

ALL FOR STRINGS PERFORMANCE SELECTIONS

ALL FOR STRINGS PERFORMANCE SELECTIONS are elementary string orchestra 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.

CATS & DOGS (Grade 2) SO74

Richard A. Stephan - 2:20

Correlated with ALL FOR STRINGS Book 2, Page 20

CHRISTMAS REFLECTIONS (Grade 1) SO76

arr. Robert S. Frost - 2:20

Correlated with ALL FOR STRINGS Book 1, Page 38

MAIN STREET MARCH (Grade 1) SO75

Robert S. Frost - 2:30

Correlated with ALL FOR STRINGS Book 1, Page 35

MERRY GO RONDO (Grade 2) SO73

Gerald E. Anderson - 1:10

Correlated with ALL FOR STRINGS Book 2, Page 37

PHANTOM DANCE (Grade 1½) GSO13

Chuck Elledge - 3:10

Correlated with ALL FOR STRINGS Book 1, Page 45

ROYAL PROCESSIONAL (GRADE 1½) SO71

Ken Keuning - 2:25

Correlated with ALL FOR STRINGS Book 1, Page 43

SAILOR'S SONG (Grade 2) SO72

Ken Keuning - 2:45

Correlated with ALL FOR STRINGS Book 2, Page 28

TWO 17th CENTURY DANCES (Grade 2) SO77

arr. Robert S. Frost - 3:05

Correlated with ALL FOR STRINGS Book 2, Page 26

The Arrangement

Christmas Reflections is an arrangement of three Christmas carols. The first carol, *The Friendly Beasts*, is a traditional English carol. It is based on an old belief that farm animals receive the gift of speech at midnight on Christmas eve. The lyrics describe a scene in which,

“... every beast by some good spell
In the stable dark was glad to tell
Of the gifts he gave Emmanuel.”

The second carol is a traditional carol from Austria. *As Lately We Watched* is a description of the nativity scene as observed by shepherds guarding their flocks. The third carol in the arrangement, *O Come Little Children*, was written by German composer, J. A. P. Schulz (1747-1800). Schulz studied music in Berlin and was a prolific composer of sacred vocal music. He also composed operettas, instrumental works, and various piano pieces. The carol is an invitation for all people, especially children, to visit the nativity.

The Arranger

Robert S. Frost earned both a bachelor’s and master’s degree in Music Education from Utah State University. Formerly, he has held the positions of Secretary and Vice-President of Orchestra for the Utah Music Educators and President of the National School Orchestra Association (1986-1988). Mr. Frost has been guest lecturer and clinician and has conducted honor and clinic orchestras at many state Music Educators Association conventions.

Currently, Mr. Frost is string specialist with the Cache County School District where he teaches orchestra at the middle school and high school levels. He holds membership in Cache Education Association, Utah Education Association, National Education Association, American String Teacher Association and Music Educators National Conference. In addition to co-authoring the ALL FOR STRINGS Comprehensive String Method, Mr. Frost has over 125 published works to his credit.

Instrumentation List (Set B)

- 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 - CHRISTMAS REFLECTIONS

Learning Concepts outline the basic musical elements found in **Christmas Reflections**. 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 **New Ideas** box contains definitions of new musical terms which are found in **Christmas Reflections**. The **New Ideas** box appears at the top of the student **Learning Concepts** as shown below:

| | | | |
|------------------|--------------------------------|--|--------------------------------|
| New Ideas | | | |
| Dynamics: | <i>p</i> = <i>piano</i> = Soft | <i>mf</i> = <i>mezzo forte</i> = Medium loud | <i>f</i> = <i>forte</i> = Loud |

Dynamics are essential to any musical performance. Incorporate different dynamics into each of the following studies.

Scale and Arpeggio Study

The Scale and Arpeggio Study focuses on the keys of the composition to develop the student's technic in various keys. The D and G Major scales are presented in exercises 1 and 2. Practice these scales using various parts of the bow. First, have students use the whole bow for each note, concentrating on accurate intonation, an even tone and smooth bow changes. Next, have students use only half of the bow, playing in either the lower or upper half of the bow. Finally, apply the following bowing patterns to the D and G Major scales:



1. D Major Scale

2. G Major Scale

Violins

Viola

Cello

String Bass

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Rhythm Study

The following exercises isolate rhythm patterns found in **Christmas Reflections**. Have the students clap and count aloud the rhythms in exercises a. and b. below. Counting aloud will give the students confidence in their ability to perform rhythms accurately. After counting and clapping the rhythms, play each exercise arco and pizzicato. Isolate any measure that gives the students a particular problem. Use the duet format to develop part independence by dividing the students into groups and playing a. and b. simultaneously. Incorporate the D and G Major scales into the rhythm studies by beginning the first measure with the first note of the scale and continuing upward; or choose just one measure of a rhythm study and apply it to the entire scale.

a.

Violins

Viola

Cello

String Bass

b.

Violins

Viola

Cello

String Bass

Technic Study

The Technic Study addresses several technical problems encountered in **Christmas Reflections**. Isolate any part of these studies to solve the technical problem of a particular passage. Rehearse this exercise slowly at first, and then gradually increase the tempo. Apply the following bowings to the Technic Study:

a.  b. 



Violins

Viola

Cello

String Bass

CHRISTMAS REFLECTIONS

Correlated with ALL FOR STRINGS Book 1, Page 38

Full Conductor Score
Approx. time—2:20

arr. Robert S. Frost

Musical score for "The Friendly Beasts" in 3/4 time, marked Moderato (♩ = 108). The score is arranged for Violins (1 and 2), Viola*, Cello, String Bass, and Piano. The key signature is one sharp (F#). The score is divided into two systems. The first system covers measures 1 through 6, and the second system covers measures 7 through 12. A large, diagonal watermark reading "SAMPLE" is overlaid across the score. A box containing the number "5" is placed above the first measure of the second system. The dynamics are marked with *f* (forte).

*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

21 A little faster (♩ = 116)

19 20 22 23 24

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

21 A little faster (♩ = 116)

Piano

25 26 27 28 29 Moderato (♩ = 96)
"As Lately We Watched" 30

Vlins. 1 rit. mf

Vlins. 2 rit. and softer mf

Vla. I rit. and softer mf

Cello rit. and softer mf

Str. Bass f rit. and softer mf

Piano rit. and softer mf

31 32 33 34 35 36

Vlins. 1

Vlins. 2

Vla. I

Cello

Str. Bass

Piano

37 38 39 40 41 42

Vlns. 1 *f* *mf*

Vlns. 2 *f* *mf*

Vla. *f* *mf*

Cello *f* *mf*

Str. Bass *f* *mf*

Piano *f* *mf*

43 44 45 46 47 48

Vlns. 1 *f* *rit.* *P*

Vlns. 2 *f* *rit.* *P*

Vla. *f* *rit.* *P*

Cello *f* *rit.* *P*

Str. Bass *f* *rit.* *P*

Piano *f* *rit.* *P*

49 Allegro (♩ = 120) 50
"O Come, Little Children"

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

p

Piano

54 55 56 57 58

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

gradually play louder

Piano

59 60 61 62 63

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

f *f_v* *f* *f*

Andante (♩ = 84)

64 65 66 67 68

Vlns. 1 2

Via.

Cello


Str. Bass

Piano

Andante (♩ = 84)

SAMPLE

SAMPLE

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