

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

The musical score for the F Major Scale exercise is presented for four string instruments: Violins, Viola, Cello, and String Bass. The key signature is one flat (Bb) and the time signature is 2/4. The Violins part is in treble clef, Viola in alto clef, Cello in bass clef, and String Bass in bass clef. The score consists of 16 measures. The String Bass part includes fingering numbers: 1, 2, III, I, III, 1, I, 2. Bowing patterns are indicated as 1/2 and 1.

Bowing: 

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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

Violins

Viola

Cello

String Bass

Bowing: $\frac{1}{2}$ 1

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.

Technic Study, cont.

2.

Vlns.

Vla.

Cello

Str. Bass

Bowing: 

3.

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
a. b. c. d.

2. Chords
e. f.

The musical score is written for five string instruments: Violins 1 and 2, Viola, Cello, and String Bass. The time signature is 4/4. The key signature has one flat (B-flat). The score is divided into two sections: "1. Unisons" (measures 1-4) and "2. Chords" (measures 5-6).
 Section 1: Unisons (measures 1-4).
 - Measure 1: All instruments play a whole note G2 (one ledger line below the staff).
 - Measure 2: All instruments play a whole note G3 (first line).
 - Measure 3: All instruments play a whole note G4 (second line).
 - Measure 4: All instruments play a whole note G5 (second space).
 Section 2: Chords (measures 5-6).
 - Measure 5: All instruments play a whole note chord consisting of G2, G3, G4, and G5.
 - Measure 6: All instruments play a whole note chord consisting of G2, G3, B-flat4, and G5.

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

1. 1.

Vlns. 1 simile

Vlns. 2 simile

Vla. simile

Cello v v

Str. Bass

Piano simile

17 18 19 20 21

1. 2.

Vlns. 1 f legato

Vlns. 2 f legato

Vla. f legato

Cello f legato arco

Str. Bass

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

mf

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

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

Piano

49 50 51 52 53 54

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

Piano

55 56 57 58 59 60

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

Detailed description: This system contains five staves for string instruments. The first two staves are Violins (1 and 2), the third is Viola, the fourth is Cello, and the fifth is String Bass. Measure 55 is marked with a box containing the number 55. Measure 57 features a 'V' marking above the Cello staff. The music is in a minor key and features a mix of eighth and quarter notes.

55

Piano

Detailed description: This system shows the piano accompaniment for measure 55. It consists of two staves, treble and bass clef. The music features chords and moving lines in both hands, with a 'V' marking above the bass line.

61 62 63 64 65 66

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

Detailed description: This system contains five staves for string instruments. The first two staves are Violins (1 and 2), the third is Viola, the fourth is Cello, and the fifth is String Bass. Measures 61-66 are numbered above the staves. The music continues with eighth and quarter notes.

Piano

Detailed description: This system shows the piano accompaniment for measures 61-66. It consists of two staves, treble and bass clef. The music features chords and moving lines in both hands, continuing from the previous system.

Musical score for measures 67-72. The score includes parts for Violins (Vlns.), Viola (Vla.), Cello, Str. Bass, and Piano. Measures 67-70 feature a melodic line in the Violins and Viola, with the Cello and Str. Bass providing a harmonic accompaniment. Measure 71 is marked with a box containing the number 71 and a forte (f) dynamic. Measure 72 continues the melodic and harmonic development.

Musical score for measures 73-77. The score includes parts for Violins (Vlns.), Viola (Vla.), Cello, Str. Bass, and Piano. Measures 73-77 feature a more active melodic line in the Violins and Viola, with the Cello and Str. Bass providing a harmonic accompaniment. Measure 76 is marked with a box containing the number 76 and a forte (f) dynamic. Measure 77 continues the melodic and harmonic development.

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

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Piano

93 94 95 96 97

Vlins. 1

Vlins. 2

Vla.


Cello

Str. Bass

Piano

Musical score for measures 98-103. The score includes parts for Violins (1 and 2), Viola, Cello, String Bass, and Piano. The key signature has one flat (B-flat). Measures 98-100 feature a steady eighth-note accompaniment. At measure 101, the dynamic changes to *ff* (fortissimo), and the instruments play more active, rhythmic patterns. Measure 103 includes a *V* (crescendo) marking.

Musical score for measures 104-108. The score includes parts for Violins (1 and 2), Viola, Cello, String Bass, and Piano. The key signature has one flat (B-flat). Measures 104-106 feature vocalizations: "Yell: Giddyap!, Giddyap!" in measures 104-105, and "Giddyap!, Haw!" in measure 106. Measure 107 has a \square (crescendo) marking. Measure 108 features the vocalization "Whoa!". The piano accompaniment consists of rhythmic patterns that mirror the vocalizations.

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