

## 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 PIZAZZ** (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

A horse-drawn sleigh gliding along the newfallen snow, and filled with laughing and singing revelers, is a joyous winter scene in the Adirondack Mountain region of northern New York.

To musically depict this happy mood, in both the introduction and main theme, keep bow strokes short and in the upper half of the bow. This style also applies to measures 30 through 38, when the lower strings take their turn at the melody; the cellos might be more comfortable a bit lower in the bow. In contrast, use a full legato bow stroke from measures 18 through 29, and again at measures 39 through 70. A somewhat more detached and accented bowing is called for in the transition section at measures 71 to 78, as we return to the short, light strokes of the main theme.

For a more authentic performance, the addition of a string of sleigh bells played in a steady eighth note rhythm would be most appropriate. Encourage performers to shout the directions loudly to the imaginary horses.

## 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.

The winner of the 1986 National School Orchestra Association Composition Competition, Mr. Stephan has over twenty published compositions and arrangements. He has guest conducted and presented clinics throughout the eastern U.S. and Canada, Washington D.C., Utah and Hawaii.

Since 1968, he 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.

## 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 — ADIRONDACK SLEIGHRIDE

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

### New Ideas

Dynamics: *ff* = *fortissimo* = Very loud.  
*legato* = Play with a smooth, connected sound.

### Scale and Arpeggio Study

The Scale and Arpeggio Study focuses on the key of the composition to develop the student's technic in various keys. The F Major scale is presented below in exercise 1. Practice the scale in various ways:

- Have students use the whole bow, concentrating on accurate intonation and a broad legato bow stroke.
- Next, slur two notes per bow and continue to play legato.
- Utilize the bowing pattern which substitutes two eighth notes for each quarter note.
- Practice the scale in the marcato style, playing one note per bow. 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.

1. F Major Scale

Violins

Viola

Cello

String Bass

Bowing:  $\text{♩} = \text{♪♪}$

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### Arpeggios

Arpeggios are the notes of a chord played one after another from the bottom upward, or from the top downward.

Exercise 2 presents 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 the 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. Also play the arpeggios utilizing the alternate bowing pattern shown below.

#### 2. F Major Arpeggios

The musical score is for F Major Arpeggios in 2/4 time. It consists of four staves: Violins, Viola, Cello, and String Bass. Each staff contains a sequence of ascending and descending eighth-note arpeggios. The key signature has one flat (Bb). The String Bass staff includes a bowing pattern: a half note followed by a quarter note, with a '1' above the quarter note, indicating a specific bowing technique.

Bowing:

**Rhythm Study**

The following exercises isolate rhythm patterns found in *Adirondack Sleighride*. Have 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 and playing the upper staff and the lower staff simultaneously. Incorporate the F Major scale into the rhythm studies by selecting a particular exercise and applying it to each note of the scale.

1. a. V V b. c. d.

Violins

Viola

Cello

String Bass

2. a. b. c. d.

Violins

Viola

Cello

String Bass

## Technic Study

The Technic Study addresses several technical problems encountered in Adirondack Sleighride. Isolate any part of these studies to solve the technical problem of a particular passage. Utilize the alternate bowing pattern for exercises 1 and 2. Rehearse all of these exercises slowly at first, and then gradually increase the tempo.

1.

The musical score consists of four staves: Violins, Viola, Cello, and String Bass. All staves are in 2/4 time and have a key signature of one flat (B-flat). The Violins staff starts with a treble clef and a first ending bracket. The Viola, Cello, and String Bass staves use alto, bass, and bass clefs respectively. The String Bass staff includes a bowing diagram with a half note and a quarter note, with a '1' below the quarter note.

Bowing:

Technic Study, cont.

2.

Vlns.

Vla.

Cello

Str. Bass

Bowing: 

3.

Vlns.

Vla.

Cello

Str. Bass

a. b. c.

### 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.

The musical score is for a string ensemble and is divided into two main sections: "1. Unisons" and "2. Chords".

**Section 1: Unisons** (measures 1-4)

- Measure 1 (a):** All instruments play a whole note G2 (one ledger line below the staff).
- Measure 2 (b):** All instruments play a whole note G3 (first line).
- Measure 3 (c):** All instruments play a whole note G4 (second line).
- Measure 4 (d):** All instruments play a whole note G5 (first space).

**Section 2: Chords** (measures 5-6)

- Measure 5 (e):** A major triad in G major: G2 (bass), G3 (viola), G4 (violin).
- Measure 6 (f):** A major triad in G major: G2 (bass), G3 (viola), G4 (violin).

The score is written for five parts: Violins 1 & 2, Viola, Cello, and String Bass. The key signature has one flat (Bb) and the time signature is 4/4. A large "SAMPLE" watermark is overlaid on the score.



# ADIRONDACK SLEIGHRIDE

Correlated with ALL FOR STRINGS Book 2, Page 36

Full Conductor Score  
Approx. time – 2:45

Richard A. Stephan

Easy canter (♩ = 88)

Violins 1, 2

Viola\*

Cello

String Bass

Piano (Optional)

6 7 8 9 10

Vlins. 1, 2

Vla.

Cello

Str. Bass

Piano

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

11 12 13 14 15 16

Vlns. 1 *simile*

Vlns. 2 *simile*

Vla. *simile*

Cello *simile*

Str. Bass *simile*

Piano *simile*

17 18 19 20 21

Vlns. 1 *f legato*

Vlns. 2 *f legato*

Vla. *f legato*

Cello *f legato*

Str. Bass *f legato arco*

Piano *f legato*

22 23 24 25 26

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

Piano

27 28 29 30 31

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

Piano

*p*

*p*

*mf*

*mf*

*pizz.*

*p*

*mf*

30

32 33 34 35 36

Vlns. 1 *simile*

Vlns. 2 *simile*

Vla. *simile*

Cello *simile*

Str. Bass

Piano *simile*

37 38 39 40 41 42

Vlns. 1 *mf legato*

Vlns. 2 *mf legato*

Vla. *mf legato*

Cello *mf legato*

Str. Bass *arco* *mf legato*

Piano *mf legato*

43 44 45 46 47 48

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

49 50 51 52 53 54

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

*f*

*f*

*f*

*f*

*f*

55 56 57 58 59 60

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

55 Piano

61 62 63 64 65 66

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

Piano

Detailed description: This page of a musical score contains measures 55 through 66. It is divided into two systems. The first system covers measures 55-60, and the second system covers measures 61-66. Each system includes staves for Violins (1 and 2), Viola, Cello, Str. Bass, and Piano. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. A large, semi-transparent watermark reading 'SAMPLE' is oriented diagonally across the page. In measure 56, there is a 'V' marking above the Cello staff. The piano part features chords and arpeggiated figures in both hands.

67 68 69 70 71 72

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

73 74 75 76 77

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

78 79 80 81 82

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Pizz.

simile

simile

simile

v v

Piano

79

simile

83 84 85 86 87

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

87

Piano

87



88 89 90 91 92

1  
Vlins.  
2

Vla.

Cello

Str. Bass

Piano

93 94 95 96 97

1  
Vlins.  
2

Vla.

Cello

Str. Bass

Piano

*p*

*p*

*p*

*p*

98 99 100 101 102 103

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

ff

arco

104 105 106 107 108

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano


Yell: Giddyap!, Giddyap!, Giddyap!, Haw!

Whoa!

Yell: Haw!

Whoa!

SAMPLE

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