

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 1½) 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 2½) 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 1½) 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*

FROLIC SOME FRIDAY (Grade 2½) 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 1½) GSO35
Elliot Del Borgo - 2:30 *Book 1, Page 43*

MEANDERING GANDER, THE (Grade 1½) 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 1½) GSO28
Chuck Elledge - 2:50 *Book 1, Page 42*

PHANTOM DANCE (Grade 1½) GSO13
Chuck Elledge - 3:10 *Book 1, Page 45*

PIZZICATO PIZAZZ (Grade 1½) 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 1½) 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 1½) SO103
arr. Gerald E. Anderson - 3:25 *Book 1, Page 43*

TWO DIVERSIONS (Grade 1½) 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 2½) SO101
Richard A. Stephan - 4:05 *Book 2, Page 30*

WOODEN SHOE DANCE (Grade 1½) SO115
Ken Keuning - 2:30 *Book 1, Page 43*

LEARNING CONCEPTS - THREE FRENCH BERGERETTES

Learning Concepts outline the basic musical elements found in **Three French Bergerettes**. 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 eight can be used to assess students' understanding of specific concepts associated with **Three French Bergerettes**. 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 **Three French Bergerettes** to be familiar with the specific concepts to be assessed. After students have had sufficient time to grasp the concepts associated with **Three French Bergerettes**, 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 the definitions of new musical terms which are found in **Three French Bergerettes**. The **New Ideas** box appears at the top of the student **Learning Concepts** as shown below:

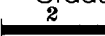
New Ideas:

Allegretto = Lively tempo, slightly slower than **Allegro**

Con moto = With motion

a tempo = Play at the previous tempo.

poco rit. = Gradually yet slightly, slow the tempo.

Long Rest:  Rest the number of measures indicated.

Grace note = An ornamental small-sized note usually played quickly and not counted in the rhythm of the measure.

mp = mezzo piano = Medium soft

Familiarize students with these new terms. (Students are introduced to playing grace notes in Technic Study 4 found on score page seven.)

Scale Study

The **Scale Study** focuses on the keys of G Major, G Minor and A Minor to acquaint students with the notes they will play in **Three French Bergerettes**. Using the chalkboard or an overhead projector, show students the different whole and half step patterns of the major and melodic minor (ascending and descending) scales. (Refer to the chart below.)

Major Scale:	1	2	3	4	5	6	7	8
			\				\	
Melodic Minor Scale (ascending):	1	2	3	4	5	6	7	8
			\				\	
Melodic Minor Scale (descending):	1	2	3	4	5	6	7	8
		/		/			/	

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. Also apply the additional rhythm patterns to 1. G Major Scale shown below the scale.

1. G Major Scale



Rhythms: a.  b.  c.  d. 

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Scale Study, cont.

2. G Melodic Minor Scale

Musical score for the G Melodic Minor Scale, measures 1-8. The score is written for four staves: Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is one flat (B-flat) and the time signature is 3/4. The scale is shown in both ascending and descending directions. Measure numbers 1 through 8 are indicated above the staff. The descending part of the scale (measures 5-8) includes accidentals for the 5th and 6th degrees: (b) for the 5th degree and (b) for the 6th degree.

3. A Melodic Minor Scale

Musical score for the A Melodic Minor Scale, measures 1-9. The score is written for four staves: Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is two sharps (F# and C#) and the time signature is 2/4. The scale is shown in both ascending and descending directions. Measure numbers 1 through 9 are indicated above the staff. The descending part of the scale (measures 5-9) includes accidentals for the 5th and 6th degrees: (b) for the 5th degree and (b) for the 6th degree. The Cello and String Bass parts include fingering and position markings: 'x2' and '4' for the Cello, and '1/2 pos.', '1', and '2' for the String Bass.

Technic Study

The **Technic Study** addresses technical challenges that students will encounter in **Three French Bergerettes**. Exercises 1 - 3 focus on the different finger patterns used in the keys of G Major, G Minor and A Minor. Have students practice these exercises slowly, listening for accurate intonation between the intervals. Help students learn to distinguish the difference between major, minor and perfect intervals. For example, play or sing the first two notes in exercise 3a. for the students. Ask students to identify if the interval is major or minor. Then, play or sing the first two notes of the second measure of exercise 3a. Ask students to identify this interval. Continue to review different intervals with students at each rehearsal to help them develop their aural skills.

1. G Major Technic

Musical score for G Major Technic exercise, measures 1-10. The score is written for Violins, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 3/4. The exercise consists of ten measures of music, with each measure starting with a square box containing a number from 1 to 10. The music is a single melodic line for each instrument, consisting of eighth and quarter notes.

2. G Minor Technic

Musical score for G Minor Technic exercise, parts a and b. The score is written for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is two flats (Bb, Eb) and the time signature is 3/4. Part a consists of four measures, and part b consists of four measures. Each measure starts with a square box containing a number from 1 to 16. The music is a single melodic line for each instrument, consisting of eighth and quarter notes.

3. A Minor Technic

Musical score for A Minor Technic exercise, parts a and b. The score is written for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is no sharps or flats and the time signature is 2/4. Part a consists of four measures, and part b consists of four measures. Each measure starts with a square box containing a number from 1 to 16. The music is a single melodic line for each instrument, consisting of eighth and quarter notes.

Technic Study , cont.

Exercise 4 introduces students to playing grace notes. Begin by the playing these exercises slowly. Then, gradually increase the tempo.

4. Grace Note Technic

Tuning Study

Developing the ability to hear and play unisons 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 the chords must be adjusted as follows: major chords - thirds slightly lowered, minor chords - thirds slightly raised.

ALL FOR STRINGS PERFORMANCE SELECTION QUIZ - THREE FRENCH BERGERETTES

Name _____

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

General Knowledge

1. Write the names of the notes in the A Melodic Minor Scale (ascending and descending):

 A _____ A _____ A _____

2. The term *a tempo* means to return to the _____ tempo of the composition.

3. Which movements of **Three French Bergerettes** are written in a minor key?

4. Place the following dynamics in proper order from softest to loudest:

f *mp* *mf* *p* _____

5. The word that indicates to gradually play louder is _____.

Counting and Rhythm

6. Write in the counting for the following rhythms:



Form and Phrases

7. There are _____ different melodic sections in **III. Maiden, Remember**.

8. The first four measures of **I. Minuet** are called the _____.

9. The musical form of **II. The Fern** is: Introduction _____

Terms, Signs and Symbols

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

10.  _____

11. **Con moto** _____

12.  _____

13. *poco rit.* _____

14.  _____

THREE FRENCH BERGERETTES

Correlated with ALL FOR STRINGS Book 2, Page 35

Full Conductor Score

Approx. time - 4:30

I. Minuet

arr. Gerald E. Anderson

Allegretto (♩ = 96 - 104)

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

Allegretto (♩ = 96)

Violins, Viola, Cello, String Bass, Piano

a tempo

Violins, Viola, Cello, String Bass, Piano

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

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9 10⁴ 11 12⁴ 13 *a tempo*

Vlns. 1 *cresc.* *mf* *poco rit.* *p*

Vlns. 2 *cresc.* *mf* *poco rit.* *p*

Vla. *cresc.* *mf* *poco rit.* *p*

Cello *cresc.* *mf* *poco rit.* *p*

Str. Bass *cresc.* *mf* *poco rit.* *p*

Piano *cresc.* *mf* *poco rit.* *p*

14 15 16⁴ 17 18⁴

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Piano *mf*

19 20 21 22 23

Vlns. 1 4

Vlns. 2 4

Vla. 4

Cello

Str. Bass

Piano

f

24 25 26 27 28

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. 1 2 2 4

Cello *mf*

Str. Bass *mf*

Piano *mf*

29 30 31 32 33 *a tempo*

Vlns. 1 *mp* *f* *poco rit.* *p*

Vlns. 2 *mp* *f* *poco rit.* *p*

Vla. *mp* *f* *poco rit.* *p*

Cello *mp* *f* *poco rit.* *p*

Str. Bass *mp* *f* *poco rit.* *p*

Piano *mp* *f* *poco rit.* *p*

34 35 36 37 38

Vlns. 1 *cresc.*

Vlns. 2 *cresc.*

Vla. *cresc.*

Cello *cresc.*

Str. Bass *cresc.*

Piano *cresc.*

39 40 41 *a tempo* 42 43

Vlns. 1 *mf* *poco rit.* *p*

Vlns. 2 *mf* *poco rit.* *p*

Vla. *mf* *poco rit.* *p*

Cello *mf* *poco rit.* *p*

Str. Bass *mf* *poco rit.* *p*

Piano *mf* *poco rit.* *p*

44 45 46 47 48

Vlns. 1 *mf* *rit.*

Vlns. 2 *mf* *rit.*

Vla. *mf* *rit.*

Cello *mf* *rit.*

Str. Bass *mf* *rit.*

Piano *mf* *rit.*

II. The Fern

Andante (♩ = 69 - 76)

1 2 3 4

Violins 1
Violins 2
Viola
Cello
String Bass

Andante (♩ = 69)

Piano

5 6 7 8 9

Vlins.
Vla.
Cello
Str. Bass

Piano

This musical score is for the second movement, 'II. The Fern', in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Andante' with a metronome marking of quarter note = 69-76. The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 9. The instrumentation includes Violins 1 and 2, Viola, Cello, String Bass, and Piano. The string parts feature a melodic line with dynamics ranging from mezzo-piano (mp) to piano (p), with some measures marked with a '4' in a box. The piano accompaniment provides harmonic support with chords and arpeggiated figures. A large, semi-transparent watermark is visible across the center of the page.

10 4 11 12 13 14

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass $\frac{1}{2}$ pos. *mf*

Piano *mf*

15 4 16 17 18 19

Vlns. 1 *p* *mf*

Vlns. 2 *p* *mf*

Vla. *p*

Cello *p*

Str. Bass *p*

Piano *p* *mf*

Musical score for measures 20-24. The score includes parts for Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano. The key signature is B-flat major. Measures 20-23 feature a melodic line in the strings with a dynamic of *mf*. Measure 24 is marked *p*. The Piano part provides harmonic support with chords and a melodic line. A large watermark is visible across the score.

Musical score for measures 25-29. The score includes parts for Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano. The key signature is B-flat major. Measures 25-28 feature a melodic line in the strings with a dynamic of *mf*. Measure 29 is marked *poco rit.*. The Piano part provides harmonic support with chords and a melodic line. A large watermark is visible across the score.

III. Maiden, Remember

Con moto ($\text{♩} = 92 - 100$)

Violins 1 & 2

Viola

Cello

String Bass

Con moto ($\text{♩} = 92$)

Piano

Violins 1 & 2

Viola

Cello

String Bass

Piano

The image displays a musical score for the piece 'III. Maiden, Remember'. It is divided into two systems. The first system covers measures 1 through 6, and the second system covers measures 7 through 12. The score is written for a string quartet (Violins 1 & 2, Viola, Cello, and String Bass) and Piano. The tempo is marked 'Con moto' with a metronome marking of quarter note = 92-100. The key signature has one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as dynamics (mp, mf), articulation (accents, slurs), and performance instructions like 'V' for bowing and '1/2 pos.' for string bass. A large, semi-transparent watermark is visible across the center of the page.

13 14 15 16 17 18

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

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

Vla. *f* *mp* *f*

Cello *f* *mp* *f*

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

Piano *f* *mp* *f*

19 20 21 22 23 24

Vlns. 1 *mp* *V*

Vlns. 2 *mp* *V*

Vla. *mp* *V*

Cello *mp* *I* *III* *I*

Str. Bass *mp* *I* *III* *I*

Piano *mp*

21

25 26 27 28 29 *a tempo* 30

Vlns. 1 *rit.* *mf*

Vlns. 2 *rit.* *mf*

Vla. *rit.* *mf*

Cello *rit.* *mf*

Str. Bass *rit.* *mf*

Piano *rit.* *mf*

31 32 33 34 35 36

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

Piano *mp*

37 38 39 40 41 42

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

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

Vla. *f* *mp* *f*

Cello *f* *mp* *f*

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

Piano *f* *mp* *f*

43 44 45 46 47 48

Vlns. 1 *p* *f*

Vlns. 2 *p* *f*

Vla. *p* *f*

Cello *p* *f*

Str. Bass *p* *f*

Piano *p* *f*