

Kjos String Orchestra
Grade 4
Full Conductor Score
SO150F
\$5.00

Richard Stephan

Fanfare and Frippery No. 2





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. Mr. Stephan has guest conducted many orchestras throughout the United States.

The winner of the 1986 National School Orchestra Association Composition Contest with his *Fanfare and Frippery No. 1*, Mr. Stephan has published a wealth of compositions and arrangements. His string orchestra compositions and arrangements published by the Neil A. Kjos Music Company include *Adirondack Sleighride*, *Australian Folk Suite*, *Cats & Dogs*, *Dance in D*, *Fantasia on a 17th Century Tune*, *Roundelay in D*, *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.

Rehearsal Suggestions

Fanfare

- The trills in the introduction should “sparkle” with firm left hand finger action.
- Hold the tempo steady at measure 14 making sure that the cello and bass parts support the unhurried upper string figure.
- When rehearsing, isolate measures 18-21 and 22-25 to strengthen the tonality of the individual F major and A^b major phrases.
- At measure 37, keep the upper strings and bass figures steady and crisp to support the legato cello melody.
- Throughout measures 53-68, practice to achieve a smooth ethereal sound.
- Don't hurry the transition starting at measure 69 which leads to the majestic recapitulation at measure 82.

Frippery

- Maintain a light easy-going style throughout *Frippery*.
- Proper bow division and placement will help ensure the stylistic articulation required for a fine performance. Measure 3, for example, should be played in the lower half of the bow with each note following the slur approached off the string for a crisp, light articulation.

Instrumentation List (Set C)

- 8 - 1st Violin
- 8 - 2nd Violin
- 5 - Viola
- 5 - Cello
- 5 - String Bass
- 1 - Full Conductor Score

Additional scores and parts are available.

Fanfare and Frippery No.2

Full Conductor Score

Approx. total time - 6:40

Fanfare

Richard A. Stephan

Festively (♩ = 100)

The first system of the score is for measures 1 through 4. It features five staves: Violins 1 & 2, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 1 starts with a *mf* dynamic and a trill (tr) on the first violin. Measure 2 has a *mf* dynamic and a trill on the second violin. Measure 3 includes a *mf* dynamic, a trill on the viola, and a *mf* dynamic on the cello. Measure 4 features a *ff* dynamic, a *non div.* marking, and a *ff* dynamic on the string bass. The score includes various performance instructions such as *tr*, *div.*, *unis.*, and *ff*.

The second system of the score covers measures 5 through 8. It features four staves: Violins, Viola, Cello, and String Bass. The key signature remains one sharp (F#) and the time signature is 4/4. Measure 5 begins with a *f* dynamic. Measures 6, 7, and 8 continue with *f* dynamics and include various performance instructions such as *f*, *V*, *III*, and *1*. The score includes various performance instructions such as *f*, *V*, *III*, and *1*.

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Musical score for measures 9-11. The score is for five parts: Violins 1 and 2, Viola, Cello, and String Bass. Measures 9 and 10 are in 4/4 time, and measure 11 is in 3/4 time. The key signature has one sharp (F#). Measures 9-10 feature triplets of eighth notes in all parts. Measure 11 features a *ff* dynamic and *non div.* marking. A large watermark 'SAMPLE' is visible across the score.

Musical score for measures 12-15. The score is for five parts: Violins 1 and 2, Viola, Cello, and String Bass. Measure 12 is in 4/4 time, and measures 13-15 are in 3/4 time. The key signature has one sharp (F#). Measure 14 is marked **14 Majestically** and *p*. Measures 12-15 feature a *pizz.* (pizzicato) marking in the Cello and String Bass parts. A large watermark 'SAMPLE' is visible across the score.

16 17 18 19

Vlins. 1 *mp*

Vlins. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

20 21 22 23

Vlins. 1 *mf*

Vlins. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

24 25 26 27

Vlins. 1 *f*

Vlins. 2 *f*

Vla. *f*

Cello *f* arco

Str. Bass *f* arco

28 29 30 31

Vlins. 1 *dim.*

Vlins. 2 *dim.*

Vla. *dim.*

Cello *dim.* (4)

Str. Bass *dim.* (4)

32 33 34 35 36 a tempo

Rit. -----

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Cello (8) *p* (arco) *mf* III pizz. 4

Str. Bass (8) *p* *mf*

37 38 39 40 41

Vlns. 1 *mf* *mp* *simile*

Vlns. 2 *mf* *mp* *simile*

Vla. *mf* *mp*

Cello *mp* *mf* Melody 3 3

Str. Bass *mp* (4) 4 1 1

42 43 44 45

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

46 47 48 49 50

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

dim.

dim.

dim.

dim.

dim.

(4)

51 52 53 **Tenderly** 54

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Cello

Str. Bass

55 56 57 58 59

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello

Str. Bass

60

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Cello *pizz.* *p*

Str. Bass *pizz.* *p*

61 62 63 64

65

Vlns. 1 *pp*

Vlns. 2 *pp*

Vla. *pp*

Cello *pp*

Str. Bass *pp*

66 *dim.*

Rit. 67 *pp*

68 *pp*

69 *p* *div.*

arco

arco

p

p

a tempo (Energetic, but not too fast)

70 71 72 73 unis.

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass

74 75 76 77 Push ahead slightly

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

78 **non div.** **Broaden** **82 Majestically**

1 Vlns. *ffp* *ff*

2 Vlns. *ffp* *ff*

Vla. *ffp* *ff*

Cello *ffp* *ff*

Str. Bass *ff*

83 84 85 86

1 Vlns.

2 Vlns.

Vla.

Cello V V

Str. Bass V V

87 88 89 90

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

91 92 93 94

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Frippery No. 2

Easygoing (♩ = 76)

Musical score for measures 1-4 of Frippery No. 2. The score is in 6/8 time with a key signature of one sharp (F#). It features five staves: Violins (1 and 2), Viola, Cello, and String Bass. Measures 1 and 2 are marked *mf*. Measure 3 is marked *f* and contains a first ending bracket. Measure 4 is also marked *f*. The String Bass part includes a *pizz.* (pizzicato) marking in measure 3.

Musical score for measures 5-8 of Frippery No. 2. The score continues with five staves: Vlns. (Violins), Vla. (Viola), Cello, and Str. Bass (String Bass). Measures 5, 6, and 7 are marked *f*. Measure 8 is marked *f*. The String Bass part continues with a *pizz.* marking.

9 10 11 12

Vlns. 1 *p* *cresc.*

Vlns. 2 *p* *cresc.*

Vla. *p* *cresc.*

Cello *p* *cresc.*

Str. Bass *p* *cresc.*

13 14 15 16

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

17 18 19 20

Vlns. 1 *p (at tip)*

Vlns. 2 *p (at tip)*

Vla. *p (at tip)*

Cello *pizz.*

Str. Bass *p*

21 22 23 24

Vlns. 1 *sim.*

Vlns. 2 *sim.*

Vla. *sim.*

Cello

Str. Bass

25 26 27 28

Vlns. 1 *mf* *f*

Vlns. 2 *mf* *f*

Vla. *mf* *f*

Cello *mf* *f*

Str. Bass *mf* *f*

arco

(pizz.)

29 30 31 32

Vlns. 1 *p*

Vlns. 2 *p* *mf*

Vla. *p* *mf*

Cello *p* *mf*

Str. Bass *f* *p*

arco

p non div.

1

Vlns. 1 *mf*

2

Vla.

Cello

Str. Bass

1

Vlns. 1 *f*

2 *f*

Vla. *f*

Cello *p*
pizz.

Str. Bass *p*

37 38 39 40

41 42 43 44

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

45 46 47 48

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

p

49 50 51 52

Vlns. 1 *cresc.* *f*

Vlns. 2 *cresc.* *f*

Vla. *cresc.* *f*

Cello *cresc.* *f*

Str. Bass *cresc.* *f*

53 54 55 56

Vlns. 1 *p marcato*

Vlns. 2 *p marcato*

Vla. *p marcato*

Cello *p marcato*

Str. Bass *p marcato*

arco

57 58 59 60

1 Vlns. *cresc.* *f*

2 Vlns. *cresc.* *f*

Vla. *cresc.* *f*

Cello *cresc.* *f*

Str. Bass *cresc.* *f*

61 62 63 64

1 Vlns.

2 Vlns.

Vla. *f*

Cello

Str. Bass

65

1 Vlns. *f* *dim.* 66 67 68

2 Vlns. *f* *dim.*

Vla. *f* *dim.*

Cello *f* *dim.*

Str. Bass *f* *dim.*

69 70 71 72

1 Vlns. *p*

2 Vlns. *p*

Vla. *p* v

Cello *p* v

Str. Bass *p* v

73 74 75 76

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

77 78 79 80 V

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

81 82 83 84

Vlns. 1 *p* *mf* *f*

Vlns. 2 *p* *cresc.* *f*

Vla. *p* *cresc.* *f*

Cello *p* *cresc.* *f*

Str. Bass *p* *f* pizz.

85 86 87 88

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Musical score for measures 89-92. The score is for five instruments: Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is one sharp (F#). Measure 90 is boxed. The dynamic marking *p* (piano) is present in measures 90, 91, and 92. The score shows a melodic line in the strings, with the Violins and Cello playing a similar pattern, and the Viola and String Bass playing a rhythmic accompaniment.

Musical score for measures 93-96. The score is for five instruments: Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is one sharp (F#). Measure 96 is boxed. The dynamic marking *cresc.* (crescendo) is present in measures 93, 94, and 95. The dynamic marking *f* (forte) is present in measures 96. The score shows a melodic line in the strings, with the Violins and Cello playing a similar pattern, and the Viola and String Bass playing a rhythmic accompaniment. The String Bass part includes the marking *f arco* in measure 96.

97 98 99 100

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

cresc.

101 102 103 104

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

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

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

SAMPLE

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