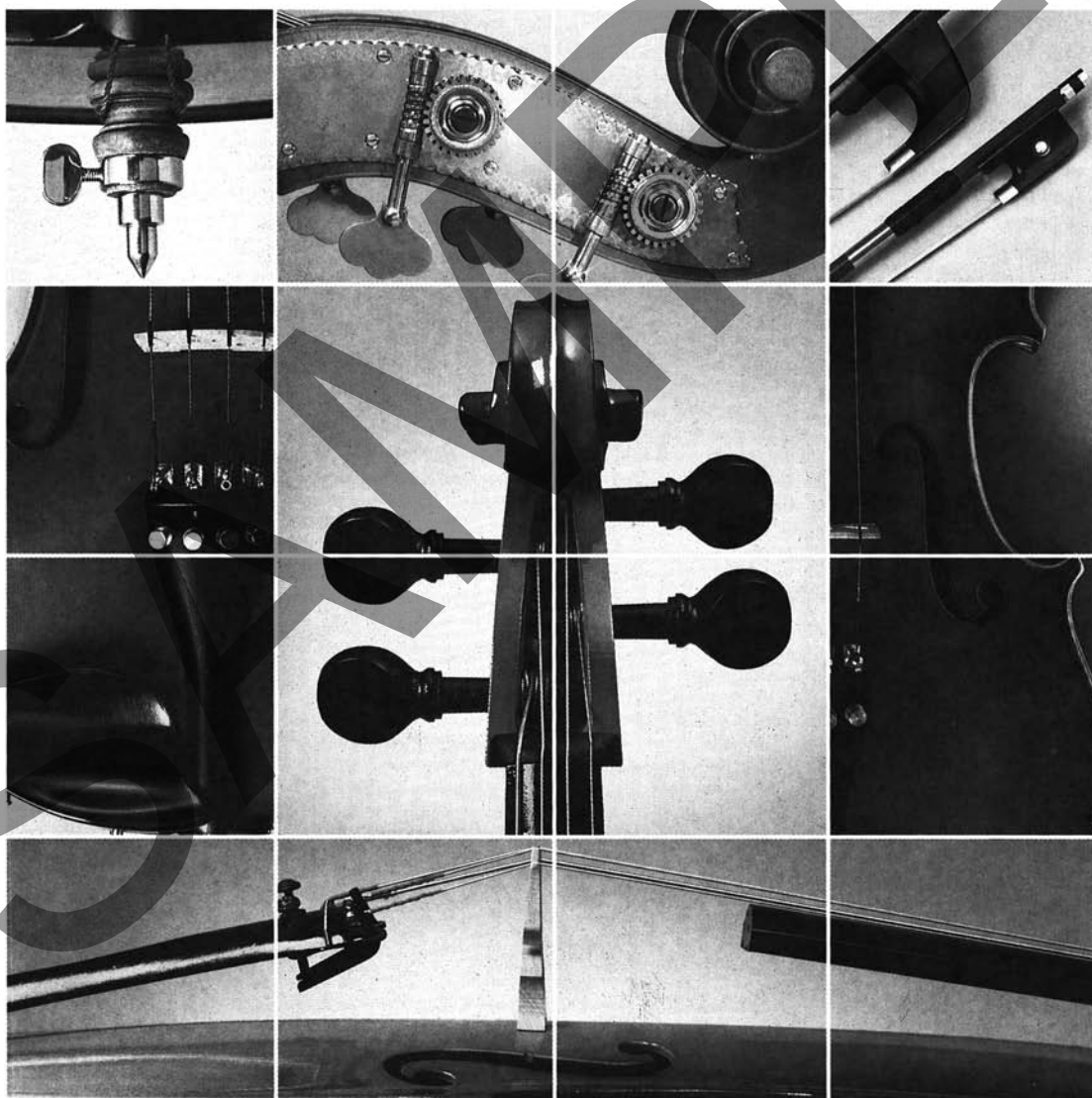


VANGUARD OVERTURE

Correlated with ALL FOR STRINGS Book 2, Page 30

Richard A. Stephan

ALL FOR STRINGS PERFORMANCE SELECTIONS



ALL FOR STRINGS PERFORMANCE SELECTIONS

ALL FOR STRINGS PERFORMANCE SELECTIONS are elementary string orchestra pieces designed to reinforce the concepts found in the *ALL FOR STRINGS Comprehensive String Method* by Gerald E. Anderson and Robert S. Frost. Each of these compositions is correlated with a specific page in the method book. They can be used as a complement to the *ALL FOR STRINGS* curriculum or as concert pieces for young string orchestras. In addition, each piece contains several warm-up exercises, or Learning Concepts, which isolate for more intense study many of the composition's musical elements.

ADIRONDACK SLEIGHRIDE (Grade 2) SO94

Richard A. Stephan — 2:45

Correlated with ALL FOR STRINGS Book 2, Page 36

APACHE (Grade 1½) SO98

Carol Nunez — 2:15

Correlated with ALL FOR STRINGS Book 1, Page 42

BLUE MOOD (Grade 2½) GSO24

Chuck Elledge — 2:50

Correlated with ALL FOR STRINGS Book 2, Page 34

CAPER CAPRICCIOSO (Grade 2) SO84

Robert S. Frost — 1:45

Correlated with ALL FOR STRINGS Book 2, Page 16

CATS & DOGS (Grade 2) SO74

Richard A. Stephan — 2:20

Correlated with ALL FOR STRINGS Book 2, Page 20

CHRISTMAS REFLECTIONS (Grade 1) SO76

arr. Robert S. Frost — 2:20

Correlated with ALL FOR STRINGS Book 1, Page 38

COPY-CAT WALTZ, POTPOURRI POLKA (Grade 1) GSO22

Chuck Elledge — 4:15

Correlated with ALL FOR STRINGS Book 1, Page 28

DANCE IN D (Grade 1) SO93

Richard A. Stephan — 2:00

Correlated with ALL FOR STRINGS Book 1, Page 31

ENGLISH FOLKSONG, AN (Grade 2) SO102

arr. Terry McQuilkin — 3:15

Correlated with ALL FOR STRINGS Book 2, Page 32

FIESTA MEXICANA (Grade 1) SO104

arr. Robert S. Frost — 2:15

Correlated with ALL FOR STRINGS Book 1, Page 33

JOLLY OLD ST. NICK (Grade 1) SO100

arr. Robert S. Frost — 1:55

Correlated with ALL FOR STRINGS Book 1, Page 28

MAIN STREET MARCH (Grade 1) SO75

Robert S. Frost — 2:30

Correlated with ALL FOR STRINGS Book 1, Page 35

MEANDERING GANDER, THE (Grade 1½) SO91

Ken Keuning — 8:40

Correlated with ALL FOR STRINGS Book 1, Page 46

MERRY GO RONDO (Grade 2) SO73

Gerald E. Anderson — 1:10

Correlated with ALL FOR STRINGS Book 2, Page 37

PHANTOM DANCE (Grade 1½) GSO13

Chuck Elledge — 3:10

Correlated with ALL FOR STRINGS Book 1, Page 45

PIZZICATO PIZAZZ (Grade 1½) SO90

Robert S. Frost — 2:20

Correlated with ALL FOR STRINGS Book 1, Page 37

ROYAL PROCESSIONAL (Grade 1½) SO71

Ken Keuning — 2:25

Correlated with ALL FOR STRINGS Book 1, Page 43

SAILOR'S SONG (Grade 2) SO72

Ken Keuning — 2:45

Correlated with ALL FOR STRINGS Book 2, Page 28

TOCCATINA (Grade 2) SO95

William Hofeldt — 4:45

Correlated with ALL FOR STRINGS Book 2, Page 32

TRIBUTE TO THE THREE B'S, A (Grade 1½) SO103

arr. Gerald E. Anderson — 3:25

Correlated with ALL FOR STRINGS Book 1, Page 43

TWO SEVENTEENTH CENTURY DANCES (Grade 2) SO77

arr. Robert S. Frost — 3:05

Correlated with ALL FOR STRINGS Book 2, Page 26

VANGUARD OVERTURE (Grade 2½) SO101

Richard A. Stephan — 4:05

Correlated with ALL FOR STRINGS Book 2, Page 30

The Composition

Vanguard Overture is a majestic composition displaying a wealth of vivid tone colors. The piece opens with a fanfare of energetic triplets followed by a haunting melody played by the cello and bass section. The triplets are then added to intensify the melodic line. At the "Happily" section, the mood becomes lighter. The composer achieves this through the absence of the driving triplets. Performers can also lighten the mood by playing the eighth notes slightly "off the string." The "Calmly" section must be played "on the string," and extremely legato. At the recapitulation, the opening themes are heard again, this time in reverse order. In measure 95, the voices begin to thin out until the final two measures where the piece ends with a dramatic tutti fortissimo.

Historically, the concert overture dates to the 19th century with the performances, as separate concert pieces, of Mozart's later opera overtures and Beethoven's dramatic overtures. This led to the development of the concert overture as an independent orchestral composition, characteristically a tripartite form with contrasting fast-slow-fast sections. Some 19th century concert overtures were written as commemorative works, while others were inspired by art and literature.

The Composer

Richard A. Stephan taught instrumental music and was a coordinator of music in the public schools of New York state for many years. In 1980, he conducted the opening ceremonies of the Winter Olympics and as a Fulbright Senior Scholar, in 1984, he lectured and conducted throughout Australia.

The winner of the 1986 National School Orchestra Association Composition Competition, Mr. Stephan has over twenty published compositions and arrangements. He has guest conducted and presented clinics throughout the eastern U.S. and Canada, Washington D.C., Utah and Hawaii.

Since 1968, he has been Professor of Music at the Crane School of Music, Potsdam College, State University of New York where he teaches strings and conducts the Symphony Orchestra.

Instrumentation List (Set C)

- 8 - 1st Violin
- 8 - 2nd Violin
- 5 - 3rd Violin (Viola T.C.)
- 5 - Viola
- 5 - Cello
- 5 - String Bass
- 1 - Piano (Optional)
- 1 - Full Conductor Score

LEARNING CONCEPTS — VANGUARD OVERTURE

Learning Concepts outline the basic musical elements found in *Vanguard Overture*. They are designed to develop the technical skills and enhance the musical understanding needed for students to effectively prepare and perform each selection. **Learning Concepts**, which isolate the scales, rhythms and techniques found in each composition, may be used as warm-up activities as you work toward your ensemble's technical and musical goals. Individual lines of music are included on each instrument part, and a full score with step-by-step instructions appears here.

Scale Study

The **Scale Study** focuses on the keys used in *Vanguard Overture*. The G melodic minor and B \flat major scales are presented in exercises 1 and 2 below.

Practice these scales in various ways:

- Have students use a broad legato bow stroke for each note and concentrate on accurate intonation.
- Apply the bowings and rhythms listed below to each scale to develop the bowing techniques needed for this composition.

1. G Melodic Minor Scale

Violins

Viola

Cello

String Bass

2. B \flat Major Scale

Vlns.

Vla.

Cello

Str. Bass

a. $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$

b. $\dot{\downarrow}$ $\dot{\uparrow}$ $\dot{\downarrow}$ $\dot{\uparrow}$

c. $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$

d. $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$

e. $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$

f. $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$

Rhythm Study

The following exercises isolate rhythm patterns found in *Vanguard Overture*. Have students clap and count aloud the rhythms in the exercises below. Counting aloud will give the students confidence in their ability to perform rhythms accurately. After counting and clapping the rhythms, play each exercise arco and pizzicato. Isolate any measure that gives the students a particular problem. For further reinforcement of performing rhythms, play any measure on each pitch of the scales found in the *Scale Study*.

1 a. b. c. d.

Violins

Viola

Cello

String Bass

2a. b. c. d.

Vlins.

Vla.

Cello

Str. Bass

Technic Study

The **Technic Study** addresses technical problems encountered in **Vanguard Overture**. Isolate any part of these studies to solve the technical problem of a particular measure or passage. Rehearse these exercises slowly at first, and then gradually increase the tempo.

Violins

Viola

Cello

String Bass

Tuning Study

Developing the techniques of both hearing and playing unisons (octaves) and chords is essential for accurate vertical intonation. Students must learn to listen and adjust their intonation. The **Tuning Study** is designed to tune chords starting with the perfect intervals (octaves, then fifths) before adding the "color" notes (thirds, then sevenths). For perfect intonation the thirds of the chords must be adjusted as follows: major chords — thirds slightly lowered, minor chords — thirds slightly raised.

1. Unisons

2. Chords

Violins

Viola

Cello

String Bass

VANGUARD OVERTURE

Correlated with ALL FOR STRINGS Book 2, Page 30

Full Conductor Score
Approx. time — 4:05

Richard A. Stephan

Energetically (♩ = 112)

Violins 1 *ff*

Violins 2 *ff*

Viola* *ff*

Cello *ff*

String Bass *ff*

Piano *ff*

Violins 1 *f* *mf*

Violins 2 *f* *mf*

Viola *f* *mf*

Cello *f* *mf*

String Bass *f* *mf*

Piano *f* *mf*

*A part for 3rd Violin (Viola T.C.) is included in this set.

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9 Mysteriously

10 11 12

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

Piano *mp*

9 Mysteriously

13 14 15 16

Vlns. 1 *f* 3

Vlns. 2 *mf* 3 L1

Vla. *mf* 3 L1

Cello *mf* 3

Str. Bass *mf* 3

Piano *mf* 3

17

4 18. L1 19v 20

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

21 22 23 24

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

25

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Piano

26 27 28

slowing slightly

slowing slightly

slowing slightly

slowing slightly

slowing slightly

slowing slightly

29 Happily

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Piano

30 31 32

L2 L1

x1

$\frac{1}{2}$ pos. 1 0

33 34 35 36

Vlns. 1 *legato*

Vlns. 2 *legato*

Vla. *legato* 12

Cello *legato* 2 x1 x1

Str. Bass *legato* II 4 I 1 2 2 0 1 1/2 pos. I 1 4

Piano *legato*

37 38 39 40

Vlns. 1 *legato*

Vlns. 2 *legato*

Vla. *legato*

Cello *legato*

Str. Bass *legato* II 4 I 1 1/2 pos. 1 I 1 4 2

Piano *legato*

41

Vlns. 1 *f* L1 4 42 43 44

Vlns. 2 *f* L1 4 *p* V

Vla. *f* L2 L1 *p* V

Cello *f* *p*

Str. Bass *f* 1/2 pos. 4 1 4 1 4 4 *mp*

Piano *f* *p*

45 Calmly

Vlns. 1 *p* 46 L1 47 48

Vlns. 2 *p* V

Vla. *p* V *mf*

Cello *pizz.* *p* *mf*

Str. Bass *pizz.* *p* *mf*

Piano *mf*

49 50 51 52

Vlns. 1 *mf* *p*

Vlns. 2 *mf* *p*

Vla. *p*

Cello *p*

Str. Bass *p* (pizz.)

Piano *p*

53 54 55 56

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mp* L2 4

Cello *mp* arco x1

Str. Bass *mp* *mf*

Piano *mp* *mf*

57 58 59 60

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

61 62 63 64 Energetically

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

arco

65 66 67 68

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

mf *f* *mf*

69 70 71 72 Happily

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

f *f* *f*

73 74 75 76

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

legato

L2

x1

I 4

1/2 pos. 1 0

II 4 I 1

77 78 79 80

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

mf

x1

1/2 pos. 1

II 4

81 82 83 Energetically 84

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

mf

f

1/2 pos. 1 11

1/2 4

83 Energetically

f

85 86 87 88 9

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

non div.

ff

Majestically

ff

Majestically

89 90 91 92

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

non div.

93 94 95 96

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

non div.

mf

2nd Vln. cue.

97 98 99 100 101

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

end cue

pizz.

p

99

102 103 104 105 106

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

arco


pp

arco non div.

ff

3

SAMPLE

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