

## 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 ½) SO98  
Carol D. 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 ½) 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 ½) 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*

**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*

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

**FROLICSOME FRIDAY** (Grade 2 ½) 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*

**MEANDERING GANDER, THE** (Grade 1 ½) 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 ½) GSO28  
Chuck Elledge - 2:50 *Book 1, Page 42*

**PHANTOM DANCE** (Grade 1 ½) GSO13  
Chuck Elledge - 3:10 *Book 1, Page 45*

**PIZZICATO PIZAZZ** (Grade 1 ½) SO90  
Robert S. Frost - 2:20 *Book 1, Page 37*

**ROYAL PROCESSIONAL** (Grade 1 ½) 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 37*

**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*

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

**TRIBUTE TO THE THREE B'S, A** (Grade 1 ½) SO103  
arr. Gerald E. Anderson - 3:25 *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 ½) SO101  
Richard A. Stephan - 4:05 *Book 2, Page 30*

# LEARNING CONCEPTS - SUNWARD OVERTURE

**Learning Concepts** outline the basic musical elements found in **Sunward 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 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 **ALL FOR STRINGS PERFORMANCE SELECTION QUIZ** found on score page eight can be used to assess students' understanding of specific concepts associated with **Sunward 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 **Sunward Overture** to be familiar with the specific concepts to be assessed. After students have had sufficient time to grasp the concepts associated with **Sunward 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 **Sunward Overture**. The **New Ideas** box appears at the top of the student **Learning Concepts** as shown below:

## New Ideas:

Tempo I: Resume the opening tempo.  
poco rit.: Gradually, yet slightly, slow the tempo.  
// = pause = Wait until directed to continue.

div. = divisi = Part of the section plays the top notes and part of the section plays the bottom notes.  
unis. = unison = Everyone plays the same notes.

## Scale and Arpeggio Study

The **Scale and Arpeggio Study** focuses on the key of G Major to acquaint students with the notes they will play in **Sunward 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.

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 2 presents the tonic and subdominant arpeggios of G Major. The tonic chord consists of the first, third and fifth notes of a scale. The subdominant is the fourth note of a scale. The subdominant chord consists of the fourth, sixth and eighth notes of a scale. Have students play these arpeggios while listening for accurate intonation.

I. G Major Scale

The musical score for the G 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. The score includes fingerings (I-IV) and bowings (slanted lines) for each instrument part. The Violin part starts with a treble clef and a key signature of one sharp. The Viola part starts with an alto clef and a key signature of one sharp. The Cello and String Bass parts start with a bass clef and a key signature of one sharp.

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## Scale and Arpeggio Study

### 2. G Major Arpeggios

Musical score for G Major Arpeggios in 4/4 time. The score is written for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is one sharp (F#) and the time signature is 4/4. The music consists of a single melodic line for each instrument, starting on G4 and moving up stepwise to D5, then down stepwise to G4. The notes are: G4, A4, B4, C5, D5, C5, B4, A4, G4. The score is divided into two systems of four measures each.

## Shifting Study

The **Shifting Study** isolates the different types of shifting students will encounter while playing **Sunward Overture**. Students should practice these exercises slowly at first, then gradually increase the tempo. Some general guidelines for students to follow while shifting include:

1. The left hand, thumb, fingers and forearm should all move together.
2. Violin and viola students should lead with their wrist in the direction of the shift. Cello and string bass students should lead with their forearm in the direction of the shift.
3. The sliding finger should remain in contact with the string, but the pressure should be slightly reduced during the shift.
4. The hand, thumb and forearm should remain relaxed.
5. The bow speed should be slower and the bow pressure lighter during the shift.

Musical score for Shifting Study in 4/4 time. The score is written for Violins (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 four measures. Section 'a.' shows a shift from the third finger (III) to the first finger (I). Section 'b.' shows a shift from the second finger (II) to the first finger (I). Fingering diagrams are provided above the notes for each instrument. The notes are: G4, A4, B4, C5, D5, C5, B4, A4, G4. The score is divided into two systems of four measures each.

Shifting Study , cont.

c. d.

Vlns.  
Vla.  
Cello  
Str. Bass

Detailed description: This system contains measures c and d. It is written for four staves: Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is one sharp (F#) and the time signature is 4/4. Measure c shows a sequence of notes with fingerings 0, 1, 1-1, II, 1-1, III, and 1-1, II, 1-1. Measure d continues with fingerings 0, 3-3, III, 1-1, 3, 3-3, III, and 1. A large watermark is visible across the page.

e. f. g.

Vlns.  
Vla.  
Cello  
Str. Bass

Detailed description: This system contains measures e, f, and g. It is written for four staves: Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is one sharp (F#) and the time signature is 4/4. Measure e has fingerings 1-1, III, 1-1, I, 1-1, III, 2-2, I, 2. Measure f has fingerings 1-1, III, 2-2, I, 2, 1-1, III, IV4, 1-1, I, 1-1, x2, II, x2, 4, 1-1, III, II, x2. Measure g has fingerings 2, III, 1, 3, I, 2, 2, III, 1, 3, I, 2. A large watermark is visible across the page.

h.

Vlns.  
Vla.  
Cello  
Str. Bass

Detailed description: This system contains measure h. It is written for four staves: Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is one sharp (F#) and the time signature is 4/4. Measure h has fingerings III V1, 2, 3, 2, 1, 3, 2, 4, 3, 2, 1, 3, 2, 1, I, 2, 4, III V2, 3, 4, 3, 2, 4, 3, 1, 4, 3, 2, 4, 3, 2, 1, 3, I, 2, 3, 4, IV V, 3, 4, 3, 1, 4, III, IV, 4, 3, 1, 4, 4, 2, x1, 4, I, 3, V, 4, II, I, II, 2, I, 0, 4, 4, 4, 1, 4, 2, I, 0, 4. A large watermark is visible across the page.



# ALL FOR STRINGS PERFORMANCE SELECTION QUIZ - SUNWARD OVERTURE

Name \_\_\_\_\_

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

## General Knowledge

1. An overture is characterized by \_\_\_\_\_ melodic sections.
2. One of the important playing skills found in **Sunward Overture** is \_\_\_\_\_.
3. Place the following dynamics in proper order from loudest to softest.  
*mf pp mp f p ff* \_\_\_\_\_
4. Tempo I means a return to the \_\_\_\_\_ tempo of the composition.
5. List three important elements associated with playing various dynamic levels.  
a. \_\_\_\_\_ b. \_\_\_\_\_ c. \_\_\_\_\_

## Counting and Rhythm

6. Write ten one-measure rhythmic combinations in  $\frac{4}{4}$  time using various combinations of half notes, quarter notes and eighth notes.




## Form and Phrases

7. There are \_\_\_\_\_ main thematic sections in **Sunward Overture**.
8. The musical form of **Sunward Overture** is \_\_\_\_\_.

## Terms, Signs and Symbols

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

9. div. \_\_\_\_\_
10. // \_\_\_\_\_
11. poco rit. \_\_\_\_\_
12. unis. \_\_\_\_\_
13. dim. \_\_\_\_\_
14.  \_\_\_\_\_

# SUNWARD OVERTURE

Correlated with ALL FOR STRINGS Book 3, Page 28

Full Conductor Score

Approx. time - 5:00

William Hofeldt

**Forcefully** (♩ = 108)

Violins 1  
Violins 2  
Viola\*  
Cello  
String Bass

**Leisurely** (♩ = 96)

**10 a tempo**

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

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

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

16 17 18 19 20

Vlns. 1 2

Vla.

Cello

Str. Bass

*mf* *mp* *div.*

21 22 23 24 25

Vlns. 1 2

Vla.

Cello

Str. Bass

*f* *mf* *unis.*  $\frac{1}{2}$  pos. *mf*

26 27 28 29

Vlns. 1 2

Vla.

Cello

Str. Bass

*mf* *mp*



30

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

34

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

*mp*

*p*

*mf*

*rit.*

39 Calmly (♩ = 80)

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

*p*

*mp*

*pizz.*

*arco*

*pizz.*

44 45 46 47 48

Vlns. 1 2

Vla.

Cello

Str. Bass

*pp*

*pp unis.*

*pp*

arco

49 50 51 52

Vlns. 1 2

Vla.

Cello

Str. Bass

*mp*

*f*

*mf*

*mp*

*mf*

*mp*

*mf*

unis.

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

III -1

53 54 55 56

Vlns. 1 2

Vla.

Cello

Str. Bass

*mp*

*mf*

*mf*

*mf*

*mf*

57 58 59 60

Vlns. 1 2

Vla.

Cello

Str. Bass

div. V

mp unis. V

p V

p V

1 - div. II 2 1 1 2 4

61 62 63 64 65

Vlns. 1 2

Vla.

Cello

Str. Bass

rit. rit. rit. rit.

div. V

pp pp pp pp

mf unis. V

mf unis. V

mf

**64 Cheerfully** (♩ = 120)

66 67 68 69 70

Vlns. 1 2

Vla.

Cello

Str. Bass

f f f f

V V V V

I - I - I - I

III 4 0

III 4 0

III 4 0

III 4 0

V 2

71 72 73 74

Vlins. 1 2

Vla.

Cello

Str. Bass

75 76 77 78 79

Vlins. 1 2

Vla.

Cello

Str. Bass

80 81 82 83 84

Vlins. 1 2

Vla.

Cello

Str. Bass

85 86 87 88

Vlns. 1 *ff* *ff* *ff* *f*

Vlns. 2 *ff* *mf* *ff* *f*

Vla. *ff* *mf* *ff* *f*

Cello *ff* *mf* *ff* *f*

Str. Bass *ff* *ff* *ff* *f*

div. unis. unis. III-1

89 90 91 92

Vlns. 1 *f* *f* *f* *f*

Vlns. 2 *f* *f* *f* *f*

Vla. *f* *f* *f* *f*

Cello *f* *f* *f* *f*

Str. Bass *f* *f* *f* *f*

div. unis. III-1

93 94 95 96

Vlns. 1 *mp* *mp* *mp* *f*

Vlns. 2 *mp* *mp* *mp* *f*

Vla. *mp* *mp* *mp* *f*

Cello *mp* *mp* *mp* *f*

Str. Bass *mp* *mp* *mp* *f*

unis. unis. III-1

97 98 99 100

Vlns. 1 2

Vla.

Cello

Str. Bass

*ff* *ff* *ff* *p*

*p* *p* *pizz.* *p*

*pizz.* *p* *p* *p*

101 Tempo I

102 103 104 105

Vlns. 1 2

Vla.

Cello

Str. Bass

*ff* *ff* *ff* *ff*

*div.* *div.* *rit.* *rit.*

*arco* *arco* *rit.* *rit.*

*ff* *ff* *rit.* *rit.*

106 107 108 109 110

Vlns. 1 2

Vla.

Cello

Str. Bass

*pp* *pp* *pp* *pp*

*unis.* *pp* *pp* *pp*

*pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp*

*div.* *pp*

Quietly, slowing to the end (♩ = 66)