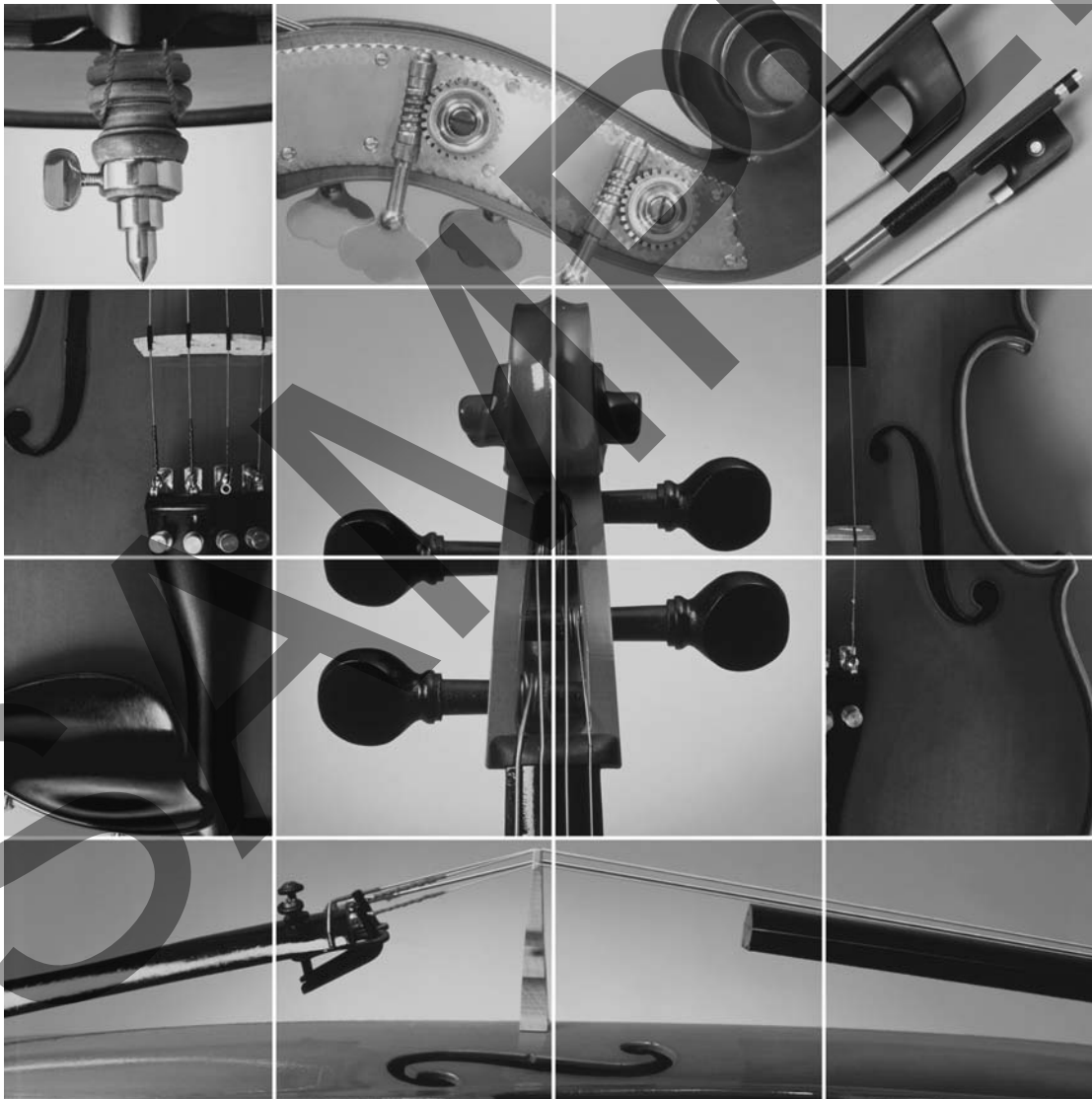


# CAPER CAPRICCIOSO

Correlated with ALL FOR STRINGS Book 2, Page 16

Robert S. Frost

## ALL FOR STRINGS PERFORMANCE SELECTIONS



## 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.

### **ADIRONDACK SLEIGHRIDE** (Grade 2) SO94

Richard A. Stephan — 2:45

*Correlated with ALL FOR STRINGS Book 2, Page 36*

### **CAPER CAPRICCIOSO** (Grade 2) SO84

Robert S. Frost — 1:45

*Correlated with ALL FOR STRINGS Book 2, Page 16*

### **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*

### **COPY-CAT WALTZ, POTPOURRI POLKA** (Grade 1) GSO22

Chuck Elledge — 4:15

*Correlated with ALL FOR STRINGS Book 1, Page 28*

### **DANCE IN D** (Grade 1) SO93

Richard A. Stephan — 2:00

*Correlated with ALL FOR STRINGS Book 1, Page 31*

### **MAIN STREET MARCH** (Grade 1) SO75

Robert S. Frost — 2:30

*Correlated with ALL FOR STRINGS Book 1, Page 35*

### **MEANDERING GANDER, THE** (Grade 1½) SO91

Ken Keuning — 8:40

*Correlated with ALL FOR STRINGS Book 1, Page 46*

### **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*

### **PIZZICATO PIAZZ** (Grade 1½) SO90

Robert S. Frost — 2:20

*Correlated with ALL FOR STRINGS Book 1, Page 37*

### **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*

### **TOCCATINA** (Grade 2) SO95

William Hofeldt — 4:45

*Correlated with ALL FOR STRINGS Book 2, Page 32*

### **TWO 17th CENTURY DANCES** (Grade 2) SO77

arr. Robert S. Frost — 3:05

*Correlated with ALL FOR STRINGS Book 2, Page 26*

## The Composition

The title, **Capriccio Capriccioso**, implies a capricious or whimsical adventure. Various 19th century composers, such as Mendelssohn and Brahms, used the title “Capriccio” for some of their shorter piano compositions which were of a light or humorous character. The pieces were usually in ternary form and many were written in scherzo-like movements. “Capriccio” also appeared as a title of various potpourris or fantasias.

**Capriccio Capriccioso** should be performed in a playful manner. The first section should be played in the marcato style with a slight separation between the notes. Keep the accompaniment figure crisp and light, taking care not to rush the tempo. Exaggerate the dynamics. A very soft *piano* passage, followed by an overstated crescendo will further enhance the lively nature of the piece. Measure 51 features a sudden tempo change and a more sedate melody in a new key. The upper strings continue in a marcato style, while the lower strings play more legato. In the pizzicato measures, the basses should strive for a ringing tone. After the fermata in measure 74, there is only a slight pause before going back for the D. S. al Coda, which ends the piece on a whimsical note.

## The Composer

**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, national and international Music Educators Association conferences.

Currently, Mr. Frost is string specialist with the Cache County School District where he is involved with orchestra at the middle school and high school levels. In addition, he is pursuing a Doctorate in Music Education from the University of Northern Colorado. He holds membership in Cache Education Association, Utah Education Association, National Education Association, National School Orchestra Association, American String Teachers Association, European String Teachers Association, Music Educator National Conference and ASCAP. 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 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 — CAPER CAPRICCIOSO

**Learning Concepts** outline the basic musical elements found in **Caper Capriccioso**. 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 **Caper Capriccioso**. The **New Ideas** box appears at the top of the student **Learning Concepts** as shown below:

### New Ideas

Tempo: Allegro moderato = Play at a moderately fast tempo.  
poco rit. = Gradually, yet slightly, slow the tempo.

D.S. al Coda: Go back to the  sign. When you get to the Coda sign, skip to the Coda.

Explain the new tempo ideas to your students. Emphasize the importance of watching the conductor especially during a tempo change. Explain how the D. S. al Coda functions as a map for the composition. Before the students begin the piece, point out where the D.S. al Coda sign appears, where they go back to the D. S. sign and when they should proceed on to the Coda.

### 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 G and C Major scales are presented on the following page in exercises 1 and 3. Practice these scales in various ways:

- Have students use the whole bow, concentrating on accurate intonation and a broad legato bow stroke.
- Next, practice the scales in the marcato style. The term marcato is a general musical term meaning "marked" or "accentuated." The actual bow stroke used is called *martelé*. Each note must be sharply attacked by applying extra bow pressure before the stroke. Pull the bow rapidly across the string, releasing the bow pressure. Stop the bow abruptly to create a momentary break between notes. Demonstrate the martelé bow stroke for your students.
- Incorporate dynamics ranging from *p* to *f*. Be sure to include crescendos and decrescendos.

### Arpeggios

Arpeggios are the notes of a chord played one after another from the bottom upward, or from the top downward. Exercises 2 and 4 present 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 the 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 the scale. It is called the subdominant because it is a fifth below the tonic. The IV chord consists of the fourth, sixth and eighth notes of the scale. Have students play this exercise while listening for accurate intonation.



## Rhythm Study

The following exercises isolate rhythm patterns found in *Caper Capriccioso*. Have the students clap and count aloud the rhythms in the exercises 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. Have the first group play exercise a, while the second group plays exercise a'. Apply the same idea to exercise b. Incorporate the G and C Major scales into the rhythm studies by selecting a particular exercise and applying it to each note of the scale.

The image displays a musical score for four string instruments: Violins, Viola, Cello, and String Bass. The score is divided into two main sections, each containing two exercises. The key signature is one sharp (F#) and the time signature is 2/4.

**Exercise a:** Features a rhythmic pattern of eighth notes and quarter notes. The Violins part starts with a quarter rest followed by eighth notes. The Viola, Cello, and String Bass parts play a steady eighth-note accompaniment.

**Exercise b:** Features a rhythmic pattern of eighth notes and quarter notes. The Violins part starts with a quarter rest followed by eighth notes. The Viola, Cello, and String Bass parts play a steady eighth-note accompaniment. The exercise includes accents (v) over the first and second notes of the final measure.

**Exercise a':** Features a rhythmic pattern of eighth notes and quarter notes. The Violins part starts with a quarter rest followed by eighth notes. The Viola, Cello, and String Bass parts play a steady eighth-note accompaniment.

**Exercise b':** Features a rhythmic pattern of eighth notes and quarter notes. The Violins part starts with a quarter rest followed by eighth notes. The Viola, Cello, and String Bass parts play a steady eighth-note accompaniment. The exercise includes accents (v) over the first and second notes of the final measure.

A large, diagonal watermark reading "SAMPLE" is overlaid across the center of the page.

## Technic Study

The Technic Study addresses several technical problems encountered in *Caper Capriccioso*. Isolate any part of these studies to solve the technical problem of a particular passage. Rehearse both of these exercises slowly at first, and then gradually increase the tempo. (Exercise 2, is found on page 8 of the score.)

1.

Violins

Viola

Cello

String Bass

Vlins.

Vla.

Cello

Str. Bass

**Technic Study** , cont.

2.

Vlns.

Vla.

Cello

Str. Bass

**Tuning Study**

Developing the technics of both hearing and playing unisons (octaves) and chords is essential for accurate vertical intonation. The unison section trains the students to listen and adjust their intonation. After the string basses have tuned their unison pitch, each section should blend their note with this lower established pitch. The chord section is designed to tune chords starting with the perfect intervals (octaves, then fifths) before adding the "color" notes (thirds, then sevenths). For perfect intonation the thirds of the chords must be adjusted as follows: major chords — thirds slightly lowered, minor chords — thirds slightly raised.

1. Unisons      2. Chords

a.      b.      c.      d.      e.

1

2

Violins

Viola

Cello

String Bass



# CAPER CAPRICCIOSO

Full Conductor Score  
Approx. time – 1:45

Correlated with ALL FOR STRINGS Book 2, Page 16

Robert S. Frost

Allegro (♩ = 132-144)

Violins 1

Violins 2

Viola\*

Cello

String Bass

Piano (Optional)

Piano

Measures 1-12 are numbered at the beginning of each measure.

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

Musical score for strings and piano, measures 13-24. The score is written for Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system covers measures 13-18, and the second system covers measures 19-24. A large watermark 'SAMPLE' is overlaid on the score. The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation markings such as accents and slurs. The Piano part features a complex texture with chords and moving lines. The string parts provide harmonic support and rhythmic patterns. The score is marked with measure numbers 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24. A double bar line is present at the end of measure 18 and the beginning of measure 19.

This musical score page contains two systems of music. The first system covers measures 25 to 30, and the second system covers measures 31 to 36. The instruments are Violins (1 and 2), Viola, Cello, String Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings of *p* (piano) and *f* (forte). A large, semi-transparent watermark reading 'SAMPLE' is oriented diagonally across the page. Measure numbers 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, and 36 are clearly marked at the beginning of their respective measures. The piano part features a consistent rhythmic accompaniment of eighth notes in both hands.

1 37 38 39 40 41 42

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

43 44 to Coda 45 46 47 48

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

43 to Coda

Detailed description: This page of a musical score contains two systems of staves. The first system covers measures 37 to 42, and the second system covers measures 43 to 48. The instruments are Violins (1 and 2), Viola, Cello, String Bass, and Piano. The key signature is one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and rests. A 'Coda' symbol is present at the end of measure 45. A large, semi-transparent watermark is overlaid on the page.



This musical score page contains two systems of music, measures 61 through 72. The instruments are Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano.

**System 1 (Measures 61-66):**

- Violins (Vlns.):** Measures 61-62 have a fermata. Measures 63-66 feature a melodic line with a forte (*f*) dynamic starting at measure 65.
- Viola (Vla.):** Similar to the Violins, with a fermata in measures 61-62 and a melodic line starting at measure 63, reaching *f* at measure 65.
- Cello:** Provides a steady accompaniment, with a forte (*f*) dynamic starting at measure 65.
- String Bass (Str. Bass):** Starts with a fermata in measures 61-62, then plays a bass line with a forte (*f*) dynamic starting at measure 65. Fingering is indicated: II 4 2 I for measures 63-64 and II 4 for measure 65.
- Piano:** Plays a chordal accompaniment, with a forte (*f*) dynamic starting at measure 65.

**System 2 (Measures 67-72):**

- Violins (Vlns.):** Measures 67-70 feature a melodic line with a mezzo-forte (*mf*) dynamic. Measure 71 has a fermata. Measure 72 has a melodic line with a <sup>4</sup> (fourth) fingering.
- Viola (Vla.):** Similar to the Violins, with a mezzo-forte (*mf*) dynamic and a fermata in measure 71.
- Cello:** Accompaniment with a mezzo-forte (*mf*) dynamic and a fermata in measure 71.
- String Bass (Str. Bass):** Accompaniment with a mezzo-forte (*mf*) dynamic and a *pizz.* (pizzicato) marking. It switches to *arco* (arco) in measure 71. Fingering is indicated: II 4 for measure 71 and I for measure 72.
- Piano:** Accompaniment with a mezzo-forte (*mf*) dynamic and a fermata in measure 71.

*D.S. al Coda*  $\oplus$

**Coda**  $\oplus$

73 74 75 76 77 78 79 80 81 82 83 84

Vlns. 1 *f poco rit.*

Vlns. 2 *f poco rit.*

Vla. *f poco rit.*


Cello *f poco rit.*

Str. Bass *f poco rit.*

Piano *f poco rit.*

*f* *p* *f* *f* *f* *f*

SAMPLE

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