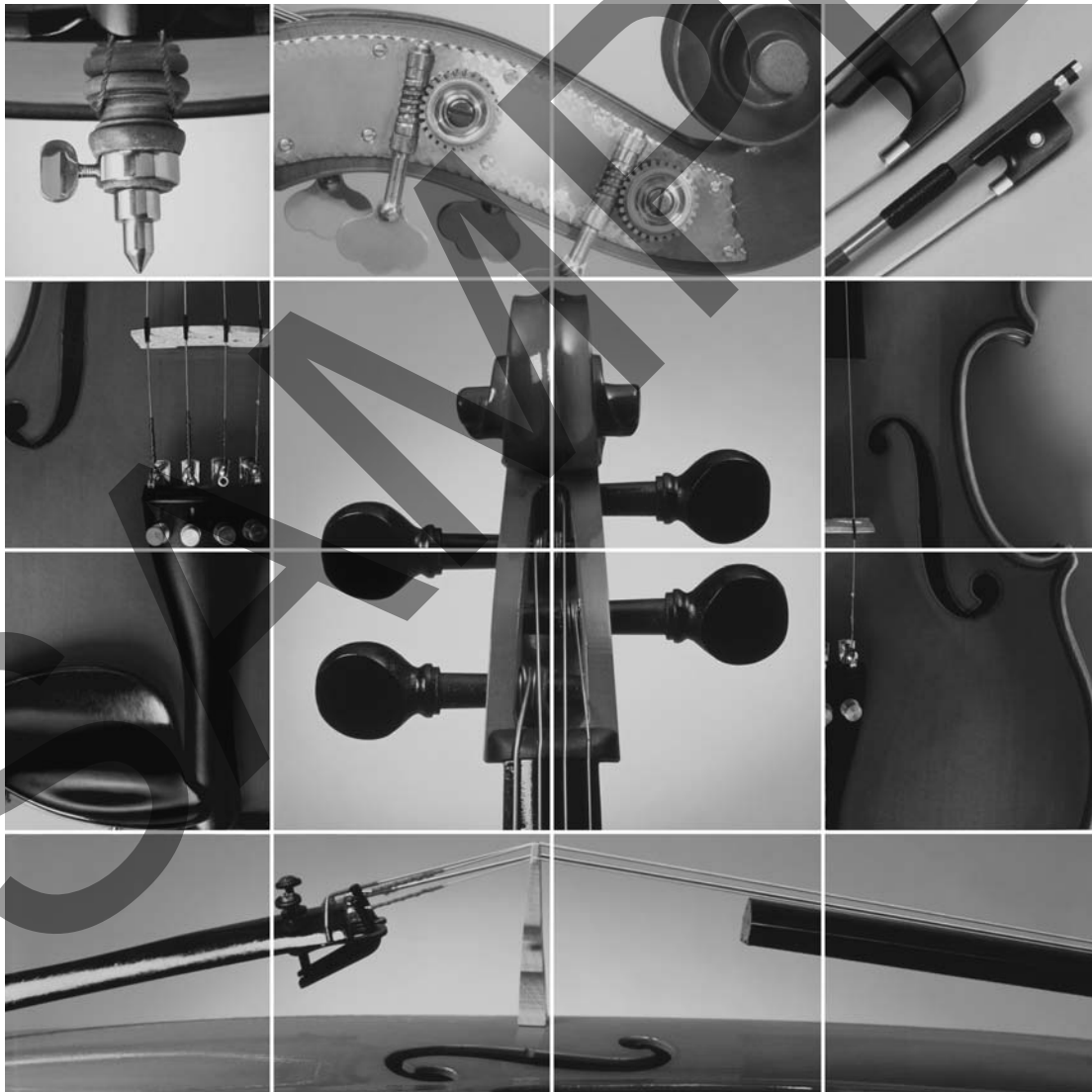


# AN ENGLISH FOLKSONG

Correlated with ALL FOR STRINGS Book 2, Page 32

arranged by Terry McQuilkin

## 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 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

## 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 loured 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

The musical score is for the E Aeolian Mode in 4/4 time. It consists of four staves: Violins, Viola, Cello, and String Bass. The key signature is one sharp (F#). The score begins with a first ending bracket over the first measure. Dynamics are marked as *p*, *mf*, and *f*. The score includes various bowing techniques such as slurs and accents. A large 'SAMPLE' watermark is overlaid on the score.

© 1992 Neil A. Kjos Music Company, 4380 Jutland Drive, San Diego, California 92117  
International copyright secured. All rights reserved. Printed in U.S.A.

**WARNING!** This composition is protected by copyright law. To copy or reproduce it by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

2.

Vlns. *p-mf-f*

Vla. *p-mf-f*

Cello *p-mf-f*

Str. Bass *p-mf-f*

II 2 4

Detailed description: This system contains measures 2 through 9. It features four staves: Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). All staves are in 4/4 time with a key signature of one sharp (F#). The dynamic marking is *p-mf-f*. The music consists of whole notes. In measure 8, there are fingering indications: 'II 2' for the Cello and '4' for the Str. Bass.

3.

Vlns. *p-mf-f*

Vla. *p-mf-f*

Cello *p-mf-f*

Str. Bass *p-mf-f*

H3 4

II 4 I 3 II 4 I 3 I x2

III 1 I II 2 I 4 II 4 I II 1 I

Detailed description: This system contains measures 10 through 17. It features the same four staves as the previous system. The dynamic marking is *p-mf-f*. The music consists of eighth notes with slurs. In measure 10, there are bowing indications 'H3' and '4' for the Vla. and Cello. In measure 11, there are fingering indications 'II 4 I 3' for the Cello. In measure 12, there are fingering indications 'II 4 I 3 I x2' for the Cello. In measure 13, there are fingering indications 'III 1 I' for the Str. Bass. In measure 14, there are fingering indications 'II 2 I 4' for the Str. Bass. In measure 15, there are fingering indications 'II 4 I' for the Str. Bass. In measure 16, there are fingering indications 'II 1 I' for the Str. Bass.

## 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.

The musical score is for a string orchestra in 4/4 time, key of D major. It consists of two systems of staves for Violins, Viola, Cello, and String Bass.

**System 1:**

- Violins:** Starts with a *mp* dynamic. The first phrase is marked with a slur and a *mp* dynamic. The second phrase is marked with a slur and a *mp* dynamic. The third phrase is marked with a slur and a *mp* dynamic. The fourth phrase is marked with a slur and a *mp* dynamic.
- Viola:** Starts with a *mp* dynamic. The first phrase is marked with a slur and a *mp* dynamic. The second phrase is marked with a slur and a *mp* dynamic. The third phrase is marked with a slur and a *mp* dynamic. The fourth phrase is marked with a slur and a *mp* dynamic.
- Cello:** Starts with a *mp* dynamic. The first phrase is marked with a slur and a *mp* dynamic. The second phrase is marked with a slur and a *mp* dynamic. The third phrase is marked with a slur and a *mp* dynamic. The fourth phrase is marked with a slur and a *mp* dynamic.
- String Bass:** Starts with a *mp* dynamic. The first phrase is marked with a slur and a *mp* dynamic. The second phrase is marked with a slur and a *mp* dynamic. The third phrase is marked with a slur and a *mp* dynamic. The fourth phrase is marked with a slur and a *mp* dynamic.

**System 2:**

- Vlins.:** The first phrase is marked with a slur and a *cresc.* dynamic. The second phrase is marked with a slur and a *cresc.* dynamic. The third phrase is marked with a slur and a *cresc.* dynamic. The fourth phrase is marked with a slur and a *cresc.* dynamic.
- Vla.:** The first phrase is marked with a slur and a *cresc.* dynamic. The second phrase is marked with a slur and a *cresc.* dynamic. The third phrase is marked with a slur and a *cresc.* dynamic. The fourth phrase is marked with a slur and a *cresc.* dynamic.
- Cello:** The first phrase is marked with a slur and a *cresc.* dynamic. The second phrase is marked with a slur and a *cresc.* dynamic. The third phrase is marked with a slur and a *cresc.* dynamic. The fourth phrase is marked with a slur and a *cresc.* dynamic.
- Str. Bass:** The first phrase is marked with a slur and a *cresc.* dynamic. The second phrase is marked with a slur and a *cresc.* dynamic. The third phrase is marked with a slur and a *cresc.* dynamic. The fourth phrase is marked with a slur and a *cresc.* dynamic.

Fingerings and bowings are indicated throughout the score. The score includes a large watermark reading "SAMPLE".

The image shows a musical score for four instruments: Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The score is written in G major (one sharp) and 4/4 time. It consists of four staves. The first staff (Vlns.) is in treble clef, the second (Vla.) is in alto clef, the third (Cello) is in bass clef, and the fourth (Str. Bass) is in bass clef. The music features a melodic line with a dynamic marking of *dim.* (diminuendo) starting in the second measure. The Viola, Cello, and Str. Bass parts include fingering numbers (4) and a *dim.* marking. The Str. Bass part also includes Roman numerals  $II^V_4$  and  $I_1$  above the notes. A large, diagonal watermark reading "SAMPLE" is overlaid across the entire score.





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

**Moderato** (♩ = 96)

Violins 1, 2  
Viola\*  
Cello  
String Bass

Vlns. 1, 2  
Vla.  
Cello  
Str. Bass

Vlns. 1, 2  
Vla.  
Cello  
Str. Bass

\*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.

© 1992 Neil A. Kjos Music Company, 4380 Jutland Drive, San Diego, California 92117  
International copyright secured. All rights reserved. Printed in U.S.A.  
**WARNING!** This composition is protected by copyright law. To copy or reproduce it by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

13

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

4 14 4 15 4 16 4

4 4 4 4 4

4 4 4 4

3 2

Detailed description: This system contains measures 13 through 16. It features five staves: Violins 1 and 2 (treble clef), Viola (alto clef), Cello (bass clef), and String Bass (bass clef). The key signature is one sharp (F#). Measures 13-16 show a rhythmic pattern of eighth notes with various articulations and fingerings (4, 3, 2). A large diagonal watermark 'SAMPLE' is overlaid on the right side of the page.

17 18 19 20

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

4 4 4 4 4

4 4 4 4

2 3 4

4 2

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

arco

Detailed description: This system contains measures 17 through 20. It features five staves: Violins 1 and 2 (treble clef), Viola (alto clef), Cello (bass clef), and String Bass (bass clef). The key signature is one sharp (F#). Measures 17-20 continue the rhythmic pattern. Measure 20 includes dynamic markings (*mf*) and performance instructions (arco). A large diagonal watermark 'SAMPLE' is overlaid on the right side of the page.

21 22 23 24

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

4 H3 4

3

arco *mf*

Detailed description: This system contains measures 21 through 24. It features five staves: Violins 1 and 2 (treble clef), Viola (alto clef), Cello (bass clef), and String Bass (bass clef). The key signature is one sharp (F#). Measures 21-24 continue the rhythmic pattern. Measure 21 includes a dynamic marking (*mf*) and performance instruction (arco). A large diagonal watermark 'SAMPLE' is overlaid on the right side of the page.

25 26 27 28

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

29 30 31 32

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

33 34 35 36

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

37

1 Vlns. *p*

2 Vlns. *p*

Vla. *p*

Cello

Str. Bass

38 4 39 4 40 V 4

Detailed description: This system contains measures 37 through 40. Measure 37 is a whole rest for all instruments. Measure 38 features a quarter note G4 in the first violin, a quarter note G4 in the second violin, a half note G3 in the viola, and a quarter note G3 in the cello. Measure 39 has a quarter note G4 in the first violin, a quarter note G4 in the second violin, a half note G3 in the viola, and a quarter note G3 in the cello. Measure 40 has a quarter note G4 in the first violin, a quarter note G4 in the second violin, a half note G3 in the viola, and a quarter note G3 in the cello. A fermata is placed over the G4 in the first violin. A 'V 4' marking is present at the end of the system.

41

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

42 4 43 4 44 V 2

Detailed description: This system contains measures 41 through 44. Measure 41 has a whole rest for all instruments. Measure 42 has a quarter note G4 in the first violin, a quarter note G4 in the second violin, a half note G3 in the viola, and a quarter note G3 in the cello. Measure 43 has a quarter note G4 in the first violin, a quarter note G4 in the second violin, a half note G3 in the viola, and a quarter note G3 in the cello. Measure 44 has a quarter note G4 in the first violin, a quarter note G4 in the second violin, a half note G3 in the viola, and a quarter note G3 in the cello. A fermata is placed over the G4 in the first violin. A 'V 2' marking is present at the end of the system.

45

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass *p*

46 4 47 4 48

Detailed description: This system contains measures 45 through 48. Measure 45 has a whole rest for all instruments. Measure 46 has a quarter note G4 in the first violin, a quarter note G4 in the second violin, a half note G3 in the viola, and a quarter note G3 in the cello. Measure 47 has a quarter note G4 in the first violin, a quarter note G4 in the second violin, a half note G3 in the viola, and a quarter note G3 in the cello. Measure 48 has a quarter note G4 in the first violin, a quarter note G4 in the second violin, a half note G3 in the viola, and a quarter note G3 in the cello. A fermata is placed over the G4 in the first violin. A 'p' marking is present at the end of the system.

49 50 51 52

Vlns. 1 2

Vla.

Cello

Str. Bass

53 54 55 56

Vlns. 1 2

Vla.

Cello

Str. Bass

57 58 59 60

Vlns. 1 2

Vla.

Cello

Str. Bass

61

62 63 64

Vlns. 1 2

Vla.

Cello

Str. Bass

*ff*

H3

Detailed description: This system contains measures 61 through 64. The first violin part (Vlns. 1) features a melodic line with four sixteenth-note groups marked with a '4' above them. The second violin part (Vlns. 2) has a similar melodic line. The viola part (Vla.) plays a steady eighth-note accompaniment. The cello and string bass parts (Cello, Str. Bass) provide a harmonic foundation with sustained notes. Dynamics include *ff* (fortissimo) and a hairpin symbol (v). A 'H3' marking is present in the second violin part at measure 64.

65 66 67 68

Vlns. 1 2

Vla.

Cello

Str. Bass

*ff*

Detailed description: This system contains measures 65 through 68. The first violin part (Vlns. 1) has a melodic line with a *ff* dynamic marking. The second violin part (Vlns. 2) has a similar melodic line. The viola part (Vla.) plays a steady eighth-note accompaniment. The cello and string bass parts (Cello, Str. Bass) provide a harmonic foundation with sustained notes. Dynamics include *ff* (fortissimo) and a hairpin symbol (v).

69 70

Vlns. 1 2

Vla.

Cello

Str. Bass


*div.*

*rit.*

Detailed description: This system contains measures 69 and 70. The first violin part (Vlns. 1) features a melodic line with a *div.* (divisi) marking. The second violin part (Vlns. 2) has a similar melodic line. The viola part (Vla.) plays a steady eighth-note accompaniment. The cello and string bass parts (Cello, Str. Bass) provide a harmonic foundation with sustained notes. Dynamics include *rit.* (ritardando) and a hairpin symbol (v).

SAMPLE

SAMPLE

NEIL A. KJCS MUSIC COMPANY • SAN DIEGO, CALIFORNIA