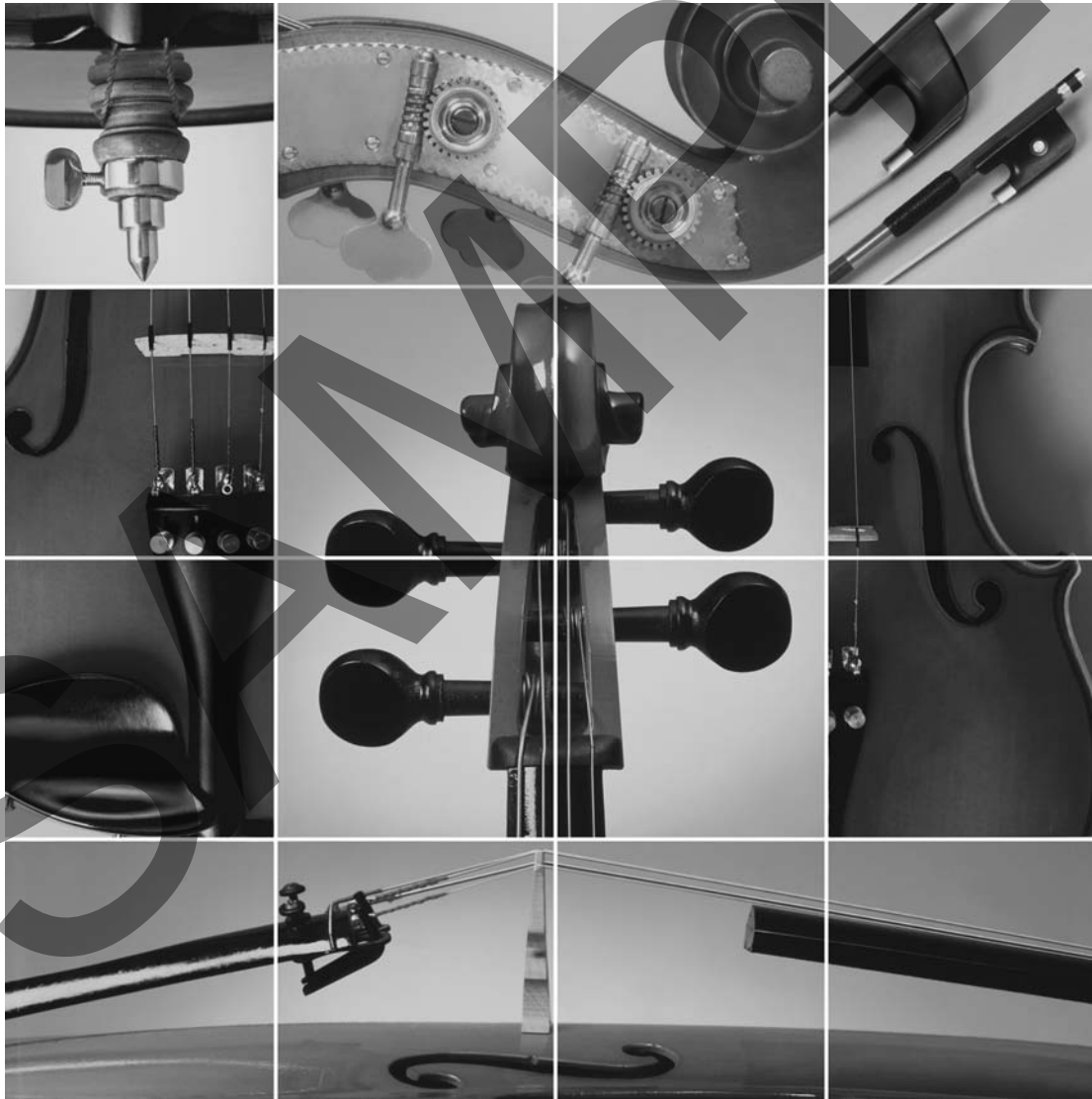


# ROUNDELAY IN D

Correlated with ALL FOR STRINGS Book 1, Page 33

Richard A. Stephan

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 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 $\frac{1}{2}$ ) 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 D. 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*

**FROLIC SOME 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*

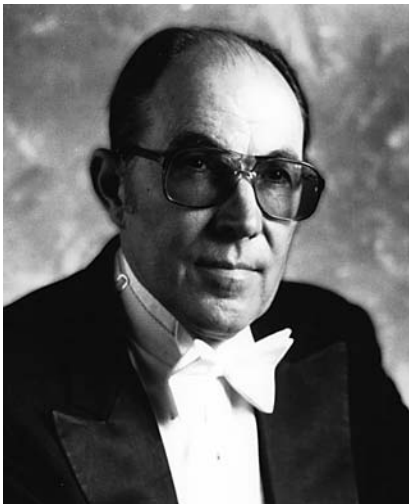
**TWO DIVERSIONS** (Grade 1 $\frac{1}{2}$ ) SO135  
William Hofeldt - 4:45 *Book 1, Page 43*

**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

**Richard A. Stephan** taught instrumental music and was a coordinator of music in the public schools of New York state for many years. In 1980, he conducted the opening ceremonies of the Winter Olympics and as a Fulbright Senior Scholar, in 1984, he lectured and conducted throughout Australia.

The winner of the 1986 National School Orchestra Association Composition Contest, Mr. Stephan has over twenty published compositions and arrangements. His string orchestra compositions and arrangements published by the Neil A. Kjos Music Company include *Adirondack Sleighride*, *Australian Folk Song Suite*, *Cats & Dogs*, *Dance in D*, *Fantasia on a 17th Century Tune*, *Two German Folksongs*, *Vanguard Overture* and *Variations on a Well-Known Sea Chantey*.

Since 1968, Mr. Stephan has been Professor of Music at the Crane School of Music, Potsdam College, State University of New York where he teaches strings and conducts the Symphony Orchestra.

## The Composition

Roundelay is an English term for the 14th century French term *rondeau* or *rondelet*. This form features a return of an initial section separated by other contrasting sections.

Firm bow strokes well into the string will get **Roundelay in D** off to a good start. Note that the violas get a chance to play the melody with the first violins at measure 9. Maintain the tempo and exactness of ensemble while working for a quieter dynamic level at measure 25 and especially through the return of the main theme at measure 33.

The bass and cello get a chance to shine with the B minor melody at measure 61. Insist on clean cutoffs of the upper string figures here. Using the extreme ends of the bow at measure 77 and its repeat will help obtain the desired dynamic contrast.

The introductory material returns at measure 117, echoed canonically by the lower strings before progressing to the final cadence.

## 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 - ROUNDELAY IN D

**Learning Concepts** outline the basic musical elements found in **Roundelay in D**. 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 **ALL FOR STRINGS PERFORMANCE SELECTION QUIZ** found on score page nine can be used to assess students' understanding of specific concepts associated with **Roundelay in D**. 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 **Roundelay in D** to be familiar with the specific concepts to be assessed. After students have had sufficient time to grasp the concepts associated with **Roundelay in D**, 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.

### Scale and Arpeggio Study

The **Scale and Arpeggio Study** focuses on the key of D Major to acquaint students with the notes they will play in **Roundelay in D**. 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 exercise 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 on the following page presents the three primary arpeggios: I, IV and V7. 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 seventh chord, V7, consists of the fifth, seventh, ninth (second) and eleventh (fourth) notes of a scale. The subdominant is the fourth note of a scale. It is called the subdominant because it is a fifth below the tonic. The subdominant chord, IV, consists of the fourth, sixth and eighth notes of a scale. Have students play these arpeggios while listening for accurate intonation.

Scale and Arpeggio Study , cont.

1. D Major Scale

Musical score for the D Major Scale, measures 1 through 8. The score is written for four parts: Violins, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 2/4. Each part plays a sequence of eighth notes: Violins (D4, E4, F#4, G4, A4, B4, C5, D5), Viola (D3, E3, F#3, G3, A3, B3, C4, D4), Cello (D2, E2, F#2, G2, A2, B2, C3, D3), and String Bass (D1, E1, F#1, G1, A1, B1, C2, D2). A large 'SAMPLE' watermark is overlaid on the score.

2. D Major Arpeggios

Musical score for D Major Arpeggios, measures 1 through 8. The score is written for four parts: Vlns., Vla., Cello, and Str. Bass. The key signature is one sharp (F#) and the time signature is 2/4. Each part plays a sequence of eighth notes: Vlns. (D4, E4, F#4, G4, A4, B4, C5, D5), Vla. (D3, E3, F#3, G3, A3, B3, C4, D4), Cello (D2, E2, F#2, G2, A2, B2, C3, D3), and Str. Bass (D1, E1, F#1, G1, A1, B1, C2, D2). A large 'SAMPLE' watermark is overlaid on the score.

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**Technic Study**

The **Technic Study** addresses technical challenges that students will encounter in **Roundelay in D**. These exercises feature technic work in the key of D Major. Have students begin by playing the exercises slowly, listening for accurate intonation between all string sections. Then, gradually increase the tempo. Have students play in the lower half of the bow with a slight separation between notes. Then, have students play softly and at the tip of the bow.

1.

The musical score is for a string quartet exercise in D major, 2/4 time. It consists of 8 measures. The Violin part starts on D4 and ascends stepwise to D5. The Viola, Cello, and String Bass parts provide harmonic support with various note values and rests.

Measure	Violins	Viola	Cello	String Bass
1	D4	D4	D4	D4
2	E4	D4	D4	D4
3	F4	D4	D4	D4
4	G4	D4	D4	D4
5	A4	D4	D4	D4
6	B4	D4	D4	D4
7	C5	D4	D4	D4
8	D5	D4	D4	D4

**Technic Study**, cont.

2.

Musical score for exercise 2, measures 1-8. The score is 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 2/4. The music consists of eighth notes in a steady ascending and then descending pattern across the measures.

3.

Musical score for exercise 3, measures 1-8. The score is 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 2/4. The music consists of eighth notes in a steady ascending and then descending pattern across the measures.

## Tuning Study

Developing the ability to hear and play unisons (octaves) and 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.

### 1. Unisons

Violins

Viola

Cello

String Bass

### 2. Chords

Vlns.

Vla.

Cello

Str. Bass



# ALL FOR STRINGS PERFORMANCE SELECTION QUIZ - ROUNDELAY IN D

Name \_\_\_\_\_

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

### General Knowledge





- The key of D Major has \_\_\_\_\_ sharp(s). Name the sharp(s) in the key of D Major: \_\_\_\_\_
- Write the names of the notes in the D Major scale: \_\_\_\_\_

### Counting and Rhythm





#### 3. Musical Math

Fill in each blank square with one note, rest or number that solves each musical problem.










#### Notes

	+	=	3
	+		=
-		=	2

#### Rests

	+	=	6
-		=	2
	+		=

#### Notes or Rests

	-		+		=
	+		-		=
	-		+		=

### Form and Phrases

- There are \_\_\_\_\_ different thematic sections in **Roundelay in D**.
- The musical phrases in **Roundelay in D** are \_\_\_\_\_ measures in length.
- The first eight measures of **Roundelay in D** are called the \_\_\_\_\_.

### Terms, Signs and Symbols

Match the correct term to each symbol. Write the number of the corresponding term in the square provided.



### Terms

- |                 |                 |
|-----------------|-----------------|
| 7. Quarter Note | 11. Repeat Sign |
| 8. Quarter Rest | 12. Double Bar  |
| 9. Natural Sign | 13. Slur        |
| 10. Sharp Sign  | 14. Tie         |

# ROUNDELAY IN D

Correlated with ALL FOR STRINGS Book 1, Page 33

Full Conductor Score

Approx. time - 2:00

Richard A. Stephan

**Playfully** (♩ = 120 – 132)

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

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

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

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13 14 15 16 17 18

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

19 20 21 22 23 24 V

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

*softly*

*softly*

25 26 27 28 29 30

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

*softly*

31 32 33 34 35 36

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

*softly*

37 38 V 39 □ 40 41 □ 42

Vlns. 1 *loudly*

Vlns. 2 *loudly*

Vla. *loudly*

Cello *loudly*

Str. Bass *loudly* II 2

Piano *loudly* 41

43 44 45 46 47 48

Vlns. 1

Vlns. 2

Vla.

Cello 4

Str. Bass 4

Piano

49

50 51 52 53 54

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

55 56 57 58 59 60

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

*pizz.*

**61 Seriously**

62 V 63 64 V 65 66

Vlns. 1 *loudly*

Vlns. 2 *loudly*

Vla. *loudly*

Cello *loudly*

Str. Bass *loudly* arco

**61 Seriously**

*loudly*

Piano

67 68 69 70 71 72

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

**69**

Piano

73 74 V 75 76 77 (V - 2nd time) 78

Vlns. 1  
2

Vla.

Cello

Str. Bass

Piano

77

1st time - loudly  
2nd time - softly (at tip)  
(V - 2nd time)

1st time - loudly  
2nd time - softly (at tip)  
(V - 2nd time)

1st time - loudly  
2nd time - softly (at tip)  
(V - 2nd time)

1st time - loudly  
2nd time - softly (at tip)  
(V - 2nd time)

1st time - loudly  
2nd time - softly (at tip)

Play 1st time only - loudly

79 80 81 82 83 84

Vlns. 1  
2

Vla.

Cello

Str. Bass

Piano

83 II4 2



**85 Playfully**

1 Vlns. *loudly*

2 Vlns. *loudly*

Vla. *loudly*

Cello *loudly*

Str. Bass *loudly*

Piano *loudly*

**93**

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

Piano

97 98 99 100 V 101 102 103

Vlns. 1 *softly*

Vlns. 2 *softly*

Vla. *softly*

Cello *softly*

Str. Bass *softly*

Piano *softly*

104 105 106 107 108 109 110

Vlns. 1 *loudly*

Vlns. 2 *loudly*

Vla. *loudly*

Cello *loudly*

Str. Bass *softly* *loudly*

Piano *loudly*

111 112 113 114 115 116 117

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

118 119 120 121 122 123 124

Vlns. 1

Vlns. 2


Vla. V

Cello V

Str. Bass V

Piano

SAMPLE

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