

PURSUIT

for

Mandolin Orchestra

Mandolin I & II

Mandola

Mandocello

Guitar

Contrabass

by

THOMAS SMITH

Milmont Park Music

MPM 3817-014

Performance Note

In the event that a bass guitar substitutes for a contrabass, the player should disregard the indication to turn the instrument around and strike the back of it.

As an alternate way to achieve the 'bass drum' sound called for, the electric bassist should percussively strike an 'a' (*E string, 5th fret*) with his or her thumb. The higher percussive note that occurs later in the part could be a right hand slap on the fingerboard, with no definite pitch.

Thomas Smith
Milmont Park, PA

PURSUIT

for
Mandolin Orchestra

THOMAS SMITH
(b. 1957)

Spirited, but with agitation $\text{♩} = 96$

MANDOLIN I

MANDOLIN II

MANDOLA

MANDOCELLO

GUITAR

CONTRABASS

turn instrument around

rap side of guitar (upper bout)

L. H.

R. H.

f

thumb on soundboard near bridge (like a bass drum)

L. H.

strike on back of instrument

f

strike on back of instrument

A

L. H.

f mute open strings

f mute open strings

6

6

I

II

Mda.

Mdc.

Gtr.

Cb.

© 2016 Milmont Park Music, Pennsylvania U.S.A.

All rights reserved. Reproducing this music by any method is an infringement of the copyright law.

MPM 3817 - 014

11

I
II
Mda.
Mdc.
Gtr.
Cb.



16

I
II
Mda.
Mdc.
Gtr.
Cb.

⑥ ⑤ ⑥ ⑤ ⑥
p i m p i m p i sim.
mp

21

I

II

Mda.

Mdc.

Detailed description: This system contains measures 21 through 24. It features four staves: strings I and II, Mda. (Mandolin), and Mdc. (Mandocello). Strings I and II play a complex rhythmic pattern of eighth notes with many accidentals. Mda. has rests in all four measures. Mdc. plays a simple eighth-note accompaniment pattern.

21

Gtr.

Cb.

mf

Detailed description: This system contains measures 21 through 24. It features two staves: Gtr. (Guitar) and Cb. (Cello). Gtr. plays a steady eighth-note accompaniment starting on a middle C, marked *mf*. Cb. plays a simple eighth-note accompaniment pattern.



25 **B**

I

II

Mda.

Mdc.

mp

mf

Detailed description: This system contains measures 25 through 29. It features four staves: strings I and II, Mda., and Mdc. A box labeled 'B' is above measure 25. Strings I and II play a complex rhythmic pattern. Mda. plays a steady eighth-note accompaniment, marked *mp* in measure 25 and *mf* in measure 29. Mdc. plays a simple eighth-note accompaniment pattern.

25

Gtr.

Cb.

mf

Detailed description: This system contains measures 25 through 29. It features two staves: Gtr. and Cb. Gtr. plays a steady eighth-note accompaniment, marked *mf*. Cb. plays a simple eighth-note accompaniment pattern.

30

ord.
mp

ord.
mp

Mda.

Mdc.

30

Gtr.

Cb.

Detailed description: This block contains the musical notation for measures 30 through 33. It features five staves: I (Trumpet I), II (Trumpet II), Mda. (Mandolin), Mdc. (Mandocello), Gtr. (Guitar), and Cb. (Cello). Measures 30 and 31 show the trumpets and mandolin playing. Measures 32 and 33 feature a dynamic shift to *mp* and the addition of 'ord.' (ordine) markings above the trumpet parts. The guitar and cello parts provide a steady accompaniment throughout.



34

mf

mp

mf

mp

Mda.

Mdc.

34

Gtr.

Cb.

Detailed description: This block contains the musical notation for measures 34 through 37. It features the same five staves as the previous block. Measures 34 and 35 show a dynamic shift to *mf* for the trumpets and mandolin. Measures 36 and 37 feature a dynamic shift to *mp* and the addition of 'ord.' markings above the trumpet parts. The guitar and cello parts continue their accompaniment.

38 C

I *mf* *mp*

II *mf* *mp*

Mda. *mp*

Mdc. *modo ord.* *mp*

Gtr. *f* *mp*
hammer on ⑥ at pitches marked *

Cb. *modo ord.* *arco* *mp*



43

I *mf*

II *mf*

Mda. *mf*

Mdc. *mf*

Gtr. *mf*

Cb. *mf*

48

I

II

Mda.

Mdc.

Gtr.

Cb.

mf

mp

mf

mp



53

D

I

II

Mda.

Mdc.

Gtr.

Cb.

mf

mf

57

I

II

Mda.

Mdc.

57

Gtr.

Cb.



62

I

II

Mda.

Mdc.

62

Gtr.

Cb.

⑥

⑤

⑥

⑥

sim.

non-tremolo

67

I
II
Mda.
Mdc.
67
Gtr.
Cb.

Detailed description: This block contains the musical notation for measures 67 through 72. It features five staves: I (Trumpet 1), II (Trumpet 2), Mda. (Mandolin), Mdc. (Mandocello), Gtr. (Guitar), and Cb. (Cello). Measures 67-70 show a rhythmic pattern with eighth notes and accents. Measure 71 has a whole note chord, and measure 72 has a whole rest. A double bar line is present at the end of measure 72.



73

I
II
Mda.
Mdc.
73
Gtr.
Cb.

Detailed description: This block contains the musical notation for measures 73 through 78. It features the same five staves as the previous block. Measures 73-75 show a rhythmic pattern with eighth notes and accents. Measures 76-78 feature a melodic line in the upper staves with a crescendo leading to a *mp* (mezzo-piano) dynamic. The guitar and cello parts continue with a rhythmic pattern. A double bar line is present at the end of measure 78.

78 E

I *mf*

II *mf non-tremolo*

Mda. *mf*

Mdc. *mf*

78 *hammer on ⑥ as before*

Gtr. *f*

Cb. *mf*



83

I

II

Mda.

Mdc.

83

Gtr.

Cb.

87

I

II

Mda.

Mdc.

87

Gtr.

Cb.

p

p

p

p

p



F

92 **Andantino** $\text{♩} = 76$

I

II

Mda.

Mdc.

92

Gtr.

Cb.

legato

p

legato

p

97

I

II

Mda.

Mdc.

mf espr.

Gtr.

mf espr.

Cb.

mf espr.



102

I

II

Mda.

Mdc.

mp

mp

mp

f

102

Gtr.

f

Cb.

f

106

I *mf*

II *mf*

Mda. *mf*

Mdc.

Gtr.

Cb.

110

G Tempo I ♩ = 96

I *f*

II *f*

Mda. *f*

Mdc. *f*

Gtr. *mf*

Cb. *f*

p

mf

115

I

II

Mda. *f*

Mdc. *f* L. H. *f* strike on back of instrument

turn instrument around

Gtr. 115 *f* turn instrument around

Cb. *f* L. H. *f* strike on back of instrument



121

I

II *mf*

Mda.

Mdc.

Gtr. 121 *mf* Tamb. *f* ord.

Cb.

126

I *mf*

II

Mda.

Mdc.

Gtr.

Cb.



130

H

I *p* *mf*

II *p* *mf*

Mda. *mf*

Mdc. *modo ord.*

Gtr. *mf*

Cb. *modo ord.* *arco* *mf*

135

Musical score for measures 135-139. The score is arranged in two systems. The first system contains staves for I, II, Mda., and Mdc. The second system contains staves for Gtr. and Cb. The music is in 7/8 time. Measures 135 and 136 feature a *mf* dynamic marking. The Mda. part has a consistent eighth-note pattern with accents. The Gtr. part has a steady eighth-note accompaniment. The Cb. part has a simple bass line with accents.



140

Musical score for measures 140-144. The score is arranged in two systems. The first system contains staves for I, II, Mda., and Mdc. The second system contains staves for Gtr. and Cb. The music is in 7/8 time. Measures 140 and 141 feature a *mf* dynamic marking. The Mda. part continues with its eighth-note pattern. The Gtr. part continues with its eighth-note accompaniment. The Cb. part has a simple bass line with accents.

145

I

II

Mda.

Mdc.

Gtr.

Cb.



I

150

mf

II

Mda.

Mdc.

Gtr.

Cb.

150 hammer on ⑥ as before

155

I

II

Mda.

Mdc.

Gtr.

Cb.



160

J

I

II

Mda.

Mdc.

Gtr.

Cb.

164

Musical score for measures 164-168. The score includes staves for I, II, Mda., Mdc., Gtr., and Cb. The Mda. and Mdc. parts are marked *sul pont.* and *f*. The I, II, and Gtr. parts are marked *f* and *subito p*. The Gtr. part starts at measure 164 with a *f* dynamic.

169

Musical score for measures 169-173. The score includes staves for I, II, Mda., Mdc., Gtr., and Cb. The Mda. and Mdc. parts are marked *f*, *pizz.*, *mf*, and *ord.*. The I, II, Gtr., and Cb. parts are marked *f*, *mf*, and *arco*. The Gtr. part starts at measure 169 with a *f* dynamic.

175 K Più mosso $\text{♩} = 100$

I. *p*

II.

Mda.

Mdc.

Gtr. *p i m p i m p i*
p *mf*

Cb.



179

I. *mp* *mf*

II. *mp* *mf*

Mda. *mp* *mf*

Mdc.

Gtr. *mp* *mf*

Cb. *mp* *mf*

Musical score for measures 183-186. The score includes staves for I, II, Mda., Mdc., Gtr., and Cb. The dynamics are marked *f* and *più f*. The music features rhythmic patterns with accents and slurs.

Musical score for measures 187-190. The score includes staves for I, II, Mda., Mdc., Gtr., and Cb. The dynamics are marked *ff*. The music features rhythmic patterns with accents and slurs. A double bar line is present at the end of measure 187.

MILMONT PARK MUSIC

Milmont Park, Pennsylvania U. S. A.

SOLO GUITAR

Prelude & Fugue, Op. 87, No. 1 D. SHOSTAKOVICH (<i>arr. Smith</i>)	MPM 0017 - 002	\$ 10.00
Tú (Habanera) E. S. De FUENTES (<i>arr. Smith</i>)	MPM 0017 - 010	7.00
Trumpet Voluntary J. CLARKE (<i>arr. Smith</i>)	MPM 0017 - 011	7.00
Six Mozart Melodies W. A. MOZART (<i>arr. Smith</i>)	MPM 0017 - 012	10.00

TWO GUITARS

River Rising T. SMITH.....	MPM 0027 - 001.....	18.00
Prelude & Fugue, Op. 87, No. 1 D. SHOSTAKOVICH (<i>arr. Smith</i>).....	MPM 0027 - 007.....	16.00
Puppet Dance T. SMITH	MPM 0027 - 013.....	15.00

THREE GUITARS

Canon in D J. PACHELBEL (<i>arr. Smith</i>).....	MPM 0037 - 004.....	9.00
The Wolf Roams T. SMITH	MPM 0037 - 009.....	20.00
Six Cuban Danzas I. CERVANTES (<i>arr. Smith</i>)	MPM 0037 - 017	20.00
Four Puerto Rican Danzas J. MOREL - CAMPOS (<i>arr. Smith</i>).....	MPM 0037 - 018.....	20.00
Three Mexican Songs (<i>arr. Smith</i>)	MPM 0037 - 022.....	15.00
Christmas Carols for Three Guitars (<i>arr. Smith</i>).....	MPM 0037 - 023.....	15.00

FOUR GUITARS

Three Temperings T. SMITH	MPM 0047 - 005.....	20.00
Cut to the Chase T. SMITH	MPM 0047 - 015.....	20.00
Four Songs for Guitar Quartet by STEPHEN FOSTER (<i>arr. Smith</i>) .	MPM 0047 - 016.....	25.00
Prelude & Fugue, Op. 87, No. 1 D. SHOSTAKOVICH (<i>arr. Smith</i>)	MPM 0047 - 019.....	18.00

VOICE & GUITAR

Three Songs from The Lamp and the Bell T. SMITH	MPM 2217 - 003	15.00
Six Songs by STEPHEN FOSTER (<i>arr. Smith; includes TAB</i>)	MPM 2217 - 006	25.00
O Holy Night! ADAM SMITH (<i>arr. Smith</i>)	MPM 2217 - 024	9.00

ENSEMBLE

Pursuit for Mandolin Orchestra T. SMITH	MPM 3817 - 014	35.00
---	----------------------	-------

www.thomasmithmusic.com