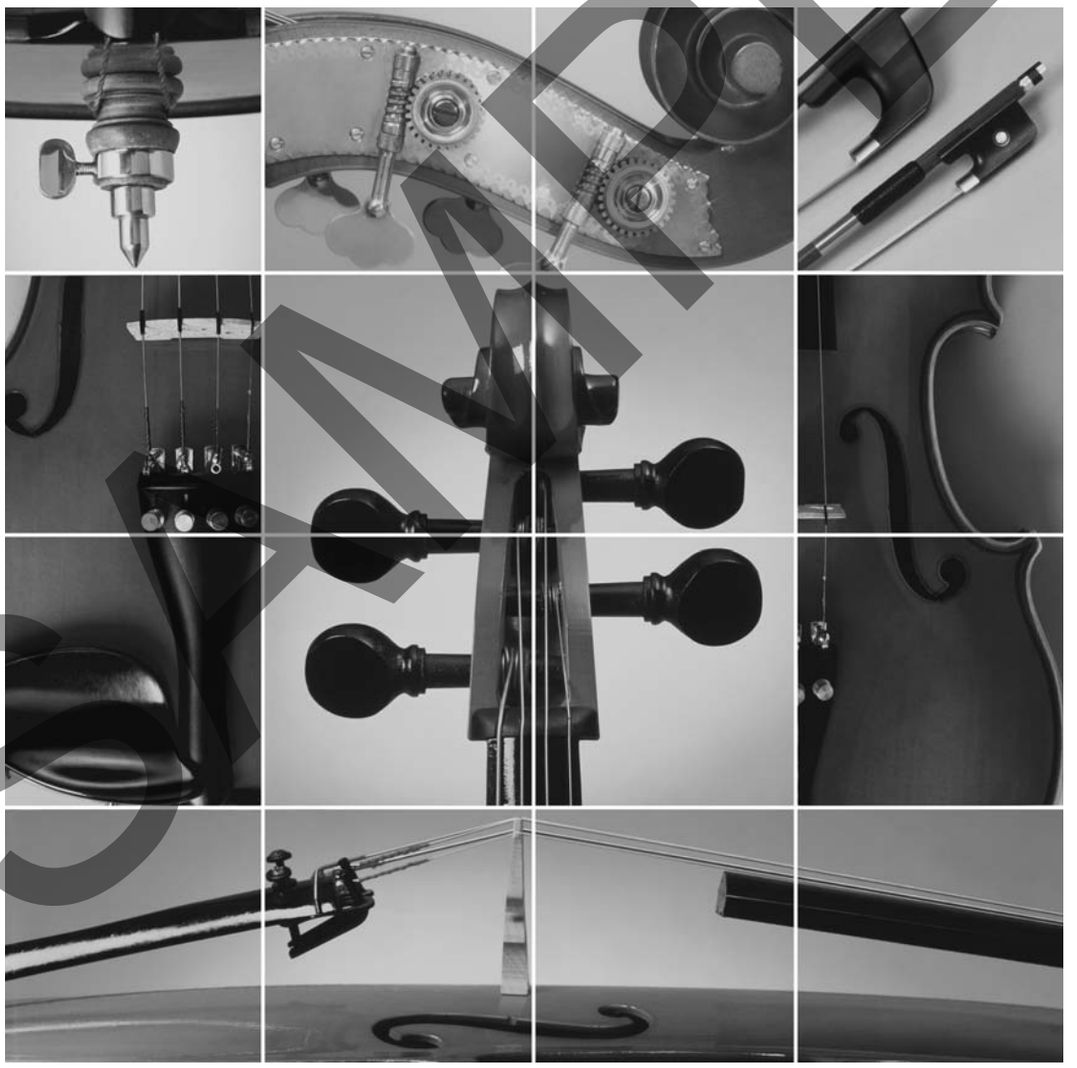
KJOS
STRING ORCHESTRA
GRADE 2
FULL CONDUCTOR SCORE: SO102F
$6.00

AN ENGLISH FOLKSONG

Correlated with ALL FOR STRINGS Book 2, Page 32

arranged by Terry McQuilkin

ALL FOR STRINGS PERFORMANCE SELECTIONS



SAMPLE

KJOS NEIL A. KJOS COMPANY · SAN DIEGO, CALIFORNIA

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
Carold 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

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The Arrangement

The tranquil melody of **An English Folksong** is based on an old folk tune entitled, "Dives and Lazarus." It was adapted by Ralph Vaughan Williams for use in his "Five Variants of Dives and Lazarus," written for the New York World Fair of 1939. The melody was also harmonized for the "English Hymnal" with the title, "Kingsfold."

It is important to perform the arrangement with the indicated dynamics. Shape each phrase according to the natural contour of the melody. Each time the melody is heard, it should become richer and fuller. Strive for a warm, legato sound with smooth bow changes.

The Arranger

Terry McQuilkin studied composition at the University of Southern California, where he earned his bachelor of music and master of music degrees. He has also studied music education courses at the University of California at Los Angeles, and between 1985 and 1990 he taught instrumental music for the Los Angeles Unified School District. A published composer, he has written for a wide variety of instrumental and vocal combinations, and has received commissions for both original works and arrangements. Mr. McQuilkin is currently pursuing a doctorate in music composition from the University of Oregon, where he also teaches music theory and aural skills.

Instrumentation List (Set C)

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

SAMPLE

LEARNING CONCEPTS — AN ENGLISH FOLKSONG

Learning Concepts outline the basic musical elements found in **An English Folksong**. 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 technics 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.

The **New Ideas** box contains definitions of new musical terms which are found in **An English Folksong**. The **New Ideas** box appears at the top of the student **Learning Concepts** as shown below:

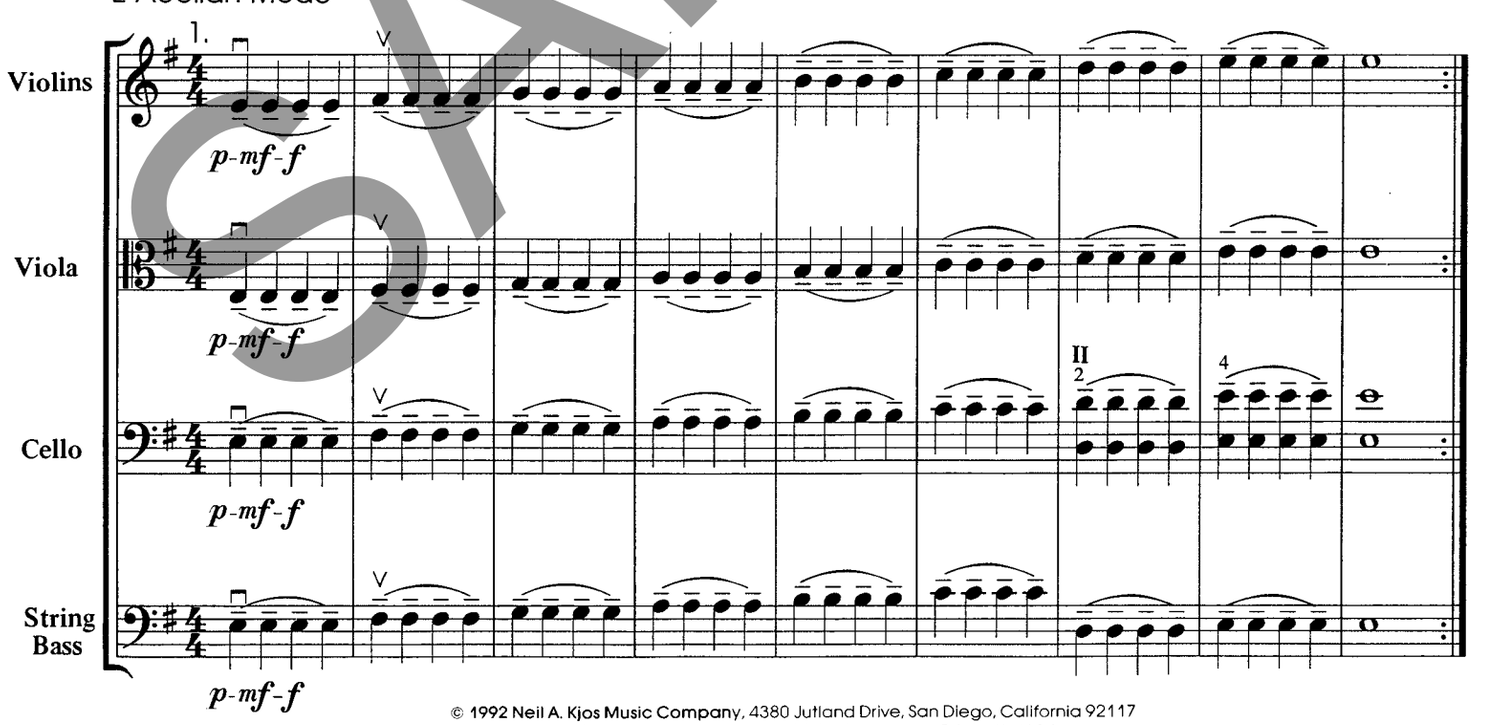
New Ideas
Dynamic: *ff* = fortissimo = Very loud
Tempo: molto ritard. = Gradually slow the tempo

Scale Study

An English Folksong is written in E aeolian mode. The **Scale Study** focuses on the E aeolian mode to develop the student's technic in this mode. A mode is a succession of tones arranged in a scale that form the basic tonal center of the composition. The seven basic modes are all found within the major scale. The modes can be discovered by counting up diatonically from any note of a major scale, and using the key signature from that major scale. The aeolian mode starts on the sixth note of a major scale. Therefore, the aeolian mode is the same scale as the relative natural minor scale of a particular scale.

-Exercise 1 utilizes the louré or portato bowing. The quarter notes of each measure are gently pulsed. While the bow is in motion, pressure of the forefinger is applied to the beginning of a note, released and then reapplied for the notes that follow. The space between notes in one bow can range from a slight pressure on each note to short breaks in the sound.
-Exercise 2 utilizes whole notes. Have students use whole bows for each listed dynamic concentrating on producing an even tone.
-Exercise 3 presents two slurred eighth notes for each bow stroke. Students should play this line as smoothly as possible. Strive for a seamless sound without audible breaks during bow changes.

E Aeolian Mode



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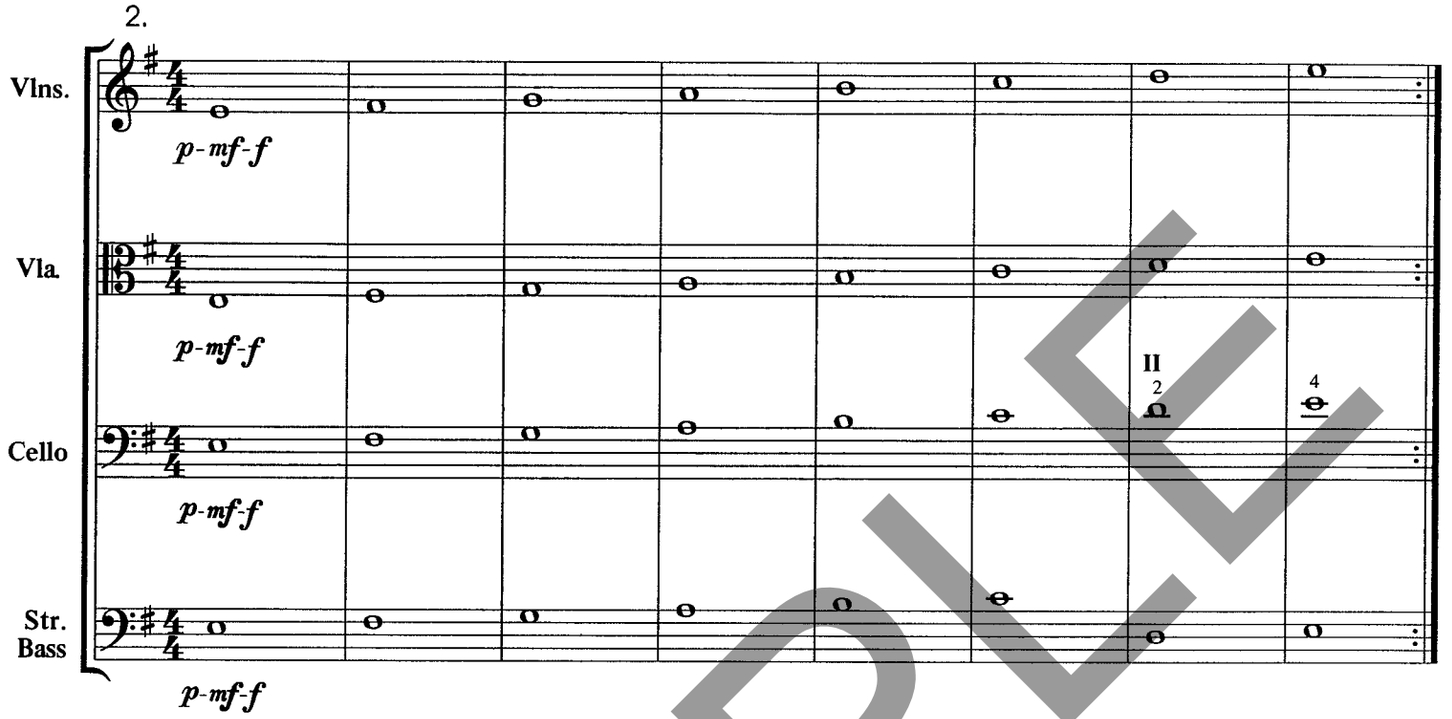
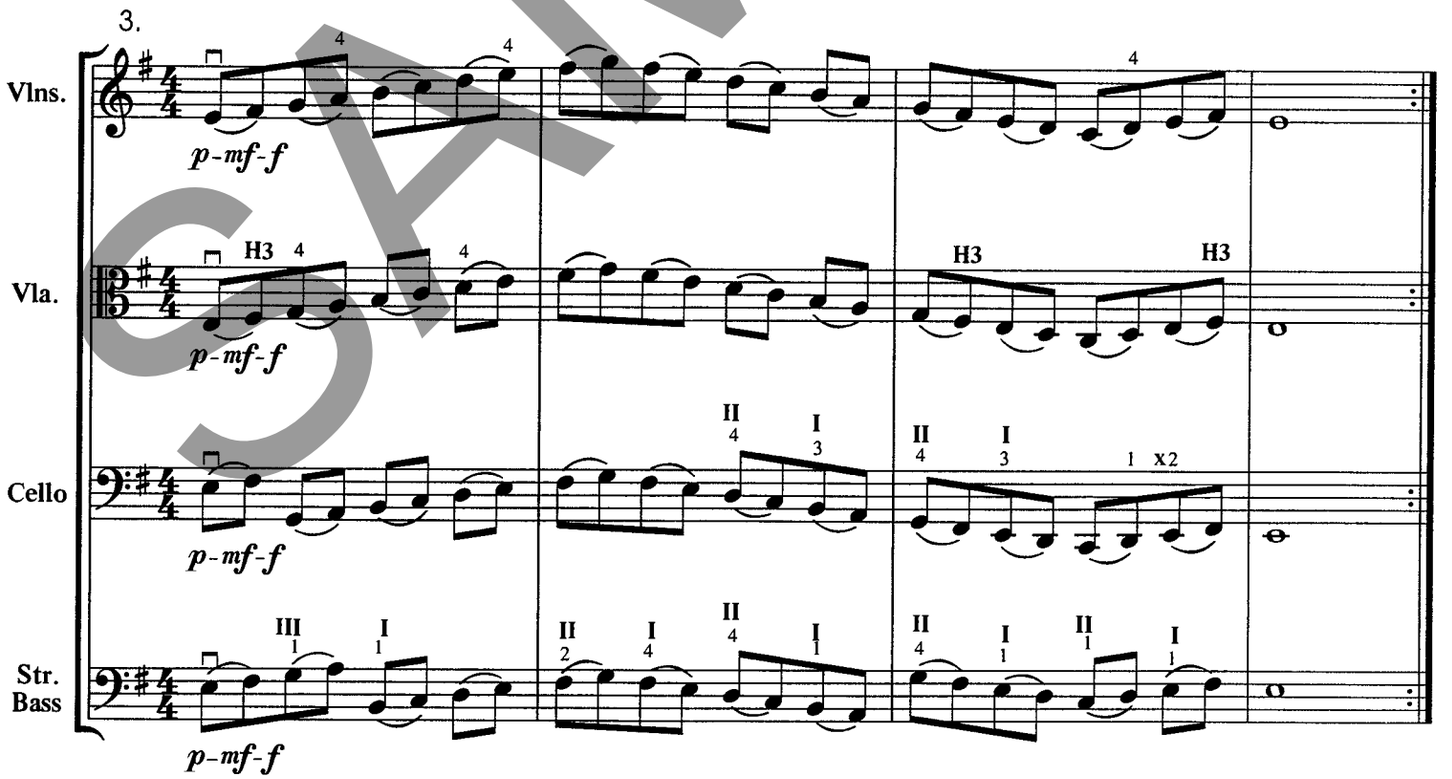
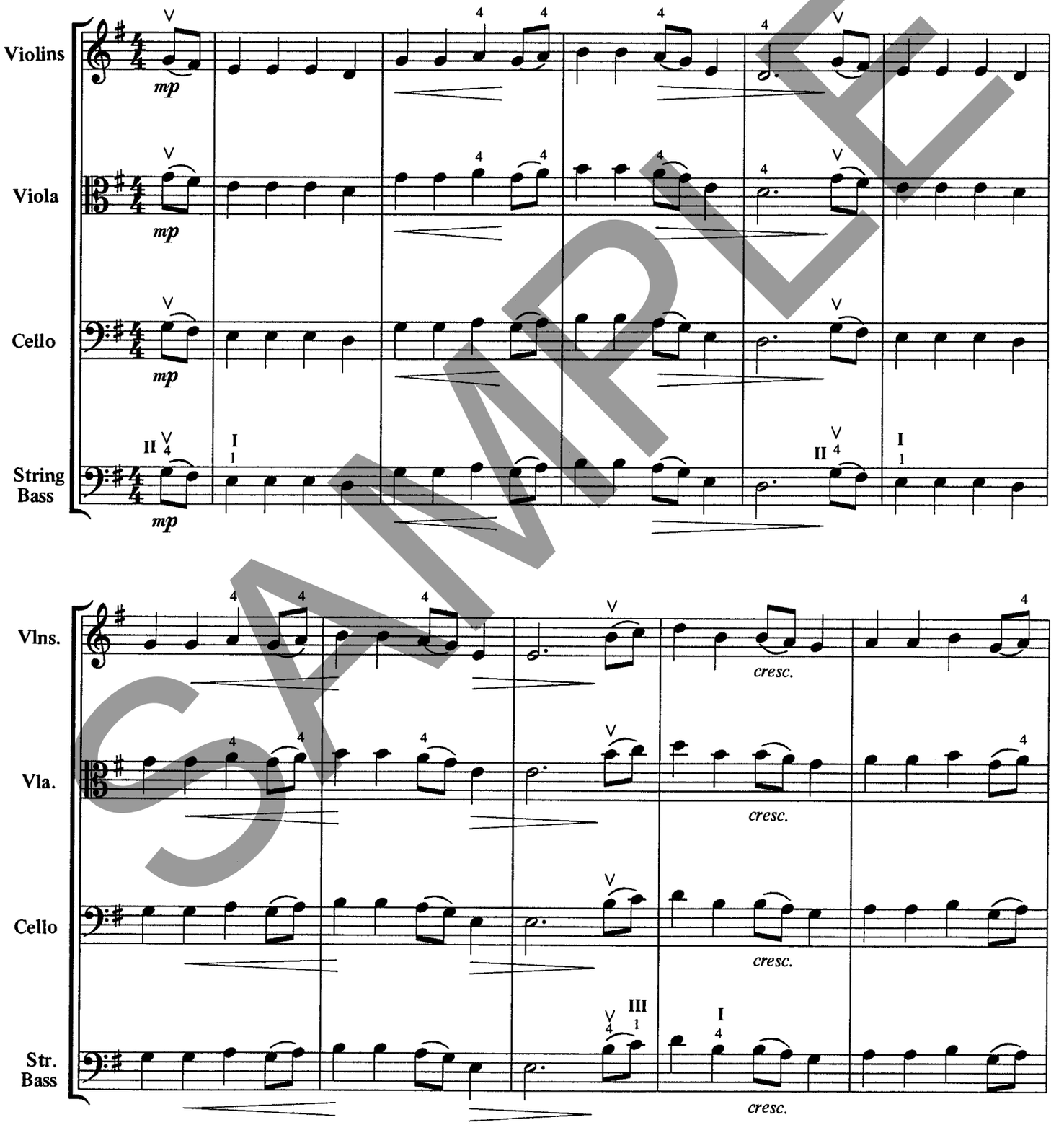

2.
Vlns.
Vla.
Cello
Str.
Bass
p-mf-f
II
2
4


3.
Vlns.
Vla.
Cello
Str.
Bass
p-mf-f
H3
II
I
III
x2

SAMPLE

Phrasing Study

The **Phrasing Study** is designed to allow the entire string orchestra to work in unison on shaping the phrases of the melody. For a truly musical performance, all phrases need shaping. Crescendos and decrescendos have been suggested to shape each phrase. Demonstrate for your students the difference between a shaped and an unshaped phrase using music or speech as examples.



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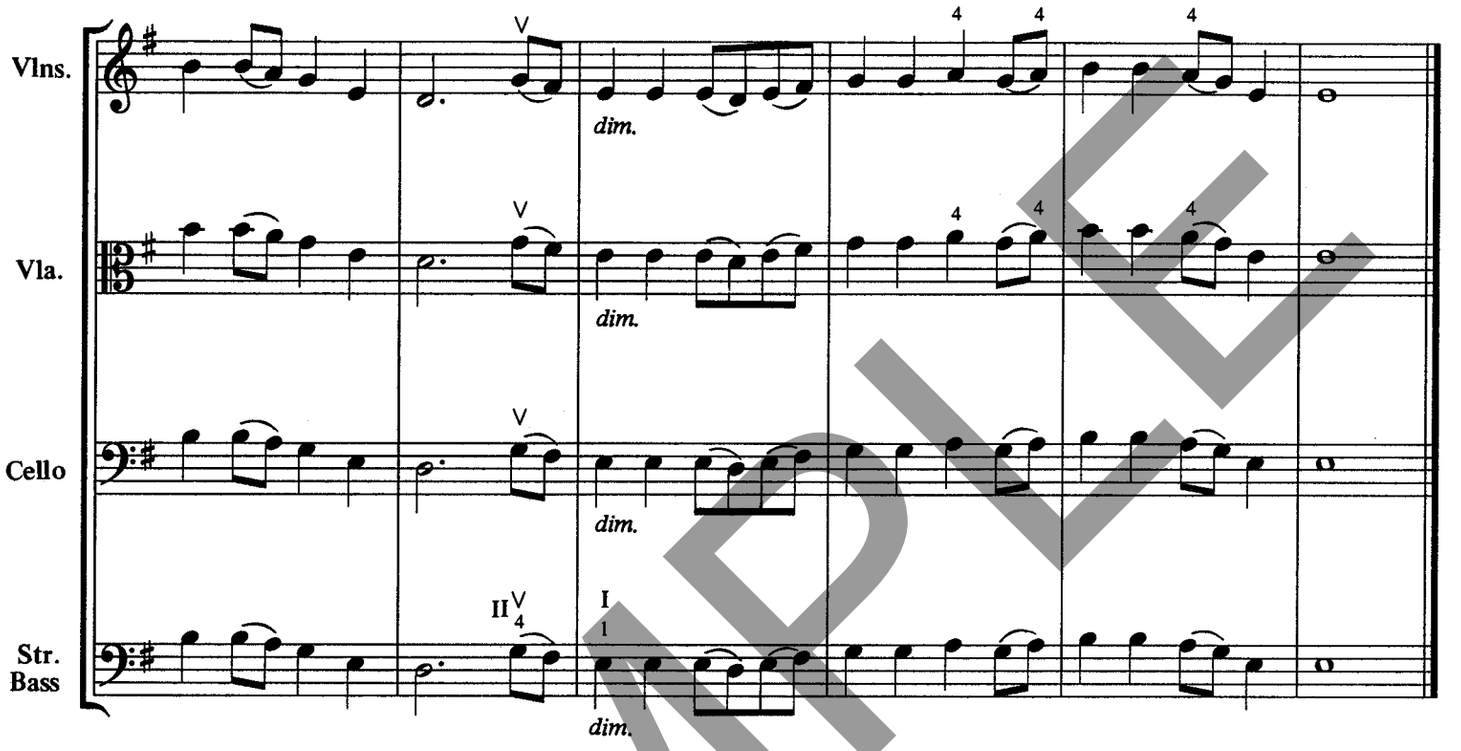

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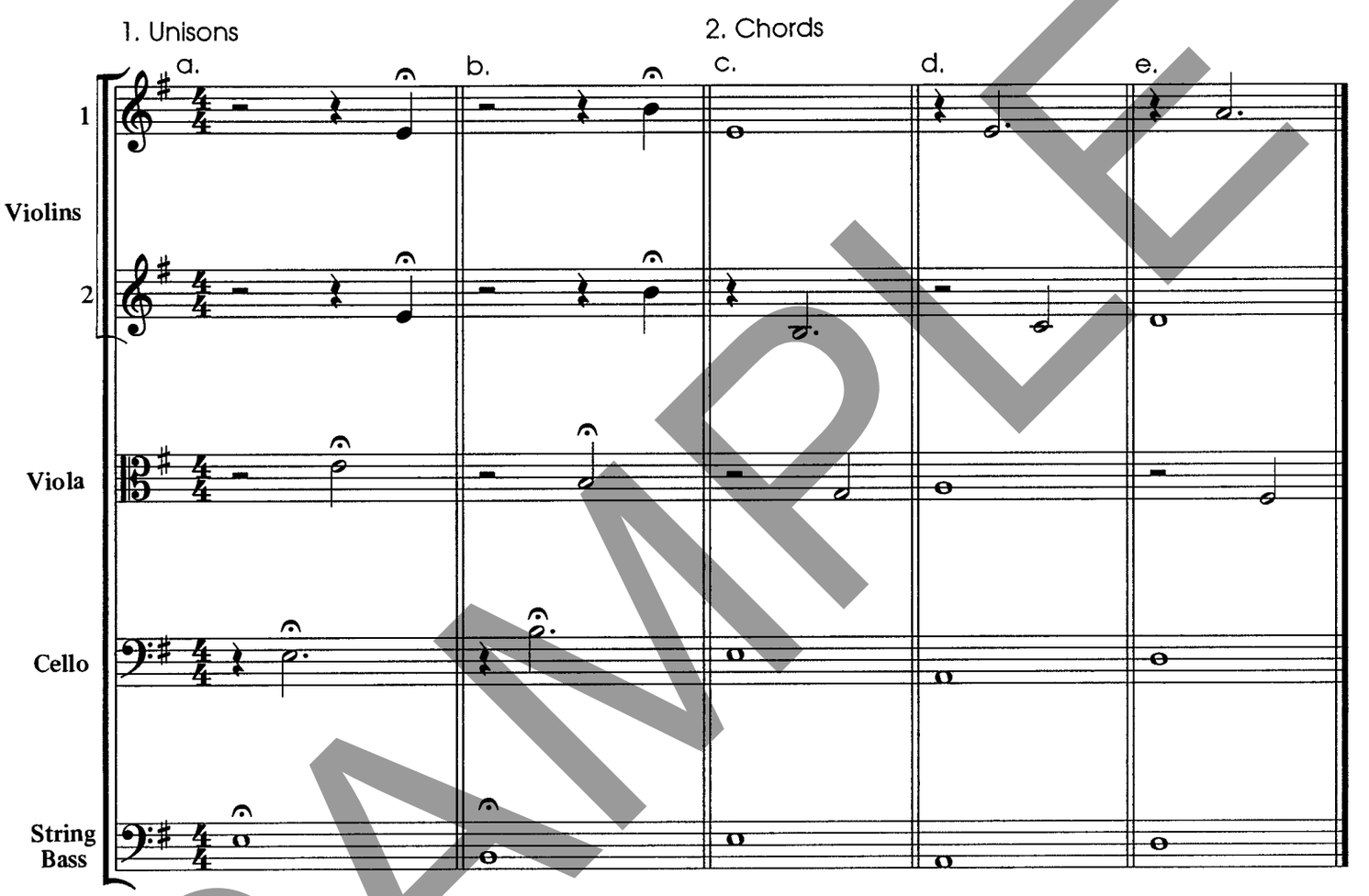
Tuning Study

Developing the technics 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.



SAMPLE

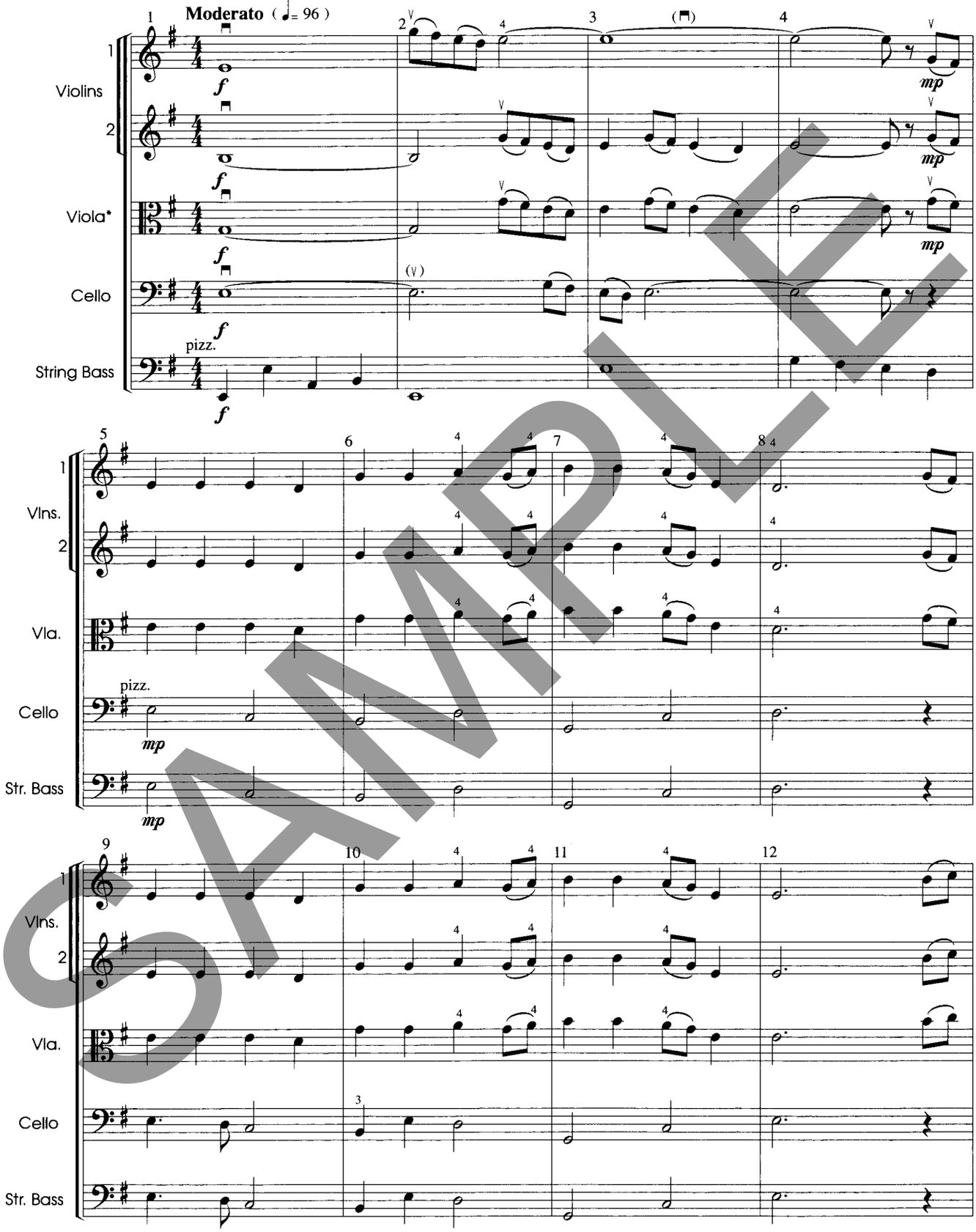
for Julie West

AN ENGLISH FOLKSONG

Correlated with ALL FOR STRINGS Book 2, Page 32

Full Conductor Score
Approx. time — 3:15

arr. Terry McQuilkin



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

KINGSFOLD: Melody coll. Lucy Broadwood and adpt. Ralph Vaughan Williams
(**English Hymnal**, Oxford University Press) Used with permission.

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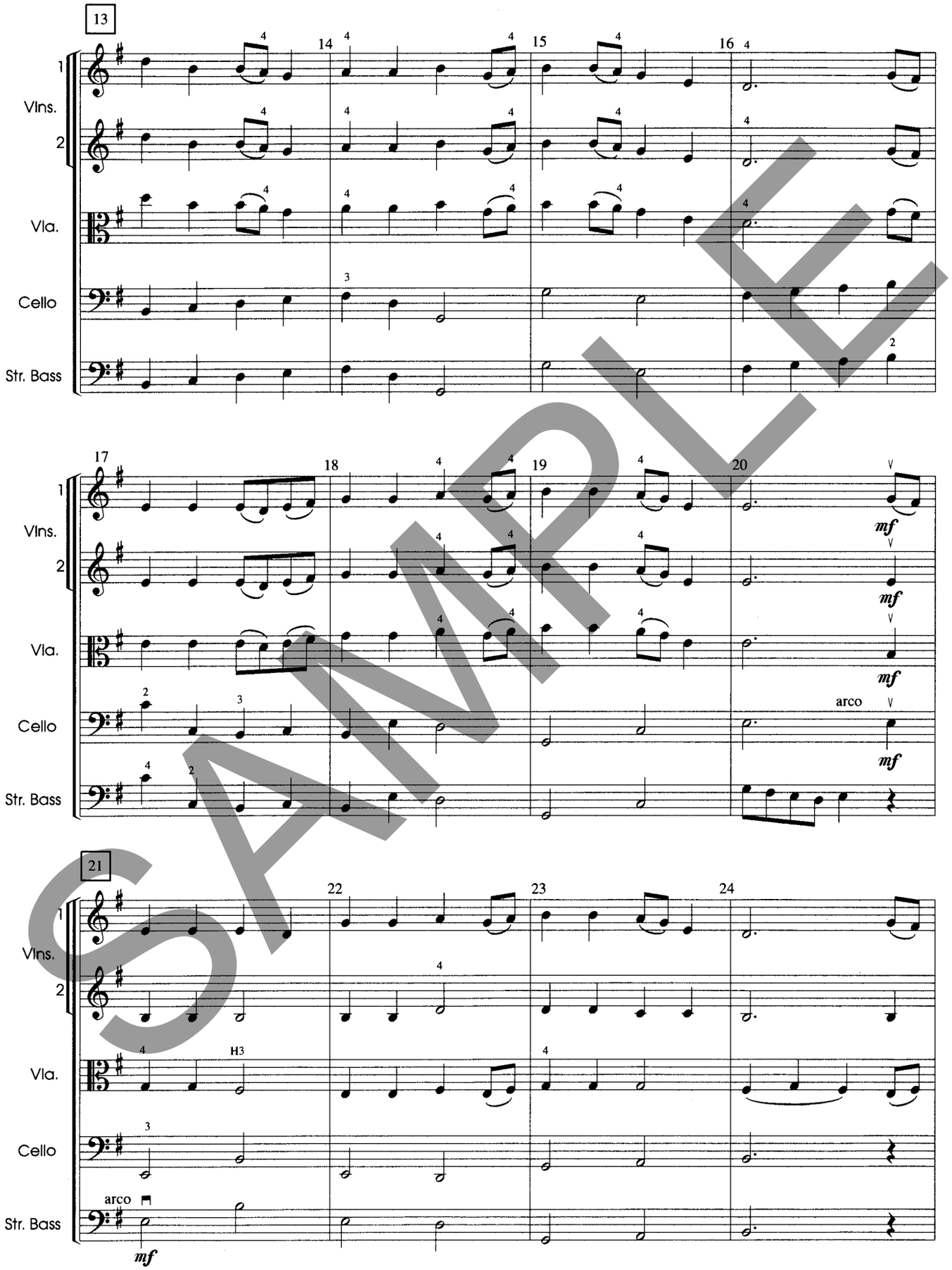
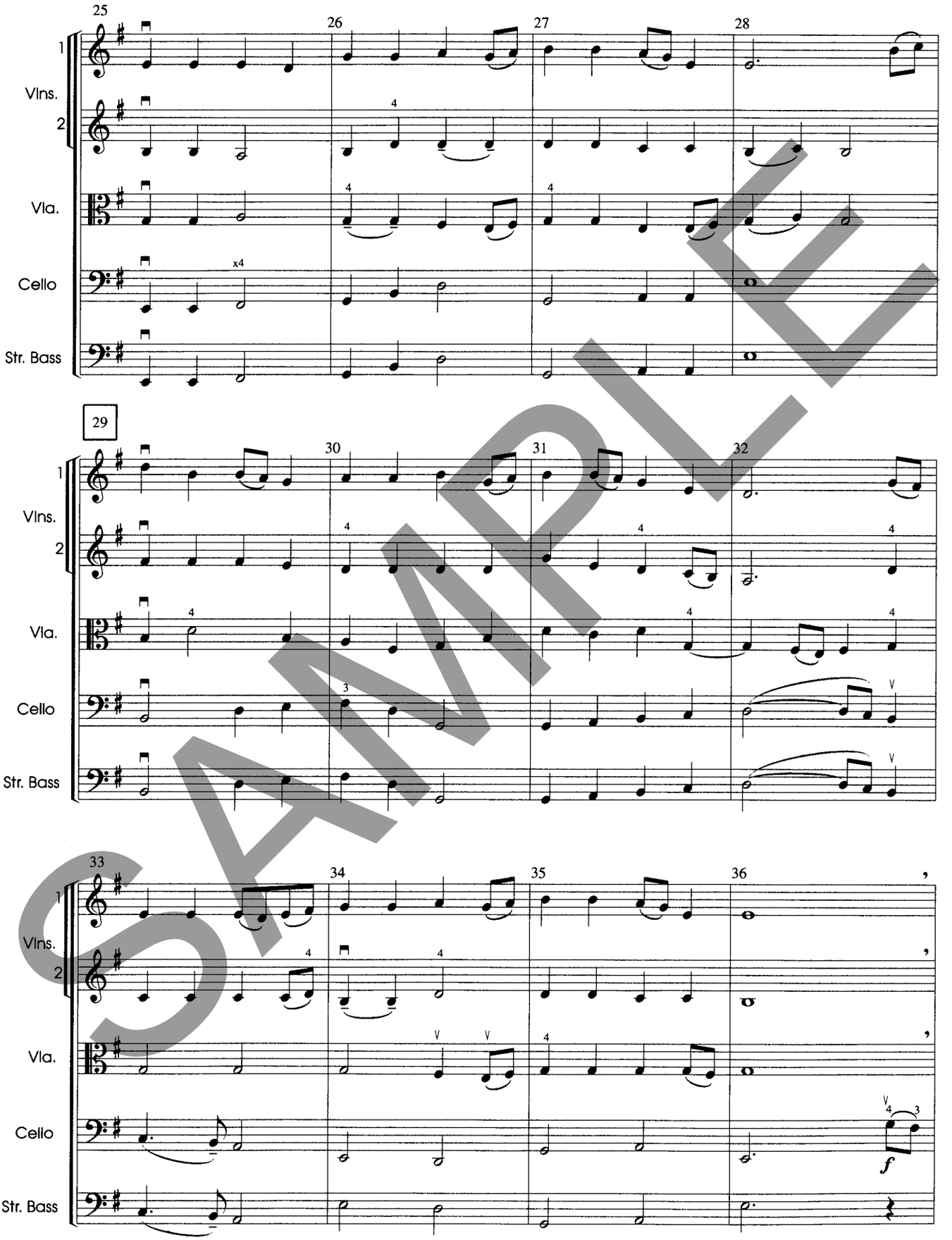

13
14
15
16
Vlns.
1
2
Vla.
Cello
Str. Bass
17
18
19
20
mf
arco
21
22
23
24
H3
arco
mf

SAMPLE



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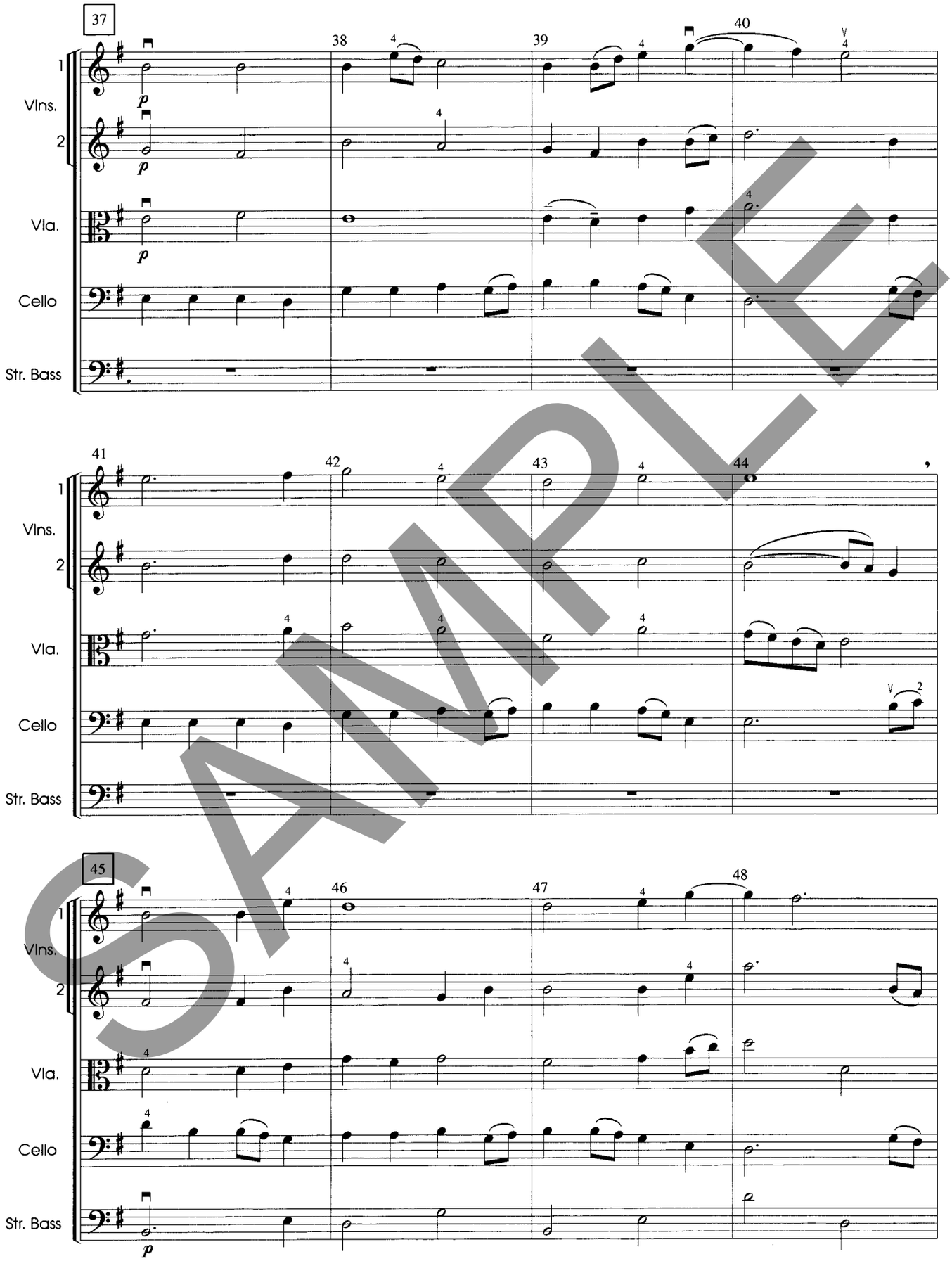

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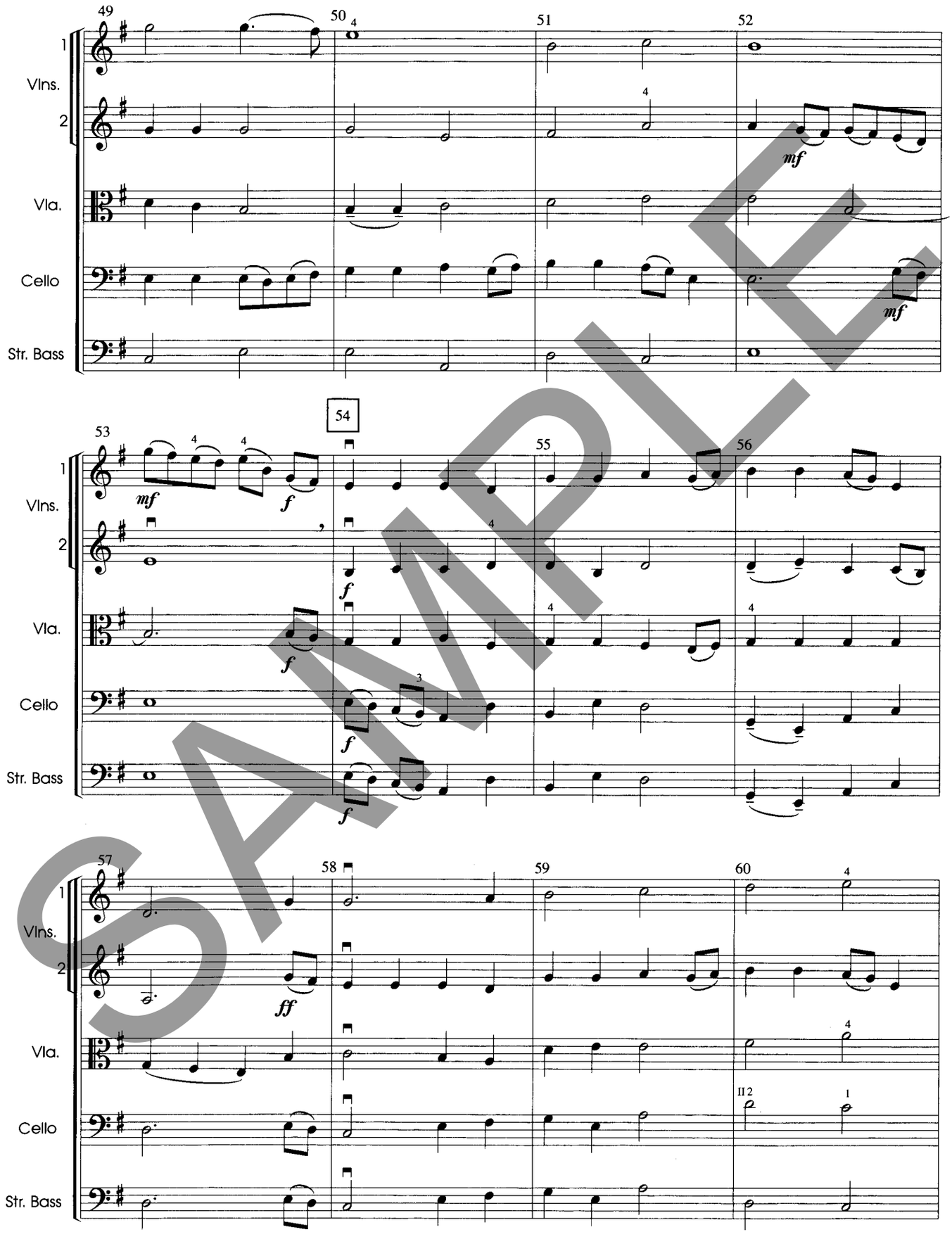
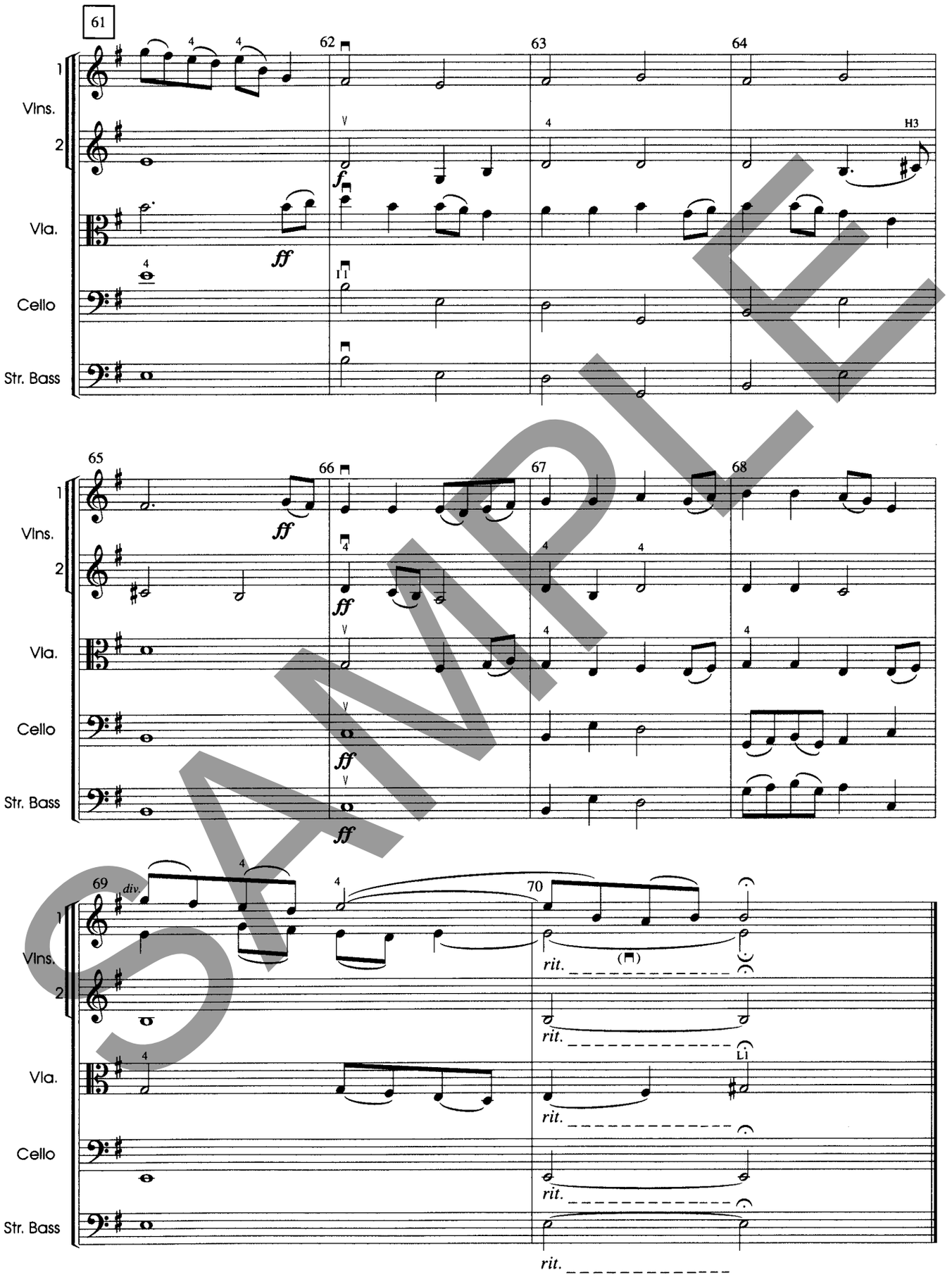
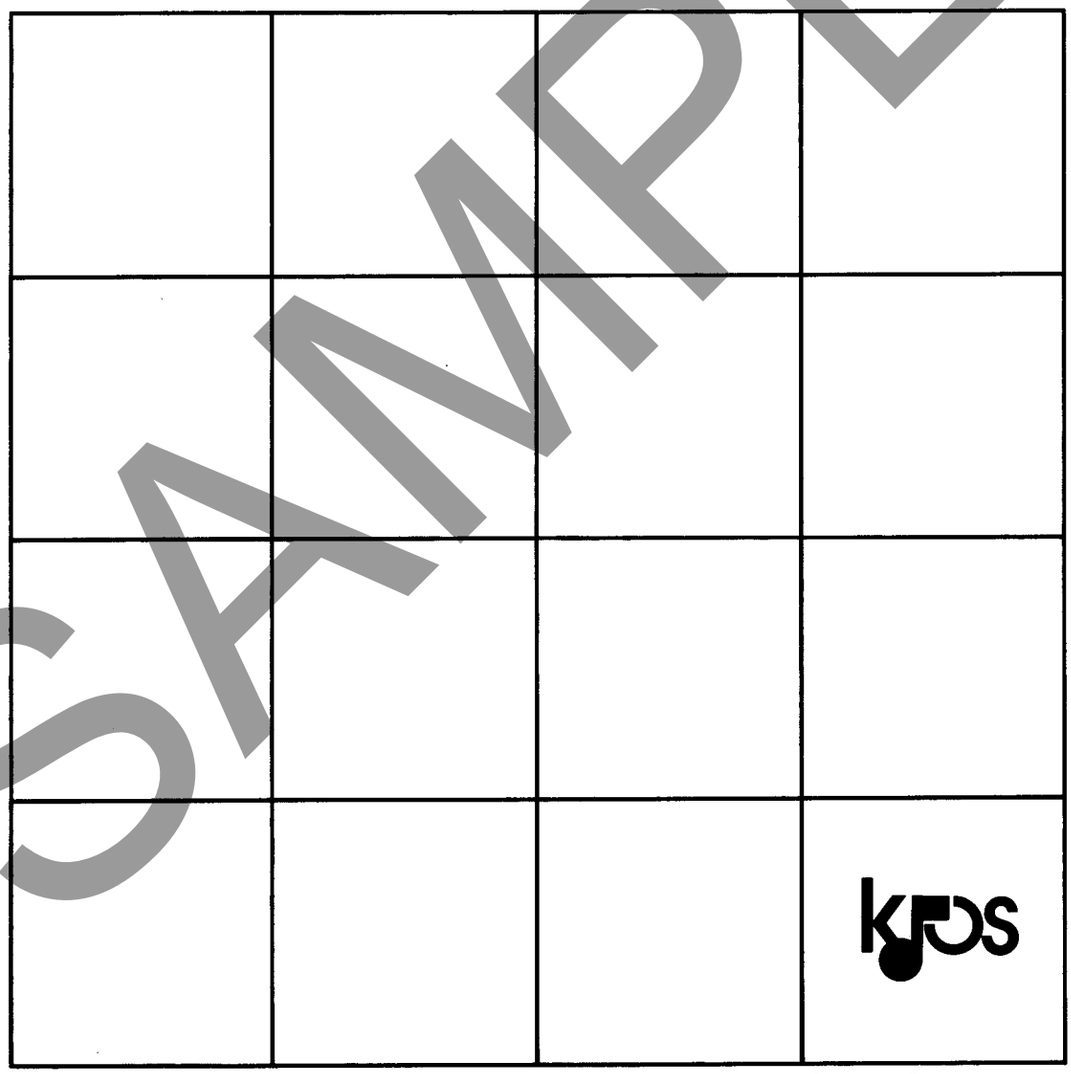

49
50
51
52
1
Vlns.
2
Vla.
Cello
Str. Bass
mf
mf
53
54
55
56
mf
f
f
f
f
f
57
58
59
60
ff
II 2
1

SAMPLE


61
62
63
64
Vlns.
1
2
Vla.
Cello
Str. Bass
H3
I1
65
66
67
68
69
70
div.
rit.
L1

SAMPLE

SAMPLE



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SAMPLE