

# Pendleton Suite

Commissioned by the Oregon Arts Council and  
the Pendleton High School String Ensemble,  
Shirlene McMichael, Director.

M. L. Daniels

## I Fugue

Moderately slow  $\text{♩} = 72$

The musical score is written for a string ensemble. It consists of five systems of staves. The first system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is 'Moderately slow' with a quarter note equal to 72 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The score shows the beginning of the piece, with the first system starting at measure 1 and the second system starting at measure 5. The Violoncello and Contrabass parts are marked '(tacet)'. The Violin I and II parts have various articulations, including slurs and accents. The Viola part has a 'mf' dynamic marking. The Violoncello and Contrabass parts are marked '(tacet)'. The score is watermarked 'For Promotional Use Only'.

2

9 10

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

Cb.

13

15

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

Cb.

17

20

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

25

Vln. I

Vln. II

Vla.

Vc.

Cb.

*molto rit. (divide beat)*

*ff*

## II Romance

Quite slow ♩ = 48

Violin I

Violin II

Viola

Violoncello

Contrabass

*mp*

*mf*

5

rit. a tempo

To Coda

Vln. I *f ff p*

Vln. II *f ff p*

Vla. *f ff p*

Vc. *f ff p*

Cb. *f ff p*

10

Faster ♩ = 60

rit.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

15

a tempo

molto rit.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

*a tempo* 20 D.C. al Coda

Vln. I *ff* *mp* Div.

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp*

Cb. *ff* *mp*

23 25

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

**III**  
**Rondo**

Moderately ♩ = 112

Violin I *f* *mf*

Violin II *f* *mf*

Viola *f* *mf*

Violoncello *f* *mf*

Contrabass *f* *mf*

6

4 5

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f*

7

To Coda

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

arco

arco

10

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

13 15

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

16

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf* pizz.

Cb. *f* *mf* pizz.

20

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* arco

Cb. *f* arco

24 25

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf* (bring out)

*mp*

*mf* (bring out)

28 30

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*



34 35

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

Vln. I

Vln. II

Vla.

Vc.

Cb.

40

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

43 45

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

Vln. I

Vln. II

Vla.

Vc. pizz.

Cb. pizz.

50

Vln. I

Vln. II

Vla.

Vc.

Cb.

53 55

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f* arco

Cb. *mf* *f*

56 D.C. al Coda Coda

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

59 60

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*