

# STONE AND STEEL

By Richard Meyer (ASCAP)

## INSTRUMENTATION

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

Written to celebrate the 110th Anniversary of the Joliet Township High School Orchestras of Illinois, *Stone and Steel* is a modern concert overture that treats the listener and performer to a myriad of styles and moods.

The piece begins with a heavy, ponderous theme marked “*Molto pesante*”, which depicts the limestone quarries that first earned Joliet the nickname “City of Stone” in the early 1800s. The mood soon changes (m. 33), and we can visualize huge barges laden down with stone, making their way through the city’s large lift bridges and into the famous Illinois and Michigan Canal on their way to regional customers.

With the construction of a steel mill in 1869, Joliet became known as the “City of Steel.” Stone and steel were now shipped by both canal and railroad, and this exciting new age is represented by a modern, fast-moving theme in a bright major key (m. 60).

The two themes, “stone” and “steel,” are then further developed, and the piece culminates in a majestic, celebratory final statement of the “steel” theme (m. 135).



# Stone and Steel

CONDUCTOR SCORE  
Duration - 6:00

By Richard Meyer (ASCAP)

Andante molto pesante (♩ = 80)

**Violins**  
I  
II

**Viola**

**Cello**

**String Bass**

1 2 3 4

**Vlms.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

5 6 7 8

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

9 10 11 12

Detailed description: This system of musical notation covers measures 9 through 12. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is one flat (B-flat). Measures 9 and 10 show the Cello and String Bass with various rhythmic patterns and dynamics. Measure 11 includes a triplet in the Cello part. Measure 12 continues the rhythmic patterns. A large red watermark 'Preview Only' is overlaid diagonally across the page.

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

13 14 15 16

*mf* *f* *mf marc.* *f*

(V)

Detailed description: This system of musical notation covers measures 13 through 16. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is one flat (B-flat). Measure 13 includes dynamics markings of *mf* and *mf marc.*. Measure 14 includes a dynamic marking of *f* and a fermata over a note in the Cello part. Measure 15 includes a dynamic marking of *f*. Measure 16 includes a dynamic marking of *f* and a triplet in the Cello part. A large red watermark 'Preview Only' is overlaid diagonally across the page.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

17 18 19 20

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

1st time: All play lower part  
2nd time: Divisi

23

(V)

*f*

*mp*

*mp*

*mp*

*mp*

*mp*

21 22 23 24

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*cresc.*

*f*

*div.*

*cresc.*

*f*

*cresc.*

*f molto marcato*

*cresc.*

*f*

25 26 27 28

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

29 30 31 32

33 Poco più mosso e più tranquillo (♩ = 96)

**Vlns. I**  
*ff* *p*

**Vlns. II**  
*ff* *p*

**Vla.**  
*ff*

**Cello**  
*ff* *mf marc.*

**Str. Bass**  
*ff* *mf marc.*

33 34 35

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

36 37 38

41

Vlns. I

First Violin I staff: Treble clef, key signature of two sharps (F# and C#). Starts with a forte (*f*) dynamic. The music consists of a series of eighth notes. A hairpin crescendo begins at measure 39 and ends at measure 40. At measure 41, the dynamic changes to mezzo-piano (*mp*) with a marcato (*marc.*) articulation.

Vlns. II

Second Violin II staff: Treble clef, key signature of two sharps. Starts with a forte (*f*) dynamic. Similar to the first violin, it features eighth notes and a hairpin crescendo from measure 39 to 40. At measure 41, the dynamic changes to piano (*p*).

Vla.

Viola staff: Bass clef, key signature of two sharps. Starts with a forte (*f*) dynamic. The music begins with a four-measure rest (marked with a '4') followed by a half note. A hairpin crescendo occurs from measure 39 to 40. At measure 41, the dynamic changes to piano (*p*).

Cello

Cello staff: Bass clef, key signature of two sharps. Starts with a forte (*f*) dynamic. Similar to the viola, it has a four-measure rest followed by a half note. A hairpin crescendo occurs from measure 39 to 40. At measure 41, the dynamic changes to mezzo-piano (*mp*).

Str. Bass

String Bass staff: Bass clef, key signature of two sharps. Starts with a forte (*f*) dynamic. It features a four-measure rest followed by a half note. A hairpin crescendo occurs from measure 39 to 40. At measure 41, the dynamic changes to piano (*p*).

39

40

41

Vlns. I

First Violin I staff: Treble clef, key signature of two sharps. Starts with a mezzo-piano (*mp*) dynamic. The music consists of quarter notes. A hairpin crescendo begins at measure 42 and ends at measure 43. At measure 44, the dynamic changes to piano (*p*).

Vlns. II

Second Violin II staff: Treble clef, key signature of two sharps. Starts with a mezzo-piano (*mp*) dynamic. Similar to the first violin, it features quarter notes and a hairpin crescendo from measure 42 to 43. At measure 44, the dynamic changes to piano (*p*).

Vla.

Viola staff: Bass clef, key signature of two sharps. Starts with a mezzo-piano (*mp*) dynamic. The music begins with a four-measure rest (marked with a '4') followed by quarter notes. A hairpin crescendo occurs from measure 42 to 43. At measure 44, the dynamic changes to piano (*p*).

Cello

Cello staff: Bass clef, key signature of two sharps. Starts with a mezzo-piano (*mp*) dynamic. Similar to the viola, it has a four-measure rest followed by quarter notes. A hairpin crescendo occurs from measure 42 to 43. At measure 44, the dynamic changes to piano (*p*).

Str. Bass

String Bass staff: Bass clef, key signature of two sharps. Starts with a mezzo-piano (*mp*) dynamic. It features a four-measure rest followed by a half note. A hairpin crescendo occurs from measure 42 to 43. At measure 44, the dynamic changes to piano (*p*).

42

43

44

I Vlns. *f* *p*

II Vlns. *f* *p*

Vla. *f* *mf*

Cello *f* *p*

Str. Bass *f* *p*

45 46 47

47

I Vlns.

II Vlns.

Vla.

Cello *div.*

Str. Bass *p*

48 49 50



**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

*molto rit.*

*cresc.*

*p*

51 52 53

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

**54** **Allegro** (♩ = 136)

*f*

*div.*

54 55 56

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

57

58

59

*sim.*

*dim.*

*dim.*

60

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

60

61

62

*mf*

*mp*

*mp*

*mp*

*mf*

*div.*

*div.*

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

63 64 65

*mp*  
*div.*  
*sim.*

-2

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

66 67 68

*div.*  
*mf*  
*mp*

68  
2

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

69 70 71

Detailed description: This block contains the first system of a musical score, spanning measures 69 to 71. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The score includes various musical notations such as slurs, accents (>), and dynamic markings like 'V'. Measure 69 shows a four-measure rest for the Viola. Measure 71 includes a dynamic marking 'V'.

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

72 73 74

*cresc.* *f*

Detailed description: This block contains the second system of a musical score, spanning measures 72 to 74. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps. The score includes dynamic markings such as 'cresc.' and 'f'. Measure 74 features a fermata over the final notes of the strings.

76 <sup>-3</sup>

Vlns. I *p*

Vlns. II *p* *div.*

Vla. *p*

Cello *p*

Str. Bass *p*

75 76 77

(V)

Vlns. I *f* *p*

Vlns. II *f* *p* *div.*

Vla. *f* *p*

Cello *f* *p*

Str. Bass *f*

78 79 80

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

81 82 83

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

84 85 86

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

*mp*

*mf*

*mp*

*mp*

*mp*

*div.*

*Soli*

87 88 89

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

*f*

*f*

*f*

*f*

*f*

*div.*

90 91 92

**Vlns.**  
I  
II

**Vla.**

**Cello**  
*div.*

**Str. Bass**

*f* 93 94 95 *p* 96

**Vlns.**  
I  
II

**Vla.**

**Cello**  
*div.*

**Str. Bass**

*p* *f* *f* *f* *mf* *f*

97 98 99



100

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*p*

*mf*

*sim.*

*mf*

*p*

100 101 102

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*p*

103 104 105

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

*mf* *mf* *mf* *mf*

*div.* *div.*

106 107 108

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

109 110 111

113

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

*f marc.*

*f marc. div.*

112 113 114

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

115 116 117

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

*fp*

*mp marc.*

118 119 120

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

*f* *p* *f* *p*

*f* *mp* *f* *p*

*f* *mp* *f* *p*

121 122 123 124

126

Vlns.

I

II

Vla.

Cello

Str. Bass

125

126

127

128

Vlns.

I

II

Vla.

Cello

Str. Bass

129

130

131

**Vlns. I**  
*p* **rall.** **f**

**Vlns. II**  
*p* **f**

**Vla.**  
*p* **f**

**Cello**  
*p* **f**

**Str. Bass**  
*p* **f**

**135 Maestoso** (♩ = 88)

132 133 134 135

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

136 137 138

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

139 140 141 142

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

143 144 145

*cresc.* *ff*

*div.* *ff*

*cresc.* *ff*

*cresc.* *ff*

**Vlns. I**  
*f* *dim.*

**Vlns. II**  
*f* *dim.*

**Vla.**  
*f* *dim.*

**Cello**  
*f* *dim.*

**Str. Bass**  
*f* *dim.*

146 147 148

**Vlns. I**  
*f* *ff* *div.*

**Vlns. II**  
*f* *ff*

**Vla.**  
*f* *ff* *div.*

**Cello**  
*f* *ff*

**Str. Bass**  
*f* *ff*

149 **Molto allegro** (♩ = 152) 150 151 152