

# HEMISPHERES

By Richard Meyer

## INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

This multi-cultural piece explores world music using a unique and exciting format. Two side-by-side orchestras share one conductor, with one group performing traditional American songs and the other playing folk songs from the Middle East. A total of eight songs are presented as each section from the two orchestras is featured. As the piece unfolds, what emerges is not only a tapestry of beautiful music, but an intense commentary on the power of music to unite diverse cultures. Whether you split your orchestra in two or combine with another orchestra, *Hemispheres* is sure to educate your students and your audience.

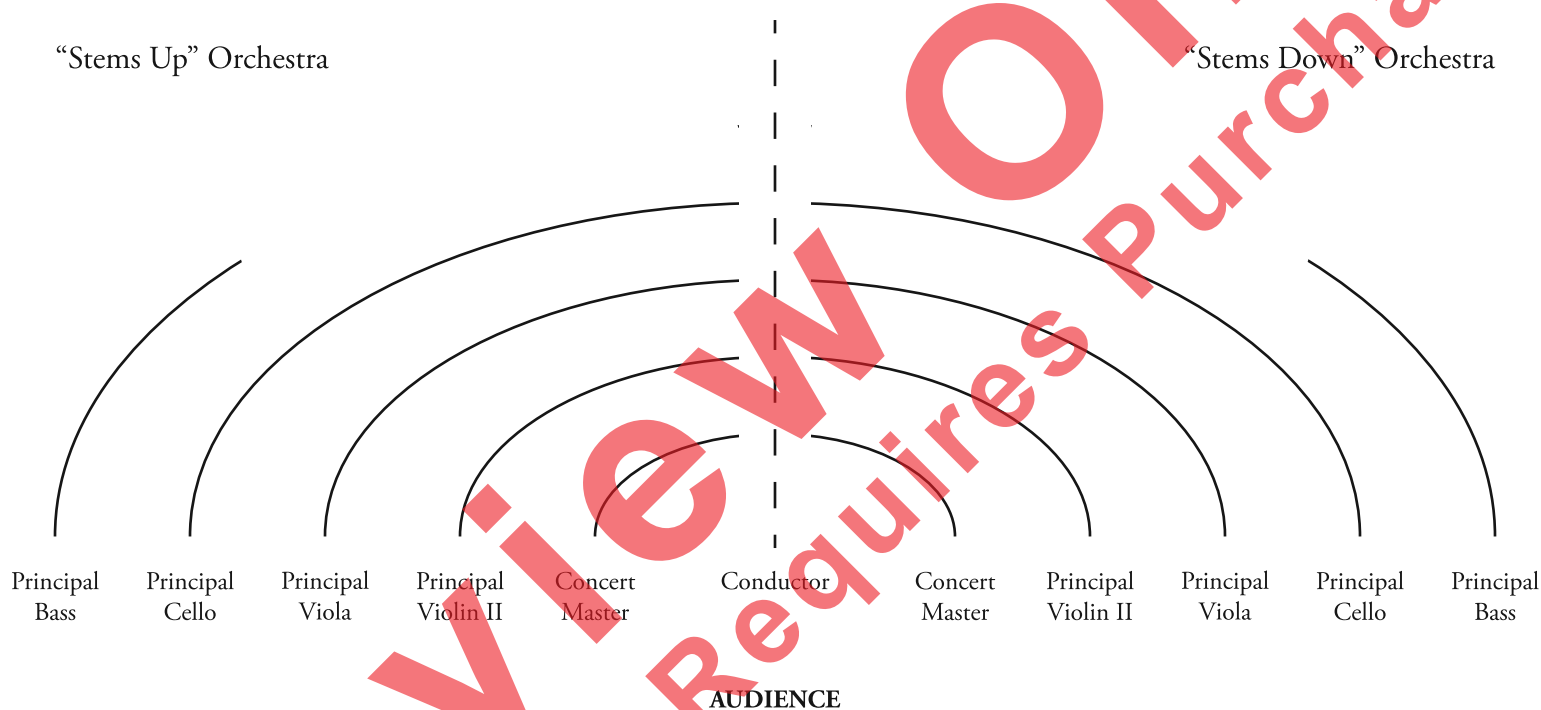
A suggested seating chart is included. The piece is also playable by one orchestra in a traditional set-up.



## NOTES FOR THE CONDUCTOR

*Hemispheres* is intended to be performed by two different string orchestras facing each other, with one conductor between them. The orchestra on the conductor's left plays all of the notes with stems up while the orchestra on the conductor's right plays all of the notes with stems down. Notes with two stems are to be played by both groups. This divisi stops toward the end of the piece with the direction "All players play all notes (al fine)." At this point, stem direction no longer matters, and everyone plays each note until the end.

The "principal players" from each orchestra should be seated "on the outside" (closest to the audience) with the concert masters from each orchestra facing each other. Arcs should be "filled in" at director's discretion according to number of players in each section, always keeping the two groups separated by an imaginary line down the middle of the stage. Suggested seating chart:



Each section of each orchestra is featured on a traditional song. The songs used are:

Violins: "The Stars and Stripes Forever" (m. 43) and "Foug El Nakhal" (m. 47)

Violas: "Bill Cheatham" (m. 61) and "Qadduka 'L-Mayyas" (m. 65)

Celli: "Lamma Bada Yatathanna" (m. 85) and "America" (m. 90)

Basses: "Ay Ya Zain" (m. 110) and "Simple Gifts" (m. 118)

Throughout the piece, the fiddle tune "Bonaparte's Retreat" and an original melody by the composer are used as reoccurring transitional material.

# Hemispheres

CONDUCTOR SCORE  
Duration - 8:40

By Richard Meyer (ASCAP)

Andante ben ritmico (♩ = 78)

Violins I  
Violins II  
Viola  
Cello  
String Bass

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

7 8 9

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

**Tutti**

**Tutti**

*f*

*f*

*f*

*f*

10

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

*f*

12 13

Preview Only  
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**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

14 15

Preview Only  
Legal Use Requires Purchase

16

V

Vlns.

I  
II

Vla.

Cello

Str. Bass

16

17

Vlns.

I  
II

Vla.

Cello

Str. Bass

18

19

*cresc.*



**Allegro moderato**  
(♩ = 106)

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

*ff* *ff* *ff* *f* *f* *dim.*

20 21 22 23

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

*mf* *Solo* *Solo* *mf* *p*

24 25 26







Vlns.

I

II

Vla.

Cello

Str. Bass

36

37

Vlns.

I

II

Vla.

Cello

Str. Bass

38

39

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

40 41

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

42 43

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

44 45 46

*f*

This system contains measures 44, 45, and 46. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). Measures 44 and 45 show a rhythmic pattern of eighth and sixteenth notes. Measure 46 begins with a dynamic marking of *f* and includes various articulation marks like accents and slurs.

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

47 *f marc.* 48 *marc. div.* 49

This system contains measures 47, 48, and 49. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps. Measure 47 has a dynamic marking of *f marc.*. Measure 48 has a dynamic marking of *marc. div.*. Measure 49 has a dynamic marking of *marc.*. The score includes various articulation marks such as accents, slurs, and triplets.

51

Vlns. I *f*

Vlns. II *f*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

50 *mf* 51 *f* 52 *f*

Vlns. I *f*

Vlns. II *f*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

53 *mf* 54 *f* 55 *f*

56

I

Vlns. *f*

II

Vla.

Cello

Str. Bass

56 57

I

Vlns.

II

Vla.

Cello

Str. Bass

58 59

60

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pizz.

*mp*

pizz.

*mp*

*f*

pizz.

*mp*

pizz.

*mp*

60 61

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

62 63



Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

arco

*p*

*mp*

*f*

64

65

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

3

66

67

69

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

68 69

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

70 71

**Vlns. I**  
**Vlns. II**  
**Vla.**  
**Cello**  
**Str. Bass**

Measures 72-73. Vlns. I and II: *mf*, pizz. Vla.: *f*, -2, 3 Cello: *mf*, pizz. Str. Bass: *mf*, pizz.

**Vlns. I**  
**Vlns. II**  
**Vla.**  
**Cello**  
**Str. Bass**

Measures 74-75. Vlns. I and II: *f* arco, *mf* Vlns. I: *mf* Vla.: *f* Cello: *f* arco, *mf* Str. Bass: *f*, *mf*

76

I

Vlns.

II

Vla.

Cello

Str. Bass

*f*

*f*

*f*

*f*

*f*

*f*

76 77

I

Vlns.

II

Vla.

Cello

Str. Bass

78 79

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

80 3 81 (V)

82 **Andante (in 4)** (♩ = 106)  
(♩ = ♩)

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

pizz. mp  
pizz. mp  
pizz. mp  
pizz. mp

p f mp  
p f mp  
p f mp

82 83 84

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

85 86

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

arco  
*pp*  
arco  
*pp*  
arco  
*pp*  
arco  
*pp*

87 88

90  
(♩ = ♩) Allegro moderato (♩ = 106)

**Vlns. I**  
*pizz.*  
*p* *leggiero*

**Vlns. II**  
*pizz.*  
*p* *leggiero*

**Vla.**  
*pizz.*  
*p* *leggiero*

**Cello**  
*f*  
*pizz.*

**Str. Bass**  
*p* *leggiero*

89 90 91

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**  
-3 1 -2 -1

**Str. Bass**

92 93 94 95

arco

I

Vlns. *mf* arco

II

Vla. *mf* arco

Cello *f* -3

Str. Bass *f* arco

96 97 98

I

Vlns.

II

Vla. *f*

Cello *f*

Str. Bass *f*

99 100 101



102

*f*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

102 103 104

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

105 106 107

109

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

*pizz.*

*p*

*f*

*mp*

*f*

108 109 110

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

*pp*

*pp*

*pp*

V

V

V

V

V

V

111 112 113

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

*mp* *f* *f*

*arco*

114 115 116

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

**118**

*pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *f* *p*

117 118 119

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

120 121 122

This block contains the musical score for measures 120, 121, and 122. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The music consists of eighth and sixteenth notes with rests. A large red watermark 'PROVIEW ONLY' is overlaid on the score.

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

123 124 125

arco  
(Bass)  
*f*

This block contains the musical score for measures 123, 124, and 125. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The music continues with eighth and sixteenth notes. In measure 125, the Cello part is marked 'arco' and the String Bass part is marked '(Bass)' and '*f*'. A large red watermark 'PROVIEW ONLY' is overlaid on the score.

126

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

*f* *arco* *f*

126

127

128

129

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

130

131

132

133

135

I  
Vlns. *p* arco

II  
Vlns. *p* arco

Vla. *p* arco

Cello *p* arco

Str. Bass *p* arco

134 *p* 135 136

I  
Vlns. *mp*

II  
Vlns. *mp*

Vla. *mp*

Cello *cresc.*

Str. Bass *cresc.*

137 138

139

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*f*

*f*

*f*

*f*

*f*

139 140

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

141 142

I  
Vlns. I *ff* *cresc.* *fff*

II  
Vlns. II *ff* *cresc.* *fff*

Vla.  
Viola *ff* *cresc.* *fff*

Cello  
Cello *ff* *cresc.* *fff*

Str. Bass  
Str. Bass *ff* *cresc.* *fff*

143 144

145

I  
Vlns. I *mp*

II  
Vlns. II *p*

Vla.  
Viola *p*

Cello  
Cello *p*

Str. Bass  
Str. Bass *p*

145 146 147



**Vlns. I**  
*mp*

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

148 149 150

**Vlns. I**  
*cresc.*

**Vlns. II**  
*cresc.*

**Vla.**  
*cresc.*

**Cello**  
*cresc.*

**Str. Bass**  
*cresc.*

151 *cresc.* 152 153 *mf*

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

154 155 156 157

*ff ff*

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

158 159 160 161 162

*molto cresc.*



172 **Tutti** *Switch parts on repeat*

**Vlns. I** *p* **Tutti** *Sul D* *Switch parts on repeat*

**Vlns. II** *p* **Tutti** *Sul D* *Switch parts on repeat*

**Vla.** *p*

**Cello** *p*

**Str. Bass** *p*

172 173 174 175

**Vlns. I** *All players play all notes (al fine)*

**Vlns. II** *All players play all notes (al fine)* *p* *3* *V* *3* *3* *3*

**Vla.** *p*

**Cello**

**Str. Bass**

176 177

178 All players play all notes (al fine)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*p*

All players play all notes (al fine)

*p*

178 179

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

180 181

182

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

182 183

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

184 185

I  
Vlns. *f*

II  
*f*

Vla.  
*f*

Cello  
*f*

Str. Bass  
*f*

186 187

I

Vlns.

II

Vla.

Cello

Str. Bass

188 189

I  
Vlns. I *cresc.*

II  
Vlns. II *cresc.*

Vla.

Cello

Str. Bass

*cresc.* 190 191

I  
Vlns. I *ff*

II  
Vlns. II *ff*

Vla.

Cello

Str. Bass

192 193 *ff* 194