

Kjos String Orchestra
Grade 2
Full Conductor Score
SO307F
\$6.00

Mary Alice Rich

Thunder Dance





The Composer

Award-winning composer **Mary Alice Rich** began her musical training in 5th grade in the Fairmont, Minnesota, public schools under the direction of Don Peterson and Linda Thompson. She studied violin with Marilyn Bos through high school and attended the University of Illinois, where she received her B.M. in Violin Performance under Paul Rolland. She began her Master's degree under Mr. Rolland and served as his teaching assistant until his death in 1978. Under Sergiu Luca, Ms. Rich completed her M.M. in Violin Performance. She then played in many professional orchestras, including the Tulsa Philharmonic, the Ft. Worth Symphony, and the Dallas Opera Orchestra. In addition, she freelanced throughout the Dallas area, taught at Texas A&M University at Commerce, and maintained a private teaching studio. Currently she serves on the faculty of the Dallas Symphony-sponsored "Young Strings Scholarship Program" for African-American and Hispanic students.

In 1992, Ms. Rich was diagnosed with Focal Dystonia, a crippling condition in her left hand that concluded her days as a performing violinist. It was at this time that she turned towards writing music. Her composition teachers were Ted Hansen, Jack Waldenmaier, and Winston Stone. For Ms. Rich, music composition became a natural extension of her teaching. Her music has been performed throughout the United States and has reached audiences abroad as well.

Ms. Rich is a back-to-back 1st place winner of the Texas Orchestra Directors Association Composition Contest. In 2000, she won with her string orchestra piece, *Prelude*, and in 2001 she won with her full orchestra composition, *Overture*, published by Neil A. Kjos Music Company. Ms. Rich has also been recognized by The Dallas Songwriters Association and ASCAP for her superb compositions. She is a member of the Texas Music Educators Association, Texas Orchestra Directors Association, ASTA with NSOA, where she received the 2004 Citation for Leadership and Merit, and the Texas State Chapter of ASTA with NSOA, where she served for five years as the String Solo Festival Chair.

Ms. Rich currently resides in Texas with her husband Bruce Wittrig, a violinist with the Dallas Symphony, and their daughter Melanie.

The Composition

One cool, overcast afternoon, I was walking in my neighborhood, pondering the challenges of writing for young string students. As you know, they like to play fast, and they can't use much bow yet. Of course, a gentle key signature in first position is a requirement, and certainly one must avoid upward extensions. Above all, within these confinements, the music must be fun to play and musically interesting. Suddenly a small musical theme popped into my head, and I had to cut short my walk to hurry home to my piano to see where this theme would take me! Thus began *Thunder Dance*.

Shortly after I'd worked out the strings parts, the "rumbling" cymbal, and the optional piano part, my friend Louise Rossi asked me to compose something for guitar and orchestra so her principal Dr. Les Black could perform with her middle school orchestra. Earlier that year, Dr. Black had performed the percussion part for my piece *Call of the Drums* with great success, and Louise wanted to follow up by featuring him on guitar, his primary instrument. Because of being pressed for time, I decided to use what I had written for *Thunder Dance* and add a guitar part to it. I'm really glad I did because I've come to see how popular guitar is with young people, and more schools are now offering guitar classes. I believe this piece will serve to draw in some of these students to play with the orchestra – and, who knows, maybe you too have a principal who would love to brush up on guitar and perform with your students! As you can imagine, the support of my friend's principal for her orchestra program has grown stronger than ever, and I have both of them to thank for *Thunder Dance*.

— Mary Alice Rich

Instrumentation List (Set C)

8 – 1 st Violin	5 – String Bass
8 – 2 nd Violin	5 – Guitar
5 – 3 rd Violin (Viola T.C.)	1 – Suspended Cymbal
5 – Viola	1 – Piano (optional)
5 – Cello	1 – Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, please visit www.kjos.com.

Dedicated to Louise Rossi, Dr. Les Black, and
the Blalack Middle School Orchestra, Carrollton, TX.

Thunder Dance

for String Orchestra, Guitar, and Suspended Cymbal

Full Conductor Score
Approx. time – 3:00

Mary Alice Rich

1 **Allegro energico** (♩ = 120 - 132)

Violins
1 *f non-legato*
2 *f non-legato*

Viola
f non-legato

Cello
f non-legato

String Bass
f non-legato

Guitar*
mf *f* *mf* *f*

Suspended Cymbal

Piano (optional)
f non-legato

5

* May use amplified acoustic guitar solo or group soli with a guitar class. Also may use electric guitar solo.

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6 7 8 9 10

Vlns. 1 *mp* *ff*

Vlns. 2 *mp* *ff*

Vla. *sub. p* *sub. ff* *sub. p* *sub. ff*

Cello *sub. p* *sub. ff* *sub. p* *sub. ff*

Str. Bass *sub. p* *sub. ff* *sub. p* *sub. ff*

Gtr. *mp* *f* *mp* *f*

S. Cym.

Pno. *sub. mp* *mp* *ff*

sub. p *sub. ff* *sub. p* *sub. ff*

A A

0 0 0 3 0 0 0 3 0 3 2

11 12 13 14 15

Vlns. 1 *f* *ff* *mp* *mf* *mp*

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

Vla. *mp* *mf* *mp*

Cello *mp* *mf* *mp*

Str. Bass *mp* *mf* *mp*

Gtr. *mp espress.* *mf* *mp*

S. Cym. 13

Pno. *f* *ff* *mp* *mf* *mp*

13 H2

x4

B mi

0 2 3 2 7 2 2 2 3 2

3 2

4 4

16 17 18 19 20

Vlns. 1 *mp* *mf* *mp* *sub. ff*

Vlns. 2 *mp* *mf* *mp* *sub. ff*

Vla. *mp* *mf* *mp* *sub. ff*

Cello *mp* *mf* *ff*

Str. Bass *mp* *mf* *ff*

Gtr. *mp* *mf* *ff*

S. Cym.

Pno. *mp* *mf* *mp* *sub. ff*

Emi G Cma7

0 2 3 5 7 7 0 3 0 0 4

0 0 0 0 0 0 0 2

mp *mf* *mp* *sub. ff*

mf *ff*

21 22 23 24

Vlns. 1 *mf* L2 H2

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Gtr. *mf* C A C A

S. Cym.

Pno. *mf*

Detailed description: This page of a musical score covers measures 21 to 24. It features seven staves: Violins 1 and 2, Viola, Cello, String Bass, Guitar, Snare Drum, and Piano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. A large, semi-transparent watermark 'SAMPLE' is oriented diagonally across the page.

25 26 27 28 29

Vlns. 1 *f* L1 H2

Vlns. 2 *f* L2 H2 (V)

Vla. *f* L2 (V)

Cello *f* 2 3 (V)

Str. Bass *f* 2 (V)

Gtr. *f* F Dmi A A

S. Cym.

Pno. *f*

Detailed description: This page of a musical score covers measures 25 to 29. It features seven staves: Violins 1 and 2, Viola, Cello, String Bass, Guitar, Snare Drum, and Piano. The key signature is two sharps (F# and C#), and the time signature changes from 4/4 to 2/4 at measure 28. Dynamics are marked with *f* (forte). Performance instructions include hairpins, accents, and breath marks. The guitar part includes chord diagrams for F, Dmi, and A, and a fretboard diagram with fingerings. The piano part has a complex texture with many beamed notes. A large 'SAMPLE' watermark is overlaid diagonally across the score.

31 Poco meno mosso (♩ = 120)

Solo
Gtr. cue

Vlns. 1
Vlns. 2

Vla.

Cello

Str. Bass

Gtr.

S. Cym.

Pno.

Poco rit. *f* *p calmato* *mf* *p*

Solo *f* *p calmato*

30 31 32 33 34 35

4 3 4 0

10 8 10 10 10 8 10 7 10 3 5 10 12 10 8 10

Musical score for measures 36-41, featuring Solo Gtr. cue, Vlns. 1 & 2, Vla., Cello, Str. Bass, Gtr., S. Cym., and Pno. The score includes various musical notations such as dynamics (*p*, *mf*, *mp*), articulation (accents, slurs), and performance instructions (L4 H2, L2). A large 'SAMPLE' watermark is overlaid on the page.

Solo Gtr. cue
42 *mp* 43 44 45 *mp* 46 *f* 47 *p*

Vlns.
1 *mp* L2 H2 45 L2 *mp* *to tip trem.* *mf* div.
2 H2 *pp* *to tip trem.* *mf*

Vla.
pp *mf*

Cello
p *mp*

Str. Bass
piu f 2

Gtr.
D Ani E mi *mp* *f*
4 0 3 0 2 3 2 0 0
1 3 0 2 3 2 0 0
2 2 0 0 2 2 0 0
0 0 0 0 0 0 0 0

S. Cym.
45

Pno.
piu f *mp* *mf*

Musical score for measures 48-52. The score includes parts for Solo Gtr. cue, Vlns. 1 & 2, Vla., Cello, Str. Bass, Gtr., S. Cym., and Pno. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 48, 49, 50, 51, and 52 are indicated at the top of the staves. Dynamics include *mf*, *f*, *pp*, and *mf*. Performance markings include *unis.*, *div.*, *to tip*, *L2*, and *C*. The Gtr. part includes fret numbers: 1 0 2 0, 0 3 5 3, 3 0 0 1 3 7 3. A large watermark 'SAMPLE' is overlaid on the score.

53 unis. L1 *mp dolce* 54 Rit. L2 *mp* 55 *mf* 56 **Tempo I** *mf* *mp* unis.

Vlins. 1 2 *p* *mp* *f* *mf* *mp*

Vla. *p* *mp* *mf* *mf*

Cello *p* *f*

Str. Bass *mp* *f*

Gtr. *f* 2 2 3 2 2 2 5 2

S. Cym. *mp* *mf* S. Cym. (w/ soft mlts.) always let ring

Pno. *mp dolce* *f* *f* *mp*

Detailed description of the musical score: The score is for measures 53 to 57. It includes parts for Violins (1 and 2), Viola, Cello, String Bass, Guitar, Snare Cymbal, and Piano. The key signature has two sharps (F# and C#). Measure 53 starts with a unison instruction and a first ledger line (L1) for the violins, with a dynamic of *mp dolce*. Measure 54 has a *Rit.* (ritardando) instruction and a second ledger line (L2) for the violins, with a dynamic of *mp*. Measure 55 has a *mf* dynamic. Measure 56 is marked **Tempo I** and features a *mf* dynamic for the violins and a *f* dynamic for the guitar and piano. Measure 57 returns to a unison instruction with a *mp* dynamic for the violins. The guitar part includes fret numbers (1, 2, 3, 8, 6) and a rhythmic pattern of 2 2 3 2. The snare cymbal part has dynamics of *mp* and *mf*, with the instruction 'S. Cym. (w/ soft mlts.) always let ring'. The piano part has dynamics of *mp dolce*, *f*, and *mp*.

68 69 70 71

Vlns. 1 *ff* *mp* *mf* *mp*

Vlns. 2 *ff* *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Cello *mp* *mf* *mp*

Str. Bass *mp* *mf* *mp*

Gtr. *ff* *mp espress.* *mf* *mp*

S. Cym. *p*

Pno. *ff* *mp* *mf* *mp*

0 0 2 3 2 7 3 3 2 3 2

4 4

C B mi

72 73 74 75

Vlns. 1 2

Vla.

Cello

Str. Bass

Gtr.

S. Cym.

Pno.

p

p

p

p

p

mf

p

p

Emi9/B

B mi

0 2 3 5 7 7

2 0 3 4 4 2

76 77 78 79

Vlns. 1 *mp* *mf* *cresc.*

Vlns. 2 *mp* *mf* *cresc.*

Vla. *mp* *mf* *cresc.*

Cello *mp* *mf* *cresc.* *div.* *unis. 2*

Str. Bass *mp* *mf* *cresc.* *x4* *V 4*

Gtr. *mp* *p* *mf* *mp* *Bmi* *F* *Emi*

S. Cym. *p* *mp* *mp*

Pno. *mp* *mf* *cresc.*

82 Wild!

80 81 83

Vlns. 1 2

Vla.

Cello

Str. Bass

Gtr.

S. Cym.

Pno.

div. *f* *sffz* *unis.* *H2*

f *sffz* *sffz* *tr* *tr* *tr*

Ami Dmi *trem.* *mf* *f* *ff* *f*

0 1 2 3 4 5 6 1 2 3 4 5 6 2 0 2 0 0 2 0

f *sffz*

84 85 86 87 88 89

Vlns. 1 *tr tr* *ffp* *mf* *fff*

Vlns. 2 *ffp* *mf* *fff*

Vla. *ffp* *mf* *fff*

Cello *ffp* *mf* *fff*

Str. Bass *ffp* *mf* *fff*

Gtr. *p* *fff*

S. Cym. *f* *mf* *fff* (w/stick) (choke)

Pno. *ff* *sub. p* *trem.* *mf* *fff*

Red. *fff*