

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

The Arrangement

Traditionally, in education there are the fundamental “three R’s,” which consist of reading, writing and arithmetic. A similar tradition exists in music where there are the legendary masters of classical music known as the “three B’s.” The famous composers that comprise the “three B’s” are: Johann Sebastian Bach, Ludwig van Beethoven and Johannes Brahms. **A Tribute To The Three B’s** is a medley of three well-known compositions by each of these celebrated composers.

Johann Sebastian Bach (1685–1750) wrote countless compositions that were used in the churches where he served as choirmaster and organist. He also wrote many instrumental compositions for keyboard, solo instruments and ensembles. The first selection of **A Tribute To The Three B’s** is an aria from the “Little Notebook for Anna Magdalena,” which is one of two collections of keyboard music Bach wrote for his second wife, Anna Magdalena.

Johannes Brahms (1833–1897) was an excellent pianist in his day. He composed a wealth of rich music for instruments as well as the voice. Brahms wrote only four symphonies, but each is considered to be a work of art. The second selection in this medley is from the last movement of his first symphony.

Ludwig van Beethoven (1770–1827) was a genius and one of the greatest musicians of all time. His early compositions brought him high respect although people thought of him as temperamental and uncultured in manner. Beethoven wrote symphonies, piano sonatas, concertos and chamber music; each work considered a masterpiece. The third selection in this medley is from the last movement of Beethoven’s ninth or “choral” symphony. This selection is also known as “Ode To Joy.”

The Arranger

Gerald E. Anderson is a faculty member at the University of California, Los Angeles where he teaches instrumental music techniques, instrumental music methods, music fundamentals and serves as supervisor of students in instrumental music. He also has taught classes in conducting and has conducted the UCLA Symphony Orchestra, Concert Band and Marching/Varsity Bands.

Prior to his arrival at UCLA in 1979, Mr. Anderson taught instrumental music for nineteen years at all levels of public education. During eleven years at Santa Monica High School, Santa Monica, California, he developed their Symphony Orchestra program into one recognized for its artistry through invitational performances at Music Educators' National Conferences in Arizona, California and Utah.

Mr. Anderson earned bachelor's and master's degrees in music education from the University of Illinois and was elected membership in Phi Mu Alpha-Sinfonia and Pi Kappa Lambda. His professional affiliations include membership in Music Educators National Conference, National School Orchestra Association, American String Teachers Association, Southern California School Band and Orchestra Association and the Suzuki Association of the Americas. Mr. Anderson has conducted numerous honor groups and often serves as an adjudicator and clinician. In addition, he has authored or co-authored the following publications: ALL FOR STRINGS, ESSENTIALS FOR STRINGS, ENCORE! and BEST IN CLASS.

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—A TRIBUTE TO THE THREE B'S

Learning Concepts outline the basic musical elements found in *A Tribute To The Three B's*. 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.

Scale and Arpeggio Study

The Scale and Arpeggio Study focuses on the keys that are used in the arrangement to develop the student's technic in the keys of G and D Major. Practice these scales and arpeggios in various ways:

- Have students slur two notes for each bow stroke.
- Play these studies using the rhythms of the Rhythm Study. For example, apply measure 1 of the first Rhythm Study to each note of the scale and arpeggio.

1. G Major Scale and Arpeggio

Musical score for G Major Scale and Arpeggio, featuring Violins, Viola, Cello, and String Bass. The score is in 4/4 time and G major. The String Bass part includes fingering: II 2, 0 I, II 4, I.

2. D Major Scale and Arpeggio

Musical score for D Major Scale and Arpeggio, featuring Vlns., Vla., Cello, and Str. Bass. The score is in 4/4 time and D major.

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Rhythm Study

The following exercises isolate rhythm patterns found in *A Tribute To The Three B's*. Have students clap and count aloud the rhythms 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. Apply the rhythm patterns to the major scales and arpeggios.

1.

Violins

Viola

Cello

String Bass

2.

Vlins.

Vla.

Cello

Str. Bass

Technic Study

Each **Technic Study** addresses a technical problem encountered in **A Tribute To The Three B's**. Isolate any part of these studies to solve the technical problem of a particular passage.

1. 2. 3.

Violins

Viola

Cello

String Bass

Tuning Study

Developing the technic of both hearing and playing unison notes in tune is essential for a polished performance. After the string basses have tuned their unison pitch, each section should blend their note with this lower established pitch. Have the students sing and play these notes.

a. b. c. d. e. f. g. h.

Violins

Viola

Cello

String Bass

A TRIBUTE TO THE THREE B'S

Correlated with ALL FOR STRINGS Book 1, Page 43

Full Conductor Score
Approx. time—3:25

arr. Gerald E. Anderson

1 **Moderato** (♩ = 108)

Violins 1
Violins 2
Viola*
Cello
String Bass
Piano (Optional)

5 [Bach]

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

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

9 10 11 12

1. v v 1. v v 2. v v

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

p

13 14 15 16

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

p

17 18 19 20

1. V V

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

21 22 23 24

2. V V V

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

25 26 [Brahms] 27 28

Vlns. 1 *mf* *v*

Vlns. 2 *mf* *v*

Vla. *mf* *v*

Cello *mf* pizz.

Str. Bass *mf* pizz.

Piano *mf* 26

29 30 31 32

Vlns. 1 *v*

Vlns. 2 *v*

Vla.

Cello

Str. Bass

Piano

This musical score page contains two systems of music. The first system covers measures 33 to 36, and the second system covers measures 37 to 40. The instruments are Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'v' (piano) and 'II' (second ending). Measure numbers 33, 34, 35, 36, 37, 38, 39, and 40 are clearly marked at the beginning of their respective measures. A large, semi-transparent watermark reading 'SAMPLE' is oriented diagonally across the center of the page.

41 42 43 44

1 Vlns. 2

Vla.

Cello arco

Str. Bass arco

Piano

45 46 [Beethoven] 47 48

1 Vlns. 2

Vla.

Cello *f*

Str. Bass *f*

Piano *f*

46

49 50 51 52

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

53 54 55 56 57

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

58 59 60 61 62

1. 2.

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

63 64 65 66 67

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano