

About The Music:

AMERICAN FOLK TRILOGY features three of America's best loved songs. The first is Chester, the Revolutionary War era hymn by William Billings, second is Amazing Grace and third, Yankee Doodle. The tempo remains constant throughout. The meter changes for each song, as does the style.

Chester should be played in a stately and legato style, striving for four-measure phrasing, as if the hymn were being sung.

Amazing Grace should be played softer and in a singing style, with smooth bowing. There may be a tendency for beginning string players to shorten the length of the half notes. Insist that each half note be held for two full beats so the phrases are not chopped into little segments. If necessary, ask the students to repeat out loud, "Half Note, Half Note, Two Beats, Two Beats." This little phrase works like magic.

Yankee Doodle, beginning in measure 35, first features the violas, followed by the first violins and then the second violins. The audience will recognize and enjoy this familiar melody, making it especially important that each entrance is played with confidence and enthusiasm

The climax of this piece is at measure 67 where the first violins play Chester in a legato style over the Yankee Doodle melody in the second violin section. A final reference to Amazing Grace provides a brief and poignant coda.

SHIRLEY STROHM MULLINS' career as an educator and advocate for school music programs has been her passion. She is known internationally through her writings, lectures and workshops, as she continues crusading for quality arts programs.

THE EDITOR'S BOWINGS, FINGERINGS AND TERMINOLOGY

The following bowings, fingerings and other markings used in the Queenwood String Orchestra Series are intended to serve the musical intent of the composer/arranger. Some, such as L2, are gentle reminders about finger patterns while others, the X in particular, are vital to correct intonation, which must be taught from the very beginning.

Young string players are quite capable of playing in tune, with a pleasing tone and with musical understanding when their teachers help them achieve these goals. If the bowings prove too difficult for some young string players, teachers should use their imagination and creativity to alter them.

On the string:

Détaché – Separate bows, legato, not detached.

Martelé – Separate bows, jerky, short.

Detached slur – Bow continues in one direction but stops between notes (*staccato* dots under a slur).

Louré (portato) – Bow continues in one direction with smooth stops (*tenuto* lines under a slur).

Slur – Two or more different pitches connected smoothly.

Off the string:

Spiccato – Bow bounces. Brushed stroke in arc motion near the frog. Used by advanced students.

Other terms:

Pizzicato (pizz.) means to pluck the string, usually with the index finger of the right hand, although other fingers and even the thumb may be used. The bow may be held in the hand while plucking or placed on the lap or hung on the music stand during longer passages. *Arco* means to bow the string and is used after a *pizzicato* passage.

X – Extension/stretch position. The students must learn to open the left hand, thereby changing the finger pattern. The cellist must stretch to place a whole step between the first and second fingers. Upper strings are marked H3 or X to form a whole step between fingers 2 and 3. This accommodates the F# and C# on the lower strings of the cello and viola, and the G# and C# on the violin.

H.P. – Half position. Bass players use this position earlier than other string players. They should move the arm one half step back.

The comma or breath mark – The use of the comma often indicates phrase endings rather than instructing the student to lift and reset the bow. The same marking is used interchangeably but one is clearly intended as a breath mark. Common sense will show which meaning is intended. String players need to be reminded to let the music breathe. When a phrase ends on a down bow and the next one begins on a down bow, the player simply lifts the bow in the air and starts down.

Freeze – This reminds young musicians to remain in playing position until the conductor indicates rest position. It is very effective at the close of a quiet piece.

AMERICAN FOLK TRILOGY

Full Score

Duration - 2:15

Moderato (♩ = 104)

CHESTER

Arranged by ANNE McGINTY
Edited by SHIRLEY STROHM MULLINS

Violin I
Violin II
Viola (Opt. Violin III)
Cello
String Bass
Piano (Optional)

1 2 3 4 5

9

Vln. I
Vln. II
Vla. (Vln. III)
Cello
Str. Bass
Piano (Opt.)

6 7 8 9 10

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

11 12 13 14 15

17 AMAZING GRACE 4

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

16 17 18 19 20 21

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

22 23 24 25 26 27

Detailed description: This block contains the musical score for measures 22 through 27. It features five staves for strings (Violin I, Violin II, Viola/Violin III, Cello, and String Bass) and one grand staff for Piano (Optional). The key signature is one sharp (F#) and the time signature is 4/4. Measure 25 is boxed and labeled with a '25' in a square. There are 'V' (Vibrato) markings above notes in measures 24, 25, and 26. A large, semi-transparent watermark 'SAMPLE' is oriented diagonally across the page.

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

28 29 30 31 32 33 34

Detailed description: This block contains the musical score for measures 28 through 34. It features the same five string staves and one grand staff for Piano (Optional) as the previous block. The key signature is one sharp (F#) and the time signature is 4/4. There are 'V' (Vibrato) markings above notes in measures 29, 30, 31, 33, and 34. In measure 33, there are 'H 3' markings above notes in the Viola/Vln. III and Cello staves. In measure 34, there is a '0' marking above a note in the Violin I staff. A large, semi-transparent watermark 'SAMPLE' is oriented diagonally across the page.

35 YANKEE DOODLE

Vln. I
mf

Vln. II
mf

Vla. (Vln. III)
mf *Bounce or martele*

Cello
mf

Str. Bass
mf

Piano (Opt.)
mf

35 36 37 38 39 40 41

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

43

42 43 44 45 46 47 48

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

4

51

simile

49 50 51 52 53 54 55

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

59

$\frac{L}{2}$

56 57 58 59 60 61 62

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

63 64 65 66 67 68 69 70

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

Piano (Opt.)

71 72 73 74 75 76 77 78