p" and "mp".
- Measure 100:** Marked with "mp" and "II".
- Measure 101:** Marked with "sffz" (sforzando) and "mp".
- Measure 102:** Marked with "mp".
- Measure 104:** Marked with "poco pesante" and "cresc." (crescendo). The dynamic is "mf" (mezzo-forte).
- Measure 106:** Marked with "mp semplice".

The score is heavily annotated with handwritten notes, including fingerings (e.g., 1, 2, 3, 4, 5), slurs, and other performance directions. The word "pianissimo" is repeated throughout the piece. There are also some circled numbers (4, 5) and other markings like "scena" and "pizz." (pizzicato).

108 **A tempo; solemn**

pp *p* *pp*

111 **Slowly, cantando**

mp *pp* *mp*

115 **rall. A tempo, sereno**

pp

118 **rubato**

vib.

121(*) **animando**

sub. pp! *mp* *pp* *pp*

124 **rall. molto Lento**

mp *n.* *pp lontano*

127 **smorz. ppp ad lib.**

smorz. *ppp* *ad lib.*

List of *ossia* for Robert Beaser's "SHENANDOAH"

m. 40, 4th beat



m. 41, 4th beat



m. 67



m. 70



m. 75



m. 82



m. 86



m. 97, 3rd beat



m. 111



m. 121



m. 127

