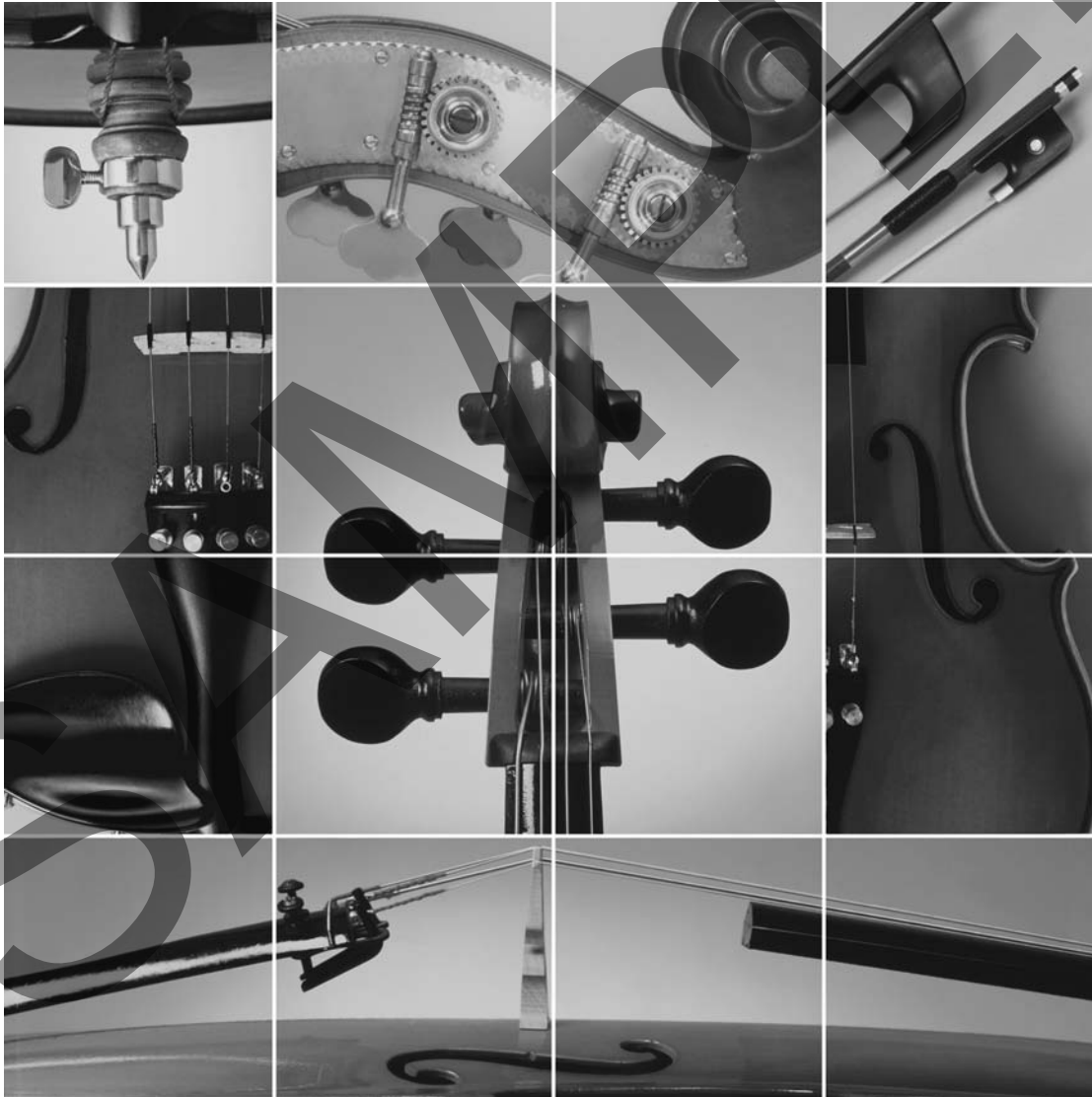


# SALISBURY OVERTURE

Correlated with ALL FOR STRINGS Book 2, Page 33

Terry McQuilkin

ALL FOR STRINGS PERFORMANCE SELECTIONS



## ALL FOR STRINGS PERFORMANCE SELECTIONS

**ALL FOR STRINGS PERFORMANCE SELECTIONS** are elementary 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 *Book 2, Page 36*

**APACHE** (Grade 1 $\frac{1}{2}$ ) SO98  
Carol Nunez - 2:15 *Book 1, Page 42*

**AT THE GRASSHOPPER BALL** (Grade 1) SO112  
Richard Meyer - 3:00 *Book 1, Page 27*

**BLUE MOOD** (Grade 2 $\frac{1}{2}$ ) GSO24  
Chuck Elledge - 2:50 *Book 2, Page 34*

**CAPER CAPRICCIOSO** (Grade 2) SO84  
Robert S. Frost - 1:45 *Book 2, Page 16*

**CATS & DOGS** (Grade 2) SO74  
Richard A. Stephan - 2:20 *Book 2, Page 20*

**CHRISTMAS REFLECTIONS** (Grade 1) SO76  
arr. Robert S. Frost - 2:20 *Book 1, Page 38*

**CLASSICAL CONTOURS** (Grade 1 $\frac{1}{2}$ ) SO109  
Robert S. Frost - 2:45 *Book 1, Page 47*

**COPY-CAT WALTZ, POTPOURRI POLKA** (Grade 1) GSO22  
Chuck Elledge - 4:15 *Book 1, Page 28*

**DANCE IN D** (Grade 1) SO93  
Richard A. Stephan - 2:00 *Book 1, Page 31*

**DIVERSITY** (Grade 3) SO139  
Carol Nunez - 2:30 *Book 3, Page 38*

**DORIAN DESIGN** (Grade 1) SO110  
Gerald E. Anderson - 1:35 *Book 1, Page 33*

**ENGLISH FOLKSONG, AN** (Grade 2) SO102  
arr. Terry McQuilkin - 3:15 *Book 2, Page 32*

**FESTIVAL OF LIGHTS** (Grade 2) SO134  
arr. Robert S. Frost - 3:00 *Book 2, Page 23*

**FIESTA MEXICANA** (Grade 1) SO104  
arr. Robert S. Frost - 2:15 *Book 1, Page 33*

**FROLICSOME FRIDAY** (Grade 2 $\frac{1}{2}$ ) SO108  
Robert S. Frost - 2:50 *Book 2, Page 29*

**JOLLY OLD ST. NICK** (Grade 1) SO100  
arr. Robert S. Frost - 1:55 *Book 1, Page 28*

**MAIN STREET MARCH** (Grade 1) SO75  
Robert S. Frost - 2:30 *Book 1, Page 35*

**MARCH HEROIC** (Grade 1 $\frac{1}{2}$ ) GSO35  
Elliot Del Borgo - 2:30 *Book 1, Page 43*

**MEANDERING GANDER, THE** (Grade 1 $\frac{1}{2}$ ) SO91  
Ken Keuning - 8:40 *Book 1, Page 46*

**MERRY GO RONDO** (Grade 2) SO73  
Gerald E. Anderson - 1:10 *Book 2, Page 37*

**MONUMENT VALLEY** (Grade 1 $\frac{1}{2}$ ) GSO28  
Chuck Elledge - 2:50 *Book 1, Page 42*

**PHANTOM DANCE** (Grade 1 $\frac{1}{2}$ ) GSO13  
Chuck Elledge - 3:10 *Book 1, Page 45*

**PIZZICATO PIZAZZ** (Grade 1 $\frac{1}{2}$ ) SO90  
Robert S. Frost - 2:20 *Book 1, Page 37*

**ROUNDELAY IN D** (Grade 1) SO117  
Richard A. Stephan - 2:00 *Book 1, Page 33*

**ROYAL PROCESSIONAL** (Grade 1 $\frac{1}{2}$ ) SO71  
Ken Keuning - 2:25 *Book 1, Page 43*

**SAILOR'S SONG** (Grade 2) SO72  
Ken Keuning - 2:45 *Book 2, Page 28*

**SALISBURY OVERTURE** (Grade 2) SO113  
Terry McQuilkin - 3:50 *Book 2, Page 33*

**SPANISH SERENADE** (Grade 2) SO111  
Gerald E. Anderson - 4:15 *Book 2, Page 24*

**STAR WARRIORS** (Grade 2) SO116  
Ken Keuning - 3:50 *Book 2, Page 32*

**SUNWARD OVERTURE** (Grade 3) SO114  
William Hofeldt - 5:00 *Book 3, Page 28*

**THREE FRENCH BERGERETTES** (Grade 2) SO133  
arr. Gerald E. Anderson - 3:25 *Book 2, Page 35*

**TOCCATINA** (Grade 2) SO95  
William Hofeldt - 4:45 *Book 2, Page 32*

**TRIBUTE TO THE THREE B'S, A** (Grade 1 $\frac{1}{2}$ ) SO103  
arr. Gerald E. Anderson - 3:25 *Book 1, Page 43*

**TWO DIVERSIONS** (Grade 1 $\frac{1}{2}$ ) SO135  
William Hofeldt - 4:45 *Book 1, Page 43*

**TWO GERMAN FOLKSONGS** (Grade 2) SO118  
arr. Richard A. Stephan - 3:00 *Book 2, Page 7*

**TWO SEVENTEENTH CENTURY DANCES** (Grade 2) SO77  
arr. Robert S. Frost - 3:05 *Book 2, Page 26*

**VANGUARD OVERTURE** (Grade 2 $\frac{1}{2}$ ) SO101  
Richard A. Stephan - 4:05 *Book 2, Page 30*

**WOODEN SHOE DANCE** (Grade 1 $\frac{1}{2}$ ) SO115  
Ken Keuning - 2:30 *Book 1, Page 43*



## The Composer

**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 original works. Mr. McQuilkin is currently completing a Doctorate in music composition from the University of Oregon, where he also teaches music theory and aural skills.

## The Composition

**Salisbury Overture**, with its stately march-like rhythm, should evoke a festive procession. Although it is important to bring out the contrast in articulations found at the beginning of the piece and at measures 17-30, the staccato notes should not be played so short as to sound clipped. In measures 46-67, the successive entrances should be apparent to the listener; the conductor may wish to adjust dynamics to correct any balance problems. Be sure that the scalar line found in the cellos and basses (the second violins and violas also participate at times) is played with sufficient *brio*.

## Instrumentation List (Set C)

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

## LEARNING CONCEPTS - SALISBURY OVERTURE

**Learning Concepts** outline the basic musical elements found in **Salisbury 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.

The **ALL FOR STRINGS PERFORMANCE SELECTION QUIZ** found on score page nine can be used to assess students' understanding of specific concepts associated with **Salisbury Overture**. Questions are categorized into four areas: General Knowledge, Counting and Rhythm, Form and Phrases and Terms, Signs and Symbols. Review the quiz material and study the score of **Salisbury Overture** to be familiar with the specific concepts to be assessed. After students have had sufficient time to grasp the concepts associated with **Salisbury Overture**, duplicate and distribute the quiz to them. Evaluation and grading of the quiz is left to the discretion of the teacher. It is hoped that by continued review and attention to the basic elements found in musical composition, students will come to understand and enjoy music more completely.

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

### New Ideas:

Dynamics: *mp* = mezzo piano = Medium soft  
 poco rit.: Gradually, yet slightly, slow the tempo.  
 a tempo: Play at the previous tempo.  
 Long Rest: Rest the number of measures indicated.

### Scale and Arpeggio Study

The **Scale and Arpeggio Study** focuses on the keys of D Major and G Major to acquaint students with the notes they will play in **Salisbury Overture**. Practice each exercise slowly at first using whole bow strokes. Students should concentrate on producing an even tone with accurate intonation. Then, gradually increase the tempo and play each scale in the lower half, upper half and middle of the bow. Also, practice each exercise using the bowing variation shown below the **Technic Study** on score page seven.

Explain to students that arpeggios are the notes of a chord played one after another from the bottom upward, or from the top downward. Exercise 3 presents two primary arpeggios: I and V. The tonic is the keynote (or first note) of the scale, indicated by I. The tonic chord consists of the first, third and fifth notes of a scale. The dominant is the fifth note of a scale (a fifth above the tonic). The dominant chord, V, consists of the fifth, seventh and ninth (second) notes of a scale. Have students play these arpeggios while listening for accurate intonation.

#### 1. D Major Scale

The musical score for the D Major Scale is presented in four staves: Violins, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 4/4. Each staff contains a scale of eighth notes. The String Bass staff includes fingering numbers: III, 2, 4, I, 4.

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**Scale and Arpeggio Study**, cont.

## 2. G Major Scale

Musical score for the G Major Scale, measures 1-4. The score is written for four staves: Vlns. (Violins), Vla. (Viola), Cello, and Str. Bass (String Bass). The key signature is one sharp (F#) and the time signature is 4/4. The Vlns. staff is in treble clef, while the other three are in bass clef. The music consists of a single melodic line in each part, moving up and then down the scale. The Str. Bass staff includes fingering numbers: 1 2 4 0 for the first four notes of the ascending scale, and 0 4 2 1 for the first four notes of the descending scale. A large watermark 'SAMPLE' is visible across the score.

## 3. G Major Arpeggios

Musical score for G Major Arpeggios, measures 1-4. The score is written for four staves: Vlns. (Violins), Vla. (Viola), Cello, and Str. Bass (String Bass). The key signature is one sharp (F#) and the time signature is 4/4. The Vlns. staff is in treble clef, while the other three are in bass clef. The music consists of arpeggiated chords in each part, moving up and then down the scale. The Str. Bass staff includes fingering numbers: 1 2 4 0 for the first four notes of the ascending arpeggio, and 0 0 4 1 for the first four notes of the descending arpeggio. A large watermark 'SAMPLE' is visible across the score.

## Rhythm Study

The following exercises isolate rhythm patterns found in **Salisbury Overture**. Have students clap and count aloud the rhythms to give them confidence in their ability to perform the rhythms accurately. After students can perform the rhythms on a single note, apply the rhythms to the exercises from the **Scale and Arpeggio Study**.

The musical score is for a Rhythm Study exercise. It is written for four parts: Violins, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two sections, 'a.' and 'b.', each with a repeat sign. Section 'a.' consists of 8 measures, and section 'b.' consists of 8 measures. The Violins part is in treble clef, while Viola, Cello, and String Bass are in bass clef. The rhythm patterns are consistent across all parts, with the lower strings playing a more active eighth-note pattern and the violins playing a more melodic eighth-note pattern.

## Technic Study

The **Technic Study** addresses technical challenges that students will encounter in **Salisbury Overture**. Have students begin by playing these exercises slowly, listening for accurate intonation between all instrument sections. Then, gradually increase the tempo. Once performance tempo has been reached, challenge students by applying the alternate bowings shown below the exercises. Also incorporate dynamics into each exercise.

1.

Violins

Viola

Cello

String Bass

2.

Vlns.

Via.

Cello

Str. Bass

Bowings: a. b.

## Tuning Study

Developing the ability to hear and play chords is essential for accurate vertical intonation. This exercise is designed to train students to listen and adjust their intonation to the tonic or root of each chord. After the tonic note of the chord has been tuned, each section should tune their note to this established pitch. The exercise allows students to tune these chords starting with the perfect intervals (octaves, then fifths) before adding the "color" notes (thirds, sevenths, etc.). For perfect intonation, the thirds of major chords must be slightly lowered.

Chords

Violins 1

Violins 2

Viola

Cello

String Bass

a. b. c. d.




# ALL FOR STRINGS PERFORMANCE SELECTION QUIZ - SALISBURY OVERTURE

Name \_\_\_\_\_

Instructions: Fill in the blanks with the correct word or number to complete each of the following statements.

## General Knowledge

1. **Salisbury Overture** begins in \_\_\_\_\_ Major, moves to \_\_\_\_\_ Major and ends in \_\_\_\_\_ Major.
2. When a composition moves from one key to another it is called \_\_\_\_\_.
3. The notes marked  indicate the music is to be played in a \_\_\_\_\_ style.
4. Spell the complete word indicated by the abbreviation: pizz. = \_\_\_\_\_.

## Counting and Rhythm

5. Write in the counting for the following rhythm patterns:




\_\_\_\_\_

## Form and Phrases

6. There are \_\_\_\_\_ main thematic sections in **Salisbury Overture**. They could be represented by the form \_\_\_\_\_.
7. There are \_\_\_\_\_ different melodic themes in Section I. Each of these themes are \_\_\_\_\_ in length.
8. The musical form of Section I is \_\_\_\_\_.

## Terms, Signs and Symbols

Define and state what the following word, sign or symbol wants you to do.

9. Overture \_\_\_\_\_
10. \_\_\_\_\_
11.  \_\_\_\_\_
12. *allegro* \_\_\_\_\_
13. *poco rit.* \_\_\_\_\_

# SALISBURY OVERTURE

Correlated with ALL FOR STRINGS Book 2, Page 33

Full Conductor Score

Approx. time - 3:50

Terry McQuilkin

**Moderato** (♩ = 104)

The score consists of two systems of staves. The first system includes Violins (1 and 2), Viola\*, Cello, and String Bass. The second system includes Violins (1 and 2), Viola, Cello, and String Bass. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is Moderato (♩ = 104). The dynamic is marked *f* (forte). The score includes various musical notations such as stems, beams, slurs, and fingering numbers (1, 2, 3, 4, 5). There are also performance markings like 'H3' and 'V'.

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

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8 9 10 11

Vlns. 1 2

Vla.

Cello

Str. Bass

*mf*

*mf*

*mf*

*pizz.*

*mf*

12 13 14 15

Vlns. 1 2

Vla.

Cello

Str. Bass

*arco*

*x4*

*2*

*4*

Musical score for measures 16-19, featuring five staves: Vlns. 1, Vlns. 2, Vla., Cello, and Str. Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 17 is boxed and marked with a square symbol. The dynamic marking *p* is present in measures 17, 18, and 19. A large 'SAMPLE' watermark is overlaid on the score.

Musical score for measures 20-23, featuring five staves: Vlns. 1, Vlns. 2, Vla., Cello, and Str. Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 20 has a '0' above the first staff. Measure 21 has a 'V' above the second and third staves. Measure 22 has a '2' above the Cello staff. Measure 23 has a '#2' above the first staff. The dynamic marking *p* is present in measures 20, 21, and 22. A large 'SAMPLE' watermark is overlaid on the score.

24 25 26 27

Vlns. 1 *mf* *mp*

Vlns. 2 *mf* *mp*

Vla. *mf* *mp*

Cello *mf* *mp*

Str. Bass *mf* *mp*

28 29 30 31

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

32 33 34 4 35

Vlns. 1 *f*

Vlns. 2 *f*

Vla. 4 *f*

Cello *f*

Str. Bass *f* III4 2 I 4

36 4 37 38 39

Vlns. 1

Vlns. 2

Vla.

Cello II4 2 1 I1

Str. Bass

40 41 42 43

Vlns. 1 2

Vla.

Cello

Str. Bass

*mf*

4

4

4

0

2

2

H3

x4

44 45 46 47

Vlns. 1 2

Vla.

Cello

Str. Bass

4

4

4

4

48 49 50 51

Vlns. 1 2

Vla.

Cello

Str. Bass

*mf*

*mf*

*mf*

III 4 2 I 4

52 53 54 55

Vlns. 1 2

Vla.

Cello

Str. Bass

*f* *mp*

*f* *mp*

*f* *mp*

*f* *mp*

*f* *mp*



56 57 58 59

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello

Str. Bass

60 61 62 63

Vlns. 1 *crescendo*

Vlns. 2 *crescendo*

Vla. *crescendo*

Cello *crescendo*

Str. Bass *crescendo*

64 65 66 67

Vlns. 1 *f* *poco rit.*

Vlns. 2 *f* *poco rit.*

Vla. *f* *poco rit.*

Cello *f* *poco rit.*

Str. Bass *f* *poco rit.*

68 a tempo 69 70 71

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf* H3

Cello *mf*

Str. Bass *mf*

72 73 74 75

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

76 77 78 79

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

*mf*

*pizz.*

*mf*

*mp*

*mp*

80 81 82 83

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf* ×4 2

Str. Bass *arco*

84 85 86 87

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp* III 2 4 2 I 4

88 89 90 91

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

92 93 94 95

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

96 97 98

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

99 100 101

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

*rit.*

*rit.*


*rit.*

*rit.*

*rit.*

SAMPLE

SAMPLE

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