

Conductor

STRING PREMIERE

...

PERFORMANCE WORKS FOR YOUNG STRINGS

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WINGERT-JONES PUBLICATIONS

INTRODUCTION

Welcome to String Premiere, Performance Works for Young Strings. Spanning grades 1 through 2+, this collection of 30 arrangements and original works is sequenced from simple pieces for young string players up through more complex works for intermediate students.

These early arrangements are uniquely scored, yet musically interesting for players and audience alike. The collection covers a variety of musical styles, from delightful arrangements of time-tested works to more popular musical styles, including folk and rock. The melodic lines are passed through Violin II, Viola, Cello, and Bass parts in addition to Violin I. A Violin III book that parallels the viola part is also available.

Each work in the collection has a short introductory paragraph providing relevant information about the music, the composer, the origin of the work, and/or the style. A few of the arrangements utilize modern percussive techniques, such as knocking on the instruments and foot stomping, for added student interest and rhythmic drive. The authors of String Premiere wish you outstanding success with your concerts and performances!

BIOGRAPHIES

Joanne Erwin, Professor of Music Education at Oberlin Conservatory, earned her Bachelor and Master's degrees in Music Education at the University of Illinois and taught in central Illinois before moving to Texas to play cello in the Fort Worth Symphony. In addition to the symphony work she taught in the Arlington School District and took Suzuki teacher training. She conducted the Junior Youth Orchestra of the Youth Orchestra of Greater Fort Worth and founded a Suzuki School in that organization. After completing a Ph.D. in string pedagogy at the University of North Texas she accepted her current position of Professor of Music Education at Oberlin Conservatory. Dr. Erwin maintains a Suzuki cello studio and conducts the Oberlin Arts and Sciences Orchestra in addition to her Conservatory classes. She has served as president of Ohio Orchestra and String Teachers Association, on the board of American Symphony Orchestra League's Youth Orchestra division, and on the board of the Cleveland Cello Society. Publications include the text *Prelude to Music Education*, method book *New Directions for Strings*, companion text *A Scale in Time* and various articles in *American String Teacher*, *Suzuki Journal* and *Teaching Music*. She has conducted festival orchestras in several states and in London, Singapore, Panama City and is a regular presenter at state and national conferences.

Robert D. McCashin, Director of Orchestras and Professor of Conducting, joined the faculty in the JMU School of Music in the fall of 1992. He was awarded the Distinguished Teacher Award for the College of Visual and Performing Arts, for the 2014-2015 academic year. For more than 23 years, he's been the Music Director for the JMU Symphony, Chamber Orchestra and Opera Orchestras. He continues with the Symphony and Chamber Orchestras, and teaches all relevant courses in the Graduate MM and DMA orchestral conducting program. Dr. McCashin is a successful writer and arranger of educational publications, having now published more than 70 works for the educational music Grade I through V levels. His original works and arrangements are published through WingertJones, FJH Music and Tempo Press. Other publications include *New Directions for Strings*, a two-volume classroom string method, and *A Scale in Time*, a scale and warm-up book for all-level string players. In addition, Dr. McCashin regularly guest conducts in a variety of settings, including Regional and All-State Orchestras across the US as well as Regional professional orchestras. He has been invited to present more than 30 conducting workshops and seminars for national level and state level teacher conferences throughout the U.S. Dr. McCashin is Founder, Past President and former National Board member for the College Orchestra Directors Association.

Kathleen A. Horvath, Associate Professor of String Education and Pedagogy at Case Western Reserve University and Instructor of Double Bass at the Cleveland Institute of Music. She holds a Bachelor of Music from the Eastman School of Music (Double Bass), a Master of Arts in Performance and String Pedagogy, and Doctor of Philosophy in Music Education from The Ohio State University. In demand as a clinician and adjudicator, she has presented at many National, State, and International conferences. As a conductor Dr. Horvath has conducted festivals in Illinois, New York, New Jersey, Massachusetts, Pennsylvania, Rhode Island, Arkansas, Alaska, Ohio, Georgia, Virginia, and Montana. Her research is primarily focused on the prevention of performance related injuries through correct positioning of the body and the accompanying teaching methodology that facilitates accurate development. Her journal publications include articles and reviews in *Music Educators Journal*, *Triad*, *Scroll*, *Bass World*, *American String Teacher*, *Council of Research in Music Education*, and the *Southeastern Journal of Music Education*. She has served as Double Bass editor and contributor to the *String Syllabus* for the last three editions. Her book contributions include sections in volumes 1, 2 and 3 of *Teaching Music Through Performance in Orchestra* and a chapter in the *Applications of Research to String Education*. She also has co-authored a two-volume string class method book entitled *New Directions for Strings* and a companion text, *A Scale in Time* published by FJH Music.

Brenda Mitchell is Associate Professor of Music at Miami University, where she has been a faculty member since 1990. She teaches music education courses at the undergraduate and graduate levels, and is the Director of Graduate Studies for the Department of Music. Her public school teaching experience included eleven years in Arizona in the Mesa Public Schools and Tempe Elementary Schools. Conducting experience includes The Phoenix Symphonette (youth orchestra for the Phoenix Symphony), Arizona Elementary All-State Orchestra, Arizona Regional Junior High School Orchestra, and other guest conducting in Ohio. Her research interests center on string pedagogy for young students. Publications include *Lessons in Performance for Beginning and Developing Strings*, *New Directions for Strings Book 1 and 2*, and *A Scale in Time*, all with The FJH Music Company, Inc. In 2005 Dr. Mitchell received the Crossan Hays Curry Award for Outstanding Teaching from the School of Fine Arts at Miami University.

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1. Czech Folk Song

Traditional arranged by Joanne Erwin

This song is from the region of Bohemia in the Czech Republic. Much Czech folk music is strongly related to dance forms; this tune, translated as "Annie Went to the Cabbage" or "To the Garden Annie Went," has strong elements of the polka, and is a song for young children.

Moderate

Violin I

Violin II

Viola

Cello

Bass

5

f

f

f

f

f

f

1

2

3

4

5

6

View Only Publication

9

Vln. I

Vln. II

Vla

Cello

Bass

Czech Folk Song

13

17

Vln. I

Vln. II

Vla

Cello

Bass

This musical score section shows five staves for string instruments: Vln. I, Vln. II, Vla, Cello, and Bass. The key signature is A major (two sharps). Measure 13 starts with a forte dynamic. Measures 14 and 15 show eighth-note patterns. Measure 16 begins with a half note followed by eighth-note pairs. Measure 17 concludes with a sustained note. Measure numbers 13 through 18 are indicated below the staff.

13 14 15 16 17 18

21

Vln. I

Vln. II

Vla

Cello

Bass

This musical score section shows five staves for string instruments: Vln. I, Vln. II, Vla, Cello, and Bass. The key signature changes to A minor (no sharps or flats). Measures 19 and 20 show eighth-note patterns. Measure 21 begins with a forte dynamic. Measures 22 and 23 show eighth-note patterns. Measure 24 concludes with a sustained note. Measure numbers 19 through 24 are indicated below the staff.

19 20 21 22 23 24

2. Blue Bells of Scotland

Traditional
arranged by Joanne Erwin

This tune dates back to 1801. As with many songs, there are varying sets of lyrics. Franz Josef Haydn (1732-1809) used this tune as the basis for one of his piano trios.

Moderate

Violin I

Violin II

Viola

Cello

Bass

Measure 1: Violin I (f), Violin II (f), Viola (f), Cello (f), Bass (f). Measure 2: Violin I (V), Violin II (V), Viola (V), Cello (V), Bass (V). Measure 3: Violin I (V), Violin II (V), Viola (V), Cello (V), Bass (V). Measure 4: Violin I (p), Violin II (p), Viola (p), Cello (p), Bass (p). Measure 5: Violin I (V), Violin II (V), Viola (V), Cello (V), Bass (V). Measure 6: Violin I (V), Violin II (V), Viola (V), Cello (V), Bass (V). Measure 7: Violin I (V), Violin II (V), Viola (V), Cello (V), Bass (V). Measure 8: Violin I (V), Violin II (V), Viola (V), Cello (V), Bass (V).

Vln. I

Vln. II

Vla

Cello

Bass

Measure 9: Vln. I (cresc.), Vln. II (cresc.), Vla (cresc.), Cello (cresc.), Bass (cresc.). Measure 10: Vln. I (V), Vln. II (V), Vla (V), Cello (V), Bass (V). Measure 11: Vln. I (V), Vln. II (V), Vla (V), Cello (V), Bass (V). Measure 12: Vln. I (f), Vln. II (f), Vla (f), Cello (f), Bass (f). Measure 13: Vln. I (V), Vln. II (V), Vla (V), Cello (V), Bass (V). Measure 14: Vln. I (V), Vln. II (V), Vla (V), Cello (V), Bass (V). Measure 15: Vln. I (V), Vln. II (V), Vla (V), Cello (V), Bass (V). Measure 16: Vln. I (V), Vln. II (V), Vla (V), Cello (V), Bass (V).

3. A Riddle

German Folk Song
arranged by Joanne Erwin

This English folk song and lullaby went with settlers to Appalachia. The roots of this piece date back to the 15th century. Many American folk singers have recorded this piece.

Moderate

Violin I: Treble clef, key signature of two sharps, 4/4 time. Dynamics: f at measure 2, p at measure 5.

Violin II: Treble clef, key signature of two sharps, 4/4 time. Dynamics: f at measure 2, p at measure 5.

Viola: Bass clef, key signature of one sharp, 4/4 time. Dynamics: f at measure 3.

Cello: Bass clef, key signature of one sharp, 4/4 time. Dynamics: f at measure 4.

Bass: Bass clef, key signature of one sharp, 4/4 time. Dynamics: f at measure 4.

Measure numbers: 2, 3, 4, 5, 6.

Vln. I: Treble clef, key signature of two sharps, 4/4 time. Dynamics: f at measure 9, p at measure 11.

Vln. II: Treble clef, key signature of two sharps, 4/4 time. Dynamics: f at measure 9, p at measure 11.

Vla: Bass clef, key signature of one sharp, 4/4 time. Dynamics: f at measure 9, p at measure 11.

Cello: Bass clef, key signature of one sharp, 4/4 time. Dynamics: f at measure 9, p at measure 11.

Bass: Bass clef, key signature of one sharp, 4/4 time. Dynamics: f at measure 9, p at measure 11.

Measure numbers: 7, 8, 9, 10, 11, 12.

A Riddle

13

Vln. I

f

Vln. II

f

Vla

f

Cello

f

Bass

f

13 14 15 16 17

21

Vln. I

Vln. II

Vla

Cello

Bass

18 19 20 21 22

A Riddle

25

Vln. I

Vln. II

Vla

Cello

Bass

This musical score page shows five staves for string instruments: Vln. I, Vln. II, Vla, Cello, and Bass. The key signature is two sharps. Measure 23 consists of eighth-note patterns. Measure 24 continues the pattern. Measure 25 begins with a sixteenth-note pattern for Vln. I, followed by eighth-note patterns for the other instruments. Measures 26 and 27 continue the eighth-note patterns. Measure 27 concludes with a sixteenth-note pattern for Bass.

23 24 25 26 27

29

Vln. I

Vln. II

Vla

Cello

Bass

This musical score page shows five staves for string instruments: Vln. I, Vln. II, Vla, Cello, and Bass. The key signature is two sharps. Measures 28-30 show eighth-note patterns. Measure 31 shows quarter notes. Measure 32 concludes with a sixteenth-note pattern for Bass.

28 29 30 31 32

4. Rock Jam

Kathleen Horvath

Rock-inspired rhythms in both the melodic and supporting lines imparts a modern feel to this piece. Special effects (knocking on instruments and foot stomps) add a strong percussive drum-set-like element.

Moderate

3

Violin I

Knock on lower bout of instrument

Violin II

Knock on lower bout of instrument

Viola

Cello

Bass

(D)

2 3 4 5

9 Knock on lower bout of instrument Stomp

Vln. I

Vln. II

Vla

Cello

Bass

arco

arco

2 3 4 5

6 7 8 9 10

(D)

Rock Jam

13

Stomp

Stomp

Knock on lower bout
of instrument

Vln. I

Vln. II

Vla

Cello

Bass

11 12 13 14 15 16

17

Stomp

21

Knock Stomp

Vln. I

Vln. II

Vla

Cello

Bass

17 18 19 20 21

(G)

V

Rock Jam

25

Vln. I Knock Stomp - - arco

Vln. II - Knock Stomp Knock Stomp arco

Vla - Knock Stomp Knock Stomp arco

Cello - - - -

Bass - - - -

22 23 24 25 26

(D)

29

Vln. I - - - Stomp , □

Vln. II - - - Stomp , □

Vla - - - Stomp , □

Cello - - - Stomp , □

Bass - - - Stomp (D -----) , □

27 28 29 30 31 32

5. Wabash Cannonball

American Traditional
arranged by Robert D. McCashin

This American folk song was first published in 1882, titled "The Great Rock Island Route." Written by J. A. Roff, the subject is a fictional train named for the Wabash River in Indiana. The title of the piece was changed to the current one in the early 20th century.

Medium Fast

Violin I

Violin II

Viola

Cello

Bass

5

2 3 4 5

Vln. I

Vln. II

Vla

Cello

Bass

9

6 7 8 9 10 11

Wabash Cannonball

13

Vln. I

Vln. II

Vla

Cello

Bass

This musical score page contains five staves for string instruments: Vln. I, Vln. II, Vla, Cello, and Bass. The key signature is one sharp. Measure 12 starts with a single note in Vln. I. Measures 13-15 show various patterns of eighth and sixteenth notes with grace marks (V) and slurs. Measure 16 concludes with a bass note followed by a short melodic line. Measure numbers 12 through 16 are indicated below the staves.

12 13 14 15 16

17

21

Vln. I pizz.

Vln. II pizz.

Vla

Cello

Bass arco

This musical score page contains five staves for string instruments: Vln. I, Vln. II, Vla, Cello, and Bass. The key signature is one sharp. Measures 17-19 show pizzicato patterns for Vln. I and Vln. II, while Vla, Cello, and Bass play eighth-note patterns with bows. Measures 20-21 continue this pattern. Measure numbers 17 through 21 are indicated below the staves.

17 18 19 20 21

Wabash Cannonball

25

Vln. I

Vln. II

Vla

Cello

Bass

This musical score section covers measures 22 through 26. The instrumentation includes Violin I, Violin II, Viola, Cello, and Bass. The music consists primarily of eighth-note patterns. Measure 22: Violins play eighth-note pairs. Measure 23: Violins play eighth-note pairs. Measure 24: Violins play eighth-note pairs. Measures 25 and 26: Violins play eighth-note pairs. Measures 25 and 26: Viola and Cello play eighth-note pairs. Measures 25 and 26: Bass plays eighth-note pairs.

22 23 24 25 26

29

Vln. I

Vln. II

Vla

Cello

Bass

This musical score section covers measures 27 through 32. The instrumentation includes Violin I, Violin II, Viola, Cello, and Bass. Measure 27: Violins play eighth-note pairs. Measure 28: Violins play eighth-note pairs. Measure 29: Violins play eighth-note pairs. Measures 30 and 31: Violins play eighth-note pairs. Measures 30 and 31: Viola and Cello play eighth-note pairs. Measures 30 and 31: Bass plays eighth-note pairs. Measures 30 and 31: Viola and Cello play eighth-note pairs. Measures 30 and 31: Bass plays eighth-note pairs. Measures 32: Violins play eighth-note pairs. Measures 32: Viola and Cello play eighth-note pairs. Measures 32: Bass plays eighth-note pairs.

27 28 29 30 31 32

6. Holiday Medley

arranged by Joanne Erwin

The three well-known holiday pieces in this medley evoke the winter season: *Jolly Old St. Nicholas*; *The First Noel*; and *Joy to the World*.

Moderate

Violin I
Violin II
Viola
Cello
Bass

5

2 3 4 5 6 7

2 3 4

Vln. I
Vln. II
Vla
Cello
Bass

9

13

10 11 12 14

11 12 13

8 9 10 11 12 13 14 15

Holiday Medley

17**Medium Slow****21**

Musical score for measures 16 through 23. The score consists of five staves: Vln. I, Vln. II, Vla, Cello, and Bass. The key signature changes from G major (no sharps or flats) to A major (one sharp) at measure 17. The time signature is 3/4 throughout. Measure 16: Vln. I has a single note. Vln. II rests. Vla rests. Cello rests. Bass rests. Measure 17: Vln. I starts with eighth-note pairs. Vln. II starts with eighth-note pairs. Vla starts with eighth-note pairs. Cello starts with eighth-note pairs. Bass starts with eighth-note pairs. Dynamics: *mp*. Measure 18: Vln. I continues eighth-note pairs. Vln. II continues eighth-note pairs. Vla continues eighth-note pairs. Cello continues eighth-note pairs. Bass continues eighth-note pairs. Measure 19: Vln. I starts eighth-note pairs. Vln. II starts eighth-note pairs. Vla starts eighth-note pairs. Cello starts eighth-note pairs. Bass starts eighth-note pairs. Measure 20: Vln. I starts eighth-note pairs. Vln. II starts eighth-note pairs. Vla starts eighth-note pairs. Cello starts eighth-note pairs. Bass starts eighth-note pairs. Measure 21: Vln. I starts eighth-note pairs. Vln. II starts eighth-note pairs. Vla starts eighth-note pairs. Cello starts eighth-note pairs. Bass starts eighth-note pairs. Measure 22: Vln. I starts eighth-note pairs. Vln. II starts eighth-note pairs. Vla starts eighth-note pairs. Cello starts eighth-note pairs. Bass starts eighth-note pairs. Measure 23: Vln. I starts eighth-note pairs. Vln. II starts eighth-note pairs. Vla starts eighth-note pairs. Cello starts eighth-note pairs. Bass starts eighth-note pairs.

16 17 18 19 20 21 22 23

25**29**

Musical score for measures 24 through 31. The score consists of five staves: Vln. I, Vln. II, Vla, Cello, and Bass. The key signature changes from A major (one sharp) to B major (two sharps) at measure 25. The time signature is 3/4 throughout. Measure 24: Vln. I starts eighth-note pairs. Vln. II rests. Vla rests. Cello rests. Bass rests. Dynamics: *cresc*. Measure 25: Vln. I starts eighth-note pairs. Vln. II starts eighth-note pairs. Vla starts eighth-note pairs. Cello starts eighth-note pairs. Bass starts eighth-note pairs. Dynamics: *cresc*. Measure 26: Vln. I starts eighth-note pairs. Vln. II starts eighth-note pairs. Vla starts eighth-note pairs. Cello starts eighth-note pairs. Bass starts eighth-note pairs. Dynamics: *cresc*. Measure 27: Vln. I starts eighth-note pairs. Vln. II starts eighth-note pairs. Vla starts eighth-note pairs. Cello starts eighth-note pairs. Bass starts eighth-note pairs. Measure 28: Vln. I starts eighth-note pairs. Vln. II starts eighth-note pairs. Vla starts eighth-note pairs. Cello starts eighth-note pairs. Bass starts eighth-note pairs. Measure 29: Vln. I starts eighth-note pairs. Vln. II starts eighth-note pairs. Vla starts eighth-note pairs. Cello starts eighth-note pairs. Bass starts eighth-note pairs. Dynamics: *mf*. Measure 30: Vln. I starts eighth-note pairs. Vln. II starts eighth-note pairs. Vla starts eighth-note pairs. Cello starts eighth-note pairs. Bass starts eighth-note pairs. Dynamics: *mf*. Measure 31: Vln. I starts eighth-note pairs. Vln. II starts eighth-note pairs. Vla starts eighth-note pairs. Cello starts eighth-note pairs. Bass starts eighth-note pairs. Dynamics: *mf*.

24 25 26 27 28 29 30 31

Holiday Medley

Moderate

37

Musical score for measures 32 through 39. The score consists of five staves: Vln. I (Violin I), Vln. II (Violin II), Vla (Viola), Cello, and Bass. The key signature is two sharps. Measure 32 starts with a quarter note followed by a rest. Measures 33 and 34 begin with a dynamic *f*. Measure 35 has a rest. Measure 36 begins with a dynamic *f*. Measure 37 starts with a dynamic *f*. Measures 38 and 39 continue with various notes and rests.

45

Musical score for measures 40 through 47. The same five instruments are used. Measure 40 starts with a dynamic *f*. Measures 41 and 42 show eighth-note patterns. Measures 43 and 44 show eighth-note patterns with slurs. Measure 45 starts with a dynamic *f*. Measures 46 and 47 continue with eighth-note patterns.

Holiday Medley

Musical score for strings and bass. The score consists of five staves: Vln. I (Violin I), Vln. II (Violin II), Vla (Viola), Cello, and Bass. The key signature is A major (three sharps). The music is in common time. Measure 48: Vln. I plays eighth-note pairs. Measure 49: Vln. II has a sixteenth-note pattern. Measures 50-51: Vla, Cello, and Bass play eighth-note pairs. Measure 52: Vln. I has a sixteenth-note pattern. Measures 53-54: Vln. II, Vla, Cello, and Bass play eighth-note pairs. Measure 55: Vln. I has a sixteenth-note pattern.

Musical score for strings and bass. The score consists of five staves: Vln. I (Violin I), Vln. II (Violin II), Vla (Viola), Cello, and Bass. The key signature is A major (three sharps). The music is in common time. Measure 56: Vln. I starts with a quarter note. Measures 57-58: Vln. II and Vla play eighth-note pairs. Measures 59-60: Cello and Bass play eighth-note pairs. Measures 61-62: Vln. I and Vln. II play eighth-note pairs. Measures 63-64: Vla, Cello, and Bass play eighth-note pairs. Measure 57 is highlighted with a box and the number 57.

Holiday Medley

65

Vln. I

Vln. II

Vla

Cello

Bass

This musical score page contains five staves representing different instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla), Cello, and Bass. The key signature is A major (two sharps). Measure 65 starts with a single note in Vln. I, followed by eighth-note pairs in Vln. II and Vla. Measures 66-68 show various patterns of eighth and sixteenth notes across the instruments. Measures 69-70 feature sustained notes with grace notes above them. Measure 71 begins with a sixteenth-note pattern in Vla, followed by eighth-note pairs in Vln. II and Vla. Measure 72 concludes with eighth-note pairs in Vln. I and Vln. II.

65 66 67 68 69 70 71 72

73

Vln. I

Vln. II

Vla

Cello

Bass

rit.

This musical score page contains five staves for Vln. I, Vln. II, Vla, Cello, and Bass. The key signature changes to G major (one sharp). Measure 73 starts with a single note in Vln. I, followed by eighth-note pairs in Vln. II and Vla. A 'rit.' (ritardando) instruction is placed above the staff. Measures 74-76 show eighth-note pairs in Vln. II and Vla. Measures 77-78 feature sustained notes with grace notes above them. Measure 79 begins with a sixteenth-note pattern in Vla, followed by eighth-note pairs in Vln. II and Vla. Measure 80 concludes with eighth-note pairs in Vln. I and Vln. II.

73 74 75 76 77 78 79 80

7. Mi Chacra

Argentinian Folk Song
arranged by Brenda Mitchell

This is a children's song from Argentina about a farm. The lyrics of the song verses include a number of animals found on a farm, with accompanying animal sounds ("quack," "oink," etc.).

Moderate

Violin I Violin II Viola Cello Bass

mf mf mf mf mf

5

2 3 4 5 6

Detailed description: This is a five-measure musical excerpt for five string instruments. The instrumentation includes Violin I, Violin II, Viola, Cello, and Bass. The key signature is A major (three sharps). The time signature is common time (indicated by '4'). Measure 1: Violin I and II play eighth-note patterns with grace notes. Viola and Cello provide harmonic support. Bass plays eighth notes. Measure 2: Similar pattern to measure 1. Measure 3: Violin I and II play eighth-note patterns with grace notes. Measure 4: Violin I and II play eighth-note patterns with grace notes. Measure 5: Violin I and II play eighth-note patterns with grace notes. Measure 6: Similar pattern to measure 1.

Vln. I Vln. II Vla Cello Bass

pizz. pizz. pizz. f f

9 10 11 12

Detailed description: This is a six-measure musical excerpt for five string instruments. The instrumentation includes Violin I, Violin II, Viola, Cello, and Bass. The key signature is A major (three sharps). The time signature is common time (indicated by '4'). Measure 7: Violin I and II play eighth-note patterns with grace notes. Measure 8: Similar pattern to measure 7. Measure 9: Violin I and II play eighth-note patterns with grace notes. Measure 10: Violin I and II play eighth-note patterns with grace notes. Measure 11: Violin I and II play eighth-note patterns with grace notes. Measure 12: Similar pattern to measure 7.

Mi Chacra

13

Vln. I

Vln. II

Vla

Cello

Bass

13 14 15 16 17 18

17 arco V □ V V V V

21

Vln. I

Vln. II

Vla

Cello

Bass

19 20 21 22 23 24

V V V V V V

V V V V V V

V V V V V V

V V V V V V

V V V V V V

V V V V V V

8. Rabbit Race

Robert McCashin

The playful feeling conveyed by the melodic line of this piece lends to the scene of rabbits racing to the finish. All instruments have the melody at some point during this piece.

Medium Fast

Violin I Violin II Viola Cello Bass

5

f *f* *f* *f* *f*

(D) (G) 2 3 4 5 6



9

Vln. I Vln. II Vla Cello Bass

(D) (G) 7 8 9 10 11 12



Rabbit Race

13

Vln. I

Vln. II

Vla

Cello

Bass

13 (G)(D-----)(G)(D-----) 14 15 (D) 16 17 18

21

Vln. I

Vln. II

Vla

Cello

Bass

19 20 21 22 23 24

9. O Chanukah

Traditional
arranged by Joanne Erwin

This traditional Chanukah song is a lively tune. The lyrics refer to activities associated with celebrating Chanukah: lighting the menorah, dancing the horah, eating treats and latkes, and playing with a dreidel, a small top.

Moderate

3 arco

Violin I tap instrument

Violin II tap instrument

Viola **2** **4** tap instrument

Cello **2** **4** tap instrument

Bass **2** **4** tap instrument

2 3 4 5 6

Vln. I

Vln. II

Vla

Cello

Bass

7 8 9 10 11 12

O Chanukah

15

1.

Vln. I

Vln. II

Vla

Cello

Bass

13 14 15 *f* 16 17 18

f

f

f

f arco

2.

21

Vln. I

Vln. II

Vla

Cello

Bass

19 20 21 *dim.* 22 23 24 *p*

dim.

dim

dim

dim

pizz.

dim

10. Itty Bitty Waltz

Robert D. McCashin

This pleasant little waltz begins and ends with a charming, simple melody played by the 1st violins. The middle section moves the melody to cellos and bass.

Moderate

Violin I Violin II Viola Cello Bass

2 3 4 5 6

Vln. I Vln. II Vla Cello Bass

7 8 9 10 11 12

5

9

H2

3

4

mf

Itty Bitty Waltz

13

Vln. I

Vln. II

Vla

Cello

Bass

This musical score page contains five staves representing different instruments: Vln. I (Violin I), Vln. II (Violin II), Vla (Viola), Cello, and Bass. The music is divided into measures by vertical bar lines. Measure 13 starts with a quarter note followed by a eighth note. Measure 14 consists of two eighth notes. Measure 15 has a quarter note followed by a eighth note. Measure 16 starts with a quarter note followed by a eighth note. Measure 17 begins with a dynamic **f**, followed by a eighth note and a quarter note. Measure 18 concludes the section.

13 14 15 16 17 18

21

Vln. I

Vln. II

Vla

Cello

Bass

This musical score page contains five staves representing different instruments: Vln. I (Violin I), Vln. II (Violin II), Vla (Viola), Cello, and Bass. The music is divided into measures by vertical bar lines. Measure 19 starts with a quarter note followed by a eighth note. Measure 20 consists of two eighth notes. Measure 21 begins with a dynamic **f**, followed by a eighth note and a quarter note. Measure 22 starts with a quarter note followed by a eighth note. Measure 23 begins with a dynamic **f**, followed by a eighth note and a quarter note. Measure 24 concludes the section.

19 20 21 22 23 24

11. Boil Them Cabbage

American Fiddle Tune
arranged by Kathleen Horvath

This American folk song has had various lyrics associated with it. This piece was frequently used in the past (and the present) to teach young musicians how to play traditional folk music instruments, such as the fiddle, guitar, dulcimer, and banjo.

Moderate

Violin I Stomp Clap Put Instrument Up 5 arco

Violin II Stomp Clap Put Instrument Up f arco

Viola Knock on lower bout of instrument, opposite chin rest.

Cello Knock on lower bout of instrument.

Bass pizz. f

2 3 4 5

Vln. I Stomp arco

Vln. II Stomp arco

Vla Stomp arco

Cello f arco Stomp arco

Bass f arco Stomp pizz. Slap!

6 7 8 9 10

Boil Them Cabbage

13

Musical score for Boil Them Cabbage, page 13, measures 11-15. The score consists of five staves: Vln. I (G clef), Vln. II (G clef), Vla (Bass clef), Cello (C clef), and Bass (C clef). The key signature is two sharps. Measure 11: Vln. I and Vln. II play eighth-note patterns. Vla, Cello, and Bass play sixteenth-note patterns. Measure 12: Similar patterns continue. Measure 13: Vln. I and Vln. II play eighth-note patterns. Vla, Cello, and Bass play sixteenth-note patterns. Measure 14: Similar patterns continue. Measure 15: Vln. I and Vln. II play eighth-note patterns. Vla, Cello, and Bass play sixteenth-note patterns.

17

Musical score for Boil Them Cabbage, page 17, measures 16-20. The score consists of five staves: Vln. I (G clef), Vln. II (G clef), Vla (Bass clef), Cello (C clef), and Bass (C clef). The key signature is two sharps. Measure 16: Vln. I and Vln. II play eighth-note patterns. Vla, Cello, and Bass play sixteenth-note patterns. Measure 17: Vln. I and Vln. II play eighth-note patterns. Vla, Cello, and Bass play sixteenth-note patterns. Measure 18: Vln. I and Vln. II play eighth-note patterns. Vla, Cello, and Bass play sixteenth-note patterns. Measure 19: Vln. I and Vln. II play eighth-note patterns. Vla, Cello, and Bass play sixteenth-note patterns. Measure 20: Vln. I and Vln. II play eighth-note patterns. Vla, Cello, and Bass play sixteenth-note patterns. The word "arco" appears above the Cello staff in measures 18 and 19.

Boil Them Cabbage

21

Vln. I

Vln. II

Vla

Cello

Bass

21 22 23 24 25

29

Vln. I

Vln. II

Vla

Cello

Bass

26 27 28 29 30

Boil Them Cabbage

33

Vln. I

Vln. II

Vla

Cello

Bass

31 32 33 34 35

(D)

37

Vln. I

Vln. II

Vla

Cello

Bass

36 37 38 39 40

12. Early One Morning

English Folk Song
arranged by Robert D. McCashin

This English folk song was first published in the 1850's, while the lyrics were published earlier, in the 1780's. One can find a number of recordings of this piece by contemporary artists.

Moderate

Violin I: Treble clef, key signature of one sharp. Dynamics: *mf*, *mp*, *mp*. Measure 5 ends with a fermata over the last note.

Violin II: Treble clef, key signature of one sharp. Dynamics: *mp*, *mp*, *mf*.

Viola: Bass clef, key signature of two sharps. Dynamics: *mp*, *mf* (divisi).

Cello: Bass clef, key signature of two sharps. Dynamics: *mp*, *mf* (divisi).

Bass: Bass clef, key signature of two sharps. Dynamics: *mp*, *mf* (divisi).

Measure numbers: 2, 3, 4, 5. Sub-measure labels: (A), (D).

Vln. I: Treble clef, key signature of one sharp. Dynamics: *v*, *f*.

Vln. II: Treble clef, key signature of one sharp. Dynamics: *v*, *mp*.

Vla: Bass clef, key signature of two sharps. Dynamics: *v*.

Cello: Bass clef, key signature of two sharps. Dynamics: *v*.

Bass: Bass clef, key signature of two sharps. Dynamics: *v*.

Measure numbers: 6, 7, 8, 9, 10.

Early One Morning

13

Vln. I Vln. II Vla Cello Bass

11 12 13 14 15

mp *f* *f* *v* *f*

17 21

Vln. I Vln. II Vla Cello Bass

16 17 18 19 20 21

p *p* *p* *mf* *mf* *mf*

(D -----) (G)

Early One Morning

25

Musical score for measures 22 through 27. The score consists of five staves: Vln. I, Vln. II, Vla, Cello, and Bass. The key signature is one sharp. Measure 22: Vln. I rests. Measure 23: Vln. II has eighth-note pairs. Measure 24: Vln. II has eighth-note pairs. Measure 25: Vln. I rests; Vln. II rests; Vla rests; Cello rests; Bass rests. Measure 26: Vln. II rests; Vla rests; Cello rests; Bass rests. Measure 27: Vln. I rests; Vln. II rests; Vla rests; Cello rests; Bass rests.

Vln. I
Vln. II
Vla
Cello
Bass

22 23 24 25 26 27

29

Musical score for measures 28 through 32. The score consists of five staves: Vln. I, Vln. II, Vla, Cello, and Bass. The key signature is one sharp. Measure 28: Vln. I rests. Measure 29: Vln. II has eighth-note pairs. Measure 30: Vla has eighth-note pairs. Measure 31: Vla has eighth-note pairs. Measure 32: Vln. I rests; Vln. II rests; Vla rests; Cello rests; Bass rests.

Vln. I
Vln. II
Vla
Cello
Bass

28 29 30 31 32

13. Merry Widow Waltz

Franz Lehar
arranged by Robert D. McCashin

"The Merry Widow Waltz," composed by Austro-Hungarian composer Franz Lehar (1870-1948) is from his operetta, The Merry Widow. After the Vienna premier in 1905, The Merry Widow became the most internationally well-known operetta of its time.

Allegro

Violin I

Violin II

Viola

Cello

Bass

Measure 5:

- Violin I: **mf**, eighth-note pairs.
- Violin II: **mp**, eighth-note pairs.
- Viola: **mp**, eighth-note pairs.
- Cello: **mp**, eighth-note pairs.
- Bass: **mp**, eighth-note pairs.

Measure 6:

- Violin I: eighth-note pairs.
- Violin II: eighth-note pairs.
- Viola: eighth-note pairs.
- Cello: eighth-note pairs.
- Bass: eighth-note pairs.

Measure 7:

- Violin I: eighth-note pairs.
- Violin II: eighth-note pairs.
- Viola: eighth-note pairs.
- Cello: eighth-note pairs.
- Bass: eighth-note pairs.

Measure 8:

- Violin I: eighth-note pairs.
- Violin II: eighth-note pairs.
- Viola: eighth-note pairs.
- Cello: eighth-note pairs.
- Bass: eighth-note pairs.

9

Vln. I

Vln. II

Vla

Cello

Bass

10 11 12 13 14 15 16

13

Merry Widow Waltz

17

Vln. I *f*

Vln. II *f*

Vla *mf*

Cello *mf*

Bass *mf*

17 18 19 20 21 22 23 24

21

Preview Only Publications

25

Vln. I *mf*

Vln. II *mf*

Vla *mp*

Cello *mp*

Bass *mp*

25 26 27 28 29 30 31 32

29

Preview Only Publications

Merry Widow Waltz

33

37

Vln. I

Vln. II

Vla

Cello

Bass

33 34 35 36 37 38 39 40

41

45

Vln. I

Vln. II

Vla

Cello

Bass

41 42 43 44 45 46 47 48

Merry Widow Waltz

49

Vln. I *mf*

Vln. II *f*

Vla *f*

Cello *mf*

Bass *mf*

53

Vln. I *p*

Vln. II *mp*

Vla *mp*

Cello *mp*

Bass *p*

49 50 51 52 53 54 55 56

57

Vln. I *mf*

Vln. II *mf*

Vla *f*

Cello *f*

Bass *f*

61

Vln. I *v*

Vln. II *v*

Vla *v*

Cello *v*

Bass *v*

57 58 59 60 61 62 63 64

14. The British Grenadiers

Traditional

arranged by Brenda Mitchell

"Grenadiers" originally carried grenades, but eventually the "grenadiers" were chosen for their size and physical strength. This tune is played for British and Canadian military forces each June at the Trooping the Colour ceremony celebrating the British sovereign's birthday.

Majestically

Violin I
Violin II
Viola
Cello
Bass

Measure 2: Violin I, II, Viola, Cello play eighth notes. Bass plays eighth note pairs. Dynamics: mf, mf, mf, mf.

Measure 3: Violin I, II, Viola, Cello play eighth notes. Bass plays eighth note pairs. Dynamics: mf, mf, mf, mf.

Measure 4: Violin I, II, Viola, Cello play eighth notes. Bass plays eighth note pairs. Dynamics: mf, mf, mf, mf.

Measure 5: Violin I, II, Viola, Cello play eighth notes. Bass plays eighth note pairs. Dynamics: mf, mf, mf, mf.

Vln. I
Vln. II
Vla
Cello
Bass

Measure 6: Vln. I, Vln. II, Vla, Cello play eighth notes. Bass plays eighth note pairs. Dynamics: mf, mf, mf, mf.

Measure 7: Vln. I, Vln. II, Vla, Cello play eighth notes. Bass plays eighth note pairs. Dynamics: mf, mf, mf, mf.

Measure 8: Vln. I, Vln. II, Vla, Cello play eighth notes. Bass plays eighth note pairs. Dynamics: mf, mf, mf, mf.

Measure 9: Vln. I, Vln. II, Vla, Cello play eighth notes. Bass plays eighth note pairs. Dynamics: mf, mf, mf, mf.

The British Grenadiers

11

Musical score for measures 10-13. The score consists of five staves: Vln. I, Vln. II, Vla, Cello, and Bass. The key signature is one sharp. Measure 10: Vln. I has a single note. Vln. II has two notes. Vla has two notes. Cello has two notes. Bass has two notes. Measure 11: Vln. I has a single note. Vln. II has two notes. Vla has two notes. Cello has two notes. Bass has two notes. Measure 12: Vln. I has a single note. Vln. II has two notes. Vla has two notes. Cello has two notes. Bass has two notes. Measure 13: Vln. I has a single note. Vln. II has two notes. Vla has two notes. Cello has two notes. Bass has two notes.

Vln. I
Vln. II
Vla
Cello
Bass

10 11 12 13

15

Musical score for measures 14-18. The score consists of five staves: Vln. I, Vln. II, Vla, Cello, and Bass. The key signature is one sharp. Measure 14: Vln. I has a single note. Vln. II has two notes. Vla has two notes. Cello has two notes. Bass has two notes. Measure 15: Vln. I has a single note. Vln. II has two notes. Vla has two notes. Cello has two notes. Bass has two notes. Measure 16: Vln. I has a single note. Vln. II has two notes. Vla has two notes. Cello has two notes. Bass has two notes. Measure 17: Vln. I has a single note. Vln. II has two notes. Vla has two notes. Cello has two notes. Bass has two notes. Measure 18: Vln. I has a single note. Vln. II has two notes. Vla has two notes. Cello has two notes. Bass has two notes.

Vln. I
Vln. II
Vla
Cello
Bass

14 15 16 17 18

15. Trepak

Pyotr Ilyich Tchaikovsky
arranged by Robert D. McCashin

Tchaikovsky (1840-1893) based the "Trepak" in his ballet The Nutcracker on the traditional Ukrainian dance. The quick tempo and lively rhythms reflect the lively nature of this dance, traditionally performed by men.

Allegro

Violin I

Violin II

Viola

Cello

Bass

5

2 3 4 5

Vln. I

Vln. II

Vla

Cello

Bass

9

6 7 8 9 10

Trepak

13

This musical score page shows five staves for string instruments: Vln. I (Violin I), Vln. II (Violin II), Vla (Viola), Cello, and Bass. The key signature is one sharp (F#). Measure 11 starts with a eighth note followed by a sixteenth-note grace. Measures 12-15 show rhythmic patterns of eighth and sixteenth notes. Measure 16 ends with a fermata over a sixteenth note.

11 12 13 14 15 16

17 div.

21

This musical score page shows the same five staves. Measure 17 begins with a sixteenth note. Measures 18-20 show eighth-note patterns. Measure 21 features a sixteenth-note pattern. Measure 22 concludes with a sixteenth-note pattern.

17 18 19 20 21 22

Trepak

25

This musical score section shows five staves for string instruments: Vln. I (Violin I), Vln. II (Violin II), Vla (Viola), Cello, and Bass. The key signature is A major (three sharps). Measure 23 consists of eighth-note patterns. Measure 24 continues the eighth-note patterns. Measure 25 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note patterns in the other staves. Measures 26 and 27 continue with eighth-note patterns. Measure numbers 23 through 27 are indicated below the staves.

29

33

This musical score section shows five staves for string instruments: Vln. I, Vln. II, Vla, Cello, and Bass. The key signature changes to G major (one sharp). Measure 28 has eighth-note patterns. Measure 29 begins with sixteenth-note patterns in the bass staff, followed by eighth-note patterns in the other staves. Measure 30 features eighth-note patterns with dynamic markings > (accent) above the notes. Measures 31 and 32 continue with eighth-note patterns. Measure 33 concludes with eighth-note patterns. Measure numbers 28 through 33 are indicated below the staves. A 'div.' (divide) instruction is placed between measures 29 and 30.

Trepak

37 accel.

Musical score for measures 34 through 39. The score consists of five staves: Vln. I, Vln. II, Vla, Cello, and Bass. The key signature is one sharp. Measure 34: Vln. I and Vln. II play eighth-note patterns. Vla has a sustained note with a downward arrow below it. Cello and Bass play eighth-note patterns. Measure 35: Similar patterns to measure 34. Measure 36: Similar patterns to measure 34. Measure 37: The tempo is marked 'accel.'. Vln. I and Vln. II play eighth-note patterns. Vla has a sustained note with a downward arrow below it. Cello and Bass play eighth-note patterns. Measure 38: Similar patterns to measure 34. Measure 39: Similar patterns to measure 34.

41

Musical score for measures 40 through 44. The score consists of five staves: Vln. I, Vln. II, Vla, Cello, and Bass. The key signature is one sharp. Measure 40: Vln. I and Vln. II play eighth-note patterns. Vla has a sustained note with a downward arrow below it. Cello and Bass play eighth-note patterns. Measure 41: Similar patterns to measure 40. Measure 42: Similar patterns to measure 40. Measure 43: Similar patterns to measure 40. Measure 44: Similar patterns to measure 40.

16. Soldier's March

Robert Schumann
arranged by Robert D. McCashin

Robert Schumann (1810-1856) wrote "Soldier's March" for piano, as part of the larger work, Album for the Young Op. 68, written in 1848. Schumann composed this work for his three young daughters. Album for the Young is playable by young musicians.

Musical Score: Soldier's March (Measures 1-6)

Instrumentation: Violin I, Violin II, Viola, Cello, Bass

Key: Common time (indicated by '2' over a vertical line), key signature of one sharp (F#).

Tempo: March tempo

f

Measure 1: Violin I: eighth note followed by six sixteenth-note pairs. Violin II: eighth note followed by six sixteenth-note pairs. Viola: eighth note followed by six sixteenth-note pairs. Cello: eighth note followed by six sixteenth-note pairs. Bass: eighth note followed by six sixteenth-note pairs.

Measure 2: Violin I: eighth note followed by six sixteenth-note pairs. Violin II: eighth note followed by six sixteenth-note pairs. Viola: eighth note followed by six sixteenth-note pairs. Cello: eighth note followed by six sixteenth-note pairs. Bass: eighth note followed by six sixteenth-note pairs.

Measure 3: Violin I: eighth note followed by six sixteenth-note pairs. Violin II: eighth note followed by six sixteenth-note pairs. Viola: eighth note followed by six sixteenth-note pairs. Cello: eighth note followed by six sixteenth-note pairs. Bass: eighth note followed by six sixteenth-note pairs.

Measure 4: Violin I: eighth note followed by six sixteenth-note pairs. Violin II: eighth note followed by six sixteenth-note pairs. Viola: eighth note followed by six sixteenth-note pairs. Cello: eighth note followed by six sixteenth-note pairs. Bass: eighth note followed by six sixteenth-note pairs.

Measure 5: Violin I: eighth note followed by six sixteenth-note pairs. Violin II: eighth note followed by six sixteenth-note pairs. Viola: eighth note followed by six sixteenth-note pairs. Cello: eighth note followed by six sixteenth-note pairs. Bass: eighth note followed by six sixteenth-note pairs.

Measure 6: Violin I: eighth note followed by six sixteenth-note pairs. Violin II: eighth note followed by six sixteenth-note pairs. Viola: eighth note followed by six sixteenth-note pairs. Cello: eighth note followed by six sixteenth-note pairs. Bass: eighth note followed by six sixteenth-note pairs.

Instrumentation: Vln. I, Vln. II, Vla, Cello, Bass

Key: Common time (indicated by '2' over a vertical line), key signature of one sharp (F#).

Tempo: March tempo

f

Measure 7: Vln. I: eighth note followed by six sixteenth-note pairs. Vln. II: eighth note followed by six sixteenth-note pairs. Vla: eighth note followed by six sixteenth-note pairs. Cello: eighth note followed by six sixteenth-note pairs. Bass: eighth note followed by six sixteenth-note pairs.

Measure 8: Vln. I: eighth note followed by six sixteenth-note pairs. Vln. II: eighth note followed by six sixteenth-note pairs. Vla: eighth note followed by six sixteenth-note pairs. Cello: eighth note followed by six sixteenth-note pairs. Bass: eighth note followed by six sixteenth-note pairs.

Measure 9: Vln. I: eighth note followed by six sixteenth-note pairs. Vln. II: eighth note followed by six sixteenth-note pairs. Vla: eighth note followed by six sixteenth-note pairs. Cello: eighth note followed by six sixteenth-note pairs. Bass: eighth note followed by six sixteenth-note pairs.

Measure 10: Vln. I: eighth note followed by six sixteenth-note pairs. Vln. II: eighth note followed by six sixteenth-note pairs. Vla: eighth note followed by six sixteenth-note pairs. Cello: eighth note followed by six sixteenth-note pairs. Bass: eighth note followed by six sixteenth-note pairs.

Measure 11: Vln. I: eighth note followed by six sixteenth-note pairs. Vln. II: eighth note followed by six sixteenth-note pairs. Vla: eighth note followed by six sixteenth-note pairs. Cello: eighth note followed by six sixteenth-note pairs. Bass: eighth note followed by six sixteenth-note pairs.

Measure 12: Vln. I: eighth note followed by six sixteenth-note pairs. Vln. II: eighth note followed by six sixteenth-note pairs. Vla: eighth note followed by six sixteenth-note pairs. Cello: eighth note followed by six sixteenth-note pairs. Bass: eighth note followed by six sixteenth-note pairs.

Soldier's March

13

17

Vln. I

Vln. II

Vla

Cello

Bass

This musical score section covers measures 13 through 18. It features five staves: Violin I (top), Violin II, Viola (Vla), Cello, and Bass (bottom). Measure 13 begins with eighth-note pairs in the upper voices. Measures 14-16 show rhythmic patterns involving eighth and sixteenth notes. Measure 17 introduces eighth-note chords in the lower voices. Measure 18 concludes with eighth-note patterns.

13 14 15 16 17 18

21

Vln. I

Vln. II

Vla

Cello

Bass

This musical score section covers measures 19 through 24. The instrumentation remains the same: Violin I, Violin II, Viola, Cello, and Bass. Measures 19-22 continue the rhythmic patterns established in the previous section. Measures 23-24 feature eighth-note chords in the lower voices, similar to measure 17.

19 20 21 22 23 24

17. What Shall I Give to the Child in the Manger?

Spanish Carol
arranged by Brenda Mitchell

This is an old Catalan carol. Catalonia is a region of Spain, with France to the north and the Mediterranean Sea to the east. Barcelona is a major city in Catalonia, which has a strong cultural heritage and a sense of independence. Major people from Catalonia include cellist Pablo Casals, artist Salvador Dalí, and architect Antoni Gaudí.

Moderate

5

Violin I: Treble clef, 3/4 time, key signature 3 sharps. Dynamics: *mf*. Measure 5: eighth note followed by eighth note. Measure 6: eighth note followed by eighth note. Measure 7: eighth note followed by eighth note. Violin II: Treble clef, 3/4 time, key signature 3 sharps. Dynamics: *mf*. Measure 5: eighth note followed by eighth note. Measure 6: eighth note followed by eighth note. Measure 7: eighth note followed by eighth note. Viola: Bass clef, 3/4 time, key signature 3 sharps. Dynamics: *mf*. Measure 5: eighth note followed by eighth note. Measure 6: eighth note followed by eighth note. Measure 7: eighth note followed by eighth note. Cello: Bass clef, 3/4 time, key signature 3 sharps. Dynamics: *mf*. Measure 5: eighth note followed by eighth note. Measure 6: eighth note followed by eighth note. Measure 7: eighth note followed by eighth note. Bass: Bass clef, 3/4 time, key signature 3 sharps. Dynamics: *mf*. Measure 5: eighth note followed by eighth note. Measure 6: eighth note followed by eighth note. Measure 7: eighth note followed by eighth note.

9

13 pizz.

Vln. I: Treble clef, 3/4 time, key signature 3 sharps. Measure 9: eighth note followed by eighth note. Measure 10: eighth note followed by eighth note. Measure 11: eighth note followed by eighth note. Measure 12: eighth note followed by eighth note. Measure 13: eighth note followed by eighth note. Measure 14: eighth note followed by eighth note. Vln. II: Treble clef, 3/4 time, key signature 3 sharps. Measure 9: eighth note followed by eighth note. Measure 10: eighth note followed by eighth note. Measure 11: eighth note followed by eighth note. Measure 12: eighth note followed by eighth note. Measure 13: eighth note followed by eighth note. Measure 14: eighth note followed by eighth note. Vla: Bass clef, 3/4 time, key signature 3 sharps. Measure 9: eighth note followed by eighth note. Measure 10: eighth note followed by eighth note. Measure 11: eighth note followed by eighth note. Measure 12: eighth note followed by eighth note. Measure 13: eighth note followed by eighth note. Measure 14: eighth note followed by eighth note. Cello: Bass clef, 3/4 time, key signature 3 sharps. Measure 9: eighth note followed by eighth note. Measure 10: eighth note followed by eighth note. Measure 11: eighth note followed by eighth note. Measure 12: eighth note followed by eighth note. Measure 13: eighth note followed by eighth note. Measure 14: eighth note followed by eighth note. Bass: Bass clef, 3/4 time, key signature 3 sharps. Measure 9: eighth note followed by eighth note. Measure 10: eighth note followed by eighth note. Measure 11: eighth note followed by eighth note. Measure 12: eighth note followed by eighth note. Measure 13: eighth note followed by eighth note. Measure 14: eighth note followed by eighth note.

What Shall I Give to the Child in the Manger?

17

Vln. I

Vln. II

Vla

Cello

Bass

15 16 17 18 19 20 21

21

25

Vln. I

Vln. II

Vla

Cello

Bass

22 23 24 25 26 27 28

18. The Great Gate of Kiev

Modest Mussorgsky
arranged by Robert D. McCashin

Russian composer Modest Mussorgsky (1839-1881) composed "The Great Gate of Kiev" for piano in 1874. It is part of a multi-movement work, Pictures at an Exhibition, written in memory of Mussorgsky's friend Viktor Hartmann. The ten movements are musical depictions of ten watercolors by Hartmann. The piano version of Pictures at an Exhibition was orchestrated by several people, including the most-often-performed version by Maurice Ravel.

Maestoso

This musical score page shows five staves for Violin I, Violin II, Viola, Cello, and Bass. The key signature is A major (three sharps). Measure 5 begins with a dynamic of ***ff***. The violins play eighth-note patterns, while the lower strings provide harmonic support. Measure 6 continues with eighth-note patterns and dynamics of ***ff*** and ***v***.

This page contains five staves for Vln. I, Vln. II, Vla, Cello, and Bass. The key signature changes between A major (three sharps) and G major (one sharp). Measures 6-7 show eighth-note patterns. Measures 8-9 feature sixteenth-note patterns with dynamics of ***p***, ***v***, and ***mf***. Measure 10 concludes with a dynamic of ***mf***.

The Great Gate of Kiev

13

Vln. I
Vln. II
Vla
Cello
Bass

11 12 13 14 15

17

Vln. I
Vln. II
Vla
Cello
Bass

16 17 18 19 20 21

19. Greensleeves

English Traditional
arranged by Robert D. McCashin

This English folk song/ballad dates back to the 1500s. By the early 1600s William Shakespeare referenced "Greensleeves" in his play "The Merry Wives of Windsor." Various composers have used the Greensleeves melody as the basis for a work, including English composer Ralph Vaughan-Williams.

Moderate

Violin I
Violin II
Viola
Cello
Bass

5

2 3 4 5 6 7 8

Vln. I
Vln. II
Vla
Cello
Bass

9 10 11 12 13 14 15 16

Greensleeves

17

21

This musical score page shows five staves of music for a string quartet. The instruments are Vln. I (Violin I), Vln. II (Violin II), Vla (Viola), Cello, and Bass. The key signature is one sharp (F# major). Measure 17 starts with a half note in Vln. I followed by eighth-note pairs. Measures 18-20 continue this pattern. In measure 21, there is a change in the bass line, indicated by a bass clef and a sharp sign. Measures 22-24 continue the pattern established in measure 21.

17 18 19 20 21 22 23 24

25

29

This musical score page shows five staves of music for a string quartet. The instruments are Vln. I (Violin I), Vln. II (Violin II), Vla (Viola), Cello, and Bass. The key signature is one sharp (F# major). Measures 25-28 continue the established pattern. In measure 29, there is a change in the bass line, indicated by a bass clef and a sharp sign. Measures 30-32 continue the pattern established in measure 29.

25 26 27 28 29 30 31 32

20. Can-Can

Jacques Offenbach
arranged by Kathleen Horvath

The "Can-Can" is an energetic dance that was performed by a women's chorus line. The dance featured flashy costumes and high leg kicks. Composer Jacques Offenbach (1819-1880) included the "Can Can" in his operetta, Orpheus in the Underworld.

Allegro

Violin I Violin II Viola Cello Bass

1. 5 1.

Vln. I Vln. II Vla Cello Bass

2. 11 15

Violin I Violin II Viola Cello Bass

1. 5 1.

Vln. I Vln. II Vla Cello Bass

2. 11 15

Can-Can

1. 4 , : 2.

Vln. I *p*

Vln. II *p*

Vla *p*

Cello *p*

Bass *p*

23

17 18 19 20 21 22 23 24 25

31

Vln. I

Vln. II

Vla

Cello

Bass

26 27 28 29 30 31 32 33 34 35

Can-Can

39

at the tip

43

Vln. I

Vln. II

Vla

Cello

Bass

(D)

36 37 38 39 40 41 42 43

at the frog

51

Vln. I

Vln. II

Vla

Cello

Bass

44 45 46 47 48 49 50 51 52

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Can-Can

59

at the tip

Vln. I

Vln. II

Vla

Cello

Bass

53 54 55 56 57 58 59 60

63

at the frog

Vln. I

Vln. II

Vla

Cello

Bass

61 62 63 64 65 66 67 68 69

Can-Can

71

75

Vln. I

Vln. II

Vla

Cello

Bass

This musical score excerpt shows five staves for strings: Vln. I, Vln. II, Vla, Cello, and Bass. The key signature is A major (three sharps). Measure 70 starts with a rest followed by eighth-note patterns. Measures 71-74 continue this pattern. Measure 75 begins with a sixteenth-note pattern. Measures 76-78 continue the rhythmic patterns established earlier.

70 71 72 73 74 75 76 77 78

79

85

Vln. I

Vln. II

Vla

Cello

Bass

This musical score excerpt shows five staves for strings: Vln. I, Vln. II, Vla, Cello, and Bass. The key signature is A major (three sharps). Measures 79-84 show eighth-note patterns. Measure 85 begins with a sixteenth-note pattern, followed by three measures of eighth notes. The bass part in measure 85 includes dynamic markings "broadly". Measures 86-87 continue the rhythmic patterns.

79 80 81 82 83 84 85 86 87

Can-Can

93

Vln. I

Vln. II

Vla

Cello

Bass

ff broadly

ff broadly

88 89 90 91 92 93 94 95 96

101

Vln. I

Vln. II

Vla

Cello

Bass

ff

ff
non div.

ff

97 98 99 100 101 102 103 104 105

21. Arkansas Traveler

Traditional American
arranged by Robert D. McCashin

This lively fiddle tune has had several sets of lyrics written for it over the years. The composer was Colonel Sanford Faulkner. The music was first published in 1847, and was the state song for Arkansas from 1949-1963.

Medium Fast

5

Violin I

Violin II

Viola

Cello

Bass

2 3 4 5 6

9

div.

unis.

Vln. I

Vln. II

Vla

Cello

Bass

7 8 9 10 11 12

Arkansas Traveler

13

Vln. I

Vln. II

Vla

Cello

Bass pizz.

13 14 15 16 17

1. 2.

Vln. I

Vln. II

Vla

Cello

Bass arco pizz.

18 19 20 21 22 23

22. Austrian Hymn

Franz Joseph Haydn
arranged by Brenda Mitchell

Based on the theme from Haydn's String Quartet Op. 76, No. 3, 2nd mvt, this work is called the "Emperor" quartet. The theme for the Austrian Hymn was later used in the German and Austrian national anthems.

Maestoso

5

Violin I

Violin II

Viola

Cello

Bass

2 3 4 5

9

Vln. I

Vln. II

Vla

Cello

Bass

6 7 8 9 10

Austrian Hymn

13

Vln. I Vln. II Vla Cello Bass

11 12 13 14 15

17

Vln. I Vln. II Vla Cello Bass

16 17 18 19 20

23. Downtown Detective

Kathleen Horvath

Repeated rhythmic blues motives in the lower strings are punctuated by the upper strings. This piece is reminiscent of television theme songs and movie scores from the 1960s and 70s with detectives relentlessly chasing criminals. The syncopated rhythms in the upper strings near the end heighten the dramatic feeling of this piece.

Bluesy

This musical score section shows five staves for Violin I, Violin II, Viola, Cello, and Bass. The key signature is A major (three sharps). Measure 2 starts with eighth-note patterns in the lower strings (Cello and Bass) and sixteenth-note patterns in the upper strings (Violins and Viola). Measure 3 continues this pattern. Measure 4 features a more sustained note from the bass. Measure 5 concludes the section with a final eighth-note pattern from the lower strings. Measure numbers 2, 3, 4, and 5 are indicated below the staves.

This musical score section shows five staves for Vln. I (Violin I), Vln. II (Violin II), Vla (Viola), Cello, and Bass. The key signature changes to A minor (no sharps or flats). Measure 6 begins with eighth-note patterns in the upper strings. Measure 7 features a prominent eighth-note from the bass. Measures 8 and 9 show eighth-note patterns in the lower strings. Measure 10 concludes the section. Measure numbers 6, 7, 8, 9, and 10 are indicated below the staves. A rehearsal mark '7' is placed above the first measure of this section.

Downtown Detective

11

Vln. I

Vln. II

Vla

Cello

Bass

11 12 13 14 15 16

19

Vln. I

Vln. II

Vla

Cello

Bass

17 18 19 20 21 22

Downtown Detective

23

Vln. I

Vln. II

Vla

Cello

Bass

23 24 25 26 27

30

Vln. I

Vln. II

Vla

Cello

Bass

28 29 30 31 32 33

24. Minuet in G

J. S. Bach
arranged by Brenda Mitchell

Minuet in G is one of a number of pieces in the "Notebook for Anna Magdalena Bach," J. S. Bach's second wife. This minuet was originally composed for keyboard.

Andante

Violin I

Violin II

Viola

Cello

Bass

mf

5

2 3 4 5 6 7 8

Vln. I

Vln. II

Vla

Cello

Bass

9 10 11 12 13 14 15 16

13

Minuet in G

17

Vln. I

Vln. II

Vla

Cello

Bass

17 18 19 20 21 22 23 24

21

25

Vln. I

Vln. II

Vla

Cello

Bass

25 26 27 28 29 30 31 32

29

25. Pat-a-Pan

French Carol
arranged by Robert D. McCashin

This French carol, written by Bernard de La Monnoye (1641-1728) was first published in 1720. "Pat a Pan" refers to the drummer, while "tu-re-lu-re" in the lyrics references the flute. Shepherds play both drum and flute in this piece.

Moderato (In 2)

Violin I

Violin II

Viola

Cello

Bass

5

2 3 4 5 6

9

Vln. I

Vln. II

Vla

Cello

Bass

7 8 9 10 11

Pat-a-Pan

13

Vln. I

Vln. II

Vla

Cello

Bass

12 13 14 15 16 17

20

Vln. I

Vln. II

Vla

Cello

Bass

18 19 20 21 22 23

Pat-a-Pan

24

Vln. I

Vln. II

Vla

Cello

Bass

This musical score page shows five staves for string instruments: Vln. I, Vln. II, Vla, Cello, and Bass. The key signature is one flat. Measure 24 starts with a half note in Vln. I followed by eighth-note pairs. Measures 25 and 26 show eighth-note patterns in both violins. Measure 27 continues the eighth-note patterns. Measure 28 concludes with eighth-note pairs in Vln. I and Vln. II.

24 25 26 27 28

Vln. I

Vln. II

Vla

Cello

Bass

This musical score page shows five staves for string instruments: Vln. I, Vln. II, Vla, Cello, and Bass. The key signature changes to no sharps or flats. Measures 29 through 33 feature eighth-note patterns in Vln. I and Vln. II, with occasional quarter notes. The bass staff provides harmonic support with sustained notes and eighth-note patterns.

29 30 31 32 33

26. The Harmonius Blacksmith

George Frederic Handel
arranged by Brenda Mitchell

This arrangement is based on the last movement, Air and Variations, of Handel's Suite No. 5 for harpsichord. Interestingly, Handel never called this work "The Harmonious Blacksmith." This title first appeared in the 19th century.

Moderato

Violin I Violin II Viola Cello Bass

5

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

2 3 4 5 6

Vln. I Vln. II Vla Cello Bass

9

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

7 8 9 10 11 12

The Harmonious Blacksmith

13

Vln. I *mf* *f* *v* *p*

Vln. II *mf* *f* *v* *p*

Vla *mf* *f* *v* *p*

Cello *mf* *f* *v* *p*

Bass *mf* *f* *v* *p*

13 14 15 16 17 18

21

Vln. I *f* *mf* *f* *rit.*

Vln. II *f* *mf* *f*

Vla *f* *mf* *f*

Cello *f* *mf* *f*

Bass *f* *mf* *f*

19 20 21 22 23 24

27. Rondeau

Jean-Joseph Mouret
arranged by Robert D. McCashin

Jean-Joseph Mouret (1682-1738) was a French composer. This "Rondeau" is one of his most enduring compositions, from the first Suite de symphonies. "Rondeau" is the French word for "rondo," a musical form that alternates a principal theme with one or more contrasting sections. The "Rondeau" is a frequently heard wedding processional. It was also the theme for the PBS Masterpiece Theatre series.

Allegro moderato

Violin I
Violin II
Viola
Cello
Bass

1 2 3 4 5

Vln. I
Vln. II
Vla
Cello
Bass

6 7 8 9 10

Rondeau

A musical score for five string instruments: Vln. I, Vln. II, Vla, Cello, and Bass. The score is in common time, key signature of one sharp, and consists of five measures (11-15). The parts are as follows:

- Vln. I:** Measures 11-14: eighth-note patterns. Measure 15: eighth-note pattern followed by a sixteenth-note pattern.
- Vln. II:** Measures 11-14: eighth-note patterns. Measure 15: eighth-note pattern followed by a sixteenth-note pattern.
- Vla:** Measures 11-14: eighth-note patterns. Measure 15: eighth-note pattern followed by a sixteenth-note pattern.
- Cello:** Measures 11-14: eighth-note patterns. Measure 15: eighth-note pattern followed by a sixteenth-note pattern.
- Bass:** Measures 11-14: eighth-note patterns. Measure 15: eighth-note pattern followed by a sixteenth-note pattern.

The score includes measure numbers 11 through 15 at the bottom, and a large number 13 in a box at the top center. A large watermark "Violin Only" is diagonally across the page.

17

Vln. I

Vln. II

Vla

Cello

Bass

21

Rondeau

25

Vln. I Vln. II Vla Cello Bass

22 23 24 25 26 27

28

Vln. I Vln. II Vla Cello Bass

rall.

28 29 30 31 32

28. Scotland the Brave

Traditional
arranged by Joanne Erwin

This patriotic work is considered Scotland's unofficial national anthem. The melody was written around 1900; lyrics were written later, around 1951. "Scotland the Brave" is frequently performed by pipe bands (bagpipes and drums).

Moderate

3

Violin I

Violin II

Viola

Cello

Bass

f

2 3 4 5

Vln. I

Vln. II

Vla

Cello

Bass

4 mf 4 4

6 7 8 9

A musical score for five instruments: Violin I, Violin II, Viola, Cello, and Bass. The score is in 4/4 time. Measures 1-2 are rests. Measure 3 starts with a dynamic **f**. The violins play eighth-note patterns, the viola plays eighth notes, the cello and bass play quarter notes. Measures 4-5 show the same patterns continuing. Measure 6 starts with a dynamic **mf**. Measures 7-9 show the patterns continuing. Measure numbers 2, 3, 4, 5, 6, 7, 8, and 9 are indicated below the staves.

Scotland the Brave

11

Vln. I

Vln. II

Vla

Cello

Bass

This musical score page shows five staves for string instruments: Vln. I (Violin I), Vln. II (Violin II), Vla (Viola), Cello, and Bass. The music is in common time. Measure 10 starts with a quarter note in Vln. I followed by eighth-note pairs in Vln. II and sixteenth-note pairs in Vla. Measures 11-14 continue with various patterns of eighth and sixteenth notes across the instruments. Measure 14 includes dynamic markings *mf*, *f*, and *p*. Measure numbers 10 through 14 are indicated below the staves.

10 11 12 13 14

15

Vln. I

Vln. II

Vla

Cello

Bass

This musical score page shows five staves for string instruments: Vln. I, Vln. II, Vla, Cello, and Bass. The music is in common time. Measures 15-18 feature eighth-note patterns in Vln. I and Vln. II, sixteenth-note patterns in Vla, and sustained notes or chords in Cello and Bass. Measure 18 includes a dynamic marking *f*. Measure numbers 15 through 18 are indicated below the staves.

15 16 17 18

29. Loch Lomond

Scottish Traditional
arranged by Joanne Erwin

Loch Lomond is a Scottish lake. The song "Loch Lomond" was published in 1841, written by an unknown composer. The tune has existed as a song from the 1700s.

Slow and majestic

5

Violin I

Violin II

Viola

Cello

Bass

13

A little faster

Vln. I

Vln. II

Vla

Cello

Bass

1 2 3 4 5 6

7 8 9 10 11 12 13

Loch Lomond

rit.

17 Original tempo

Vln. I

Vln. II

Vla

Cello

Bass

14 15 16 17 *ff resolutely* 18 19

rit.

21

Vln. I

Vln. II

Vla

Cello

Bass

20 21 22 23 *half pos.* 24 25 *arco*

30. Scarborough Faire

English Traditional
arranged by Robert D. McCashin

Scarborough is a town in the Yorkshire region of England. This traditional ballad, dating back to at least the 1500s, has a lovely minor/modal melody. Many adaptations and versions of this timeless tune exist.

Slow and solemn

5

Violin I

Violin II

Viola

Cello

Bass

2 3 4 5 6 7

14

Vln. I

Vln. II

Vla

Cello

Bass

8 9 10 11 12 13 14

half pos.

Scarborough Faire

22

This musical score page shows five staves for string instruments: Vln. I (Violin I), Vln. II (Violin II), Vla (Viola), Cello, and Bass. The music consists of two systems of seven measures each. Measure 15 starts with a dotted half note followed by eighth notes. Measure 16 features eighth-note patterns. Measures 17-19 show sustained notes with grace notes. Measure 20 includes a fermata over a sustained note. Measure 21 has eighth-note patterns. Measure 22 concludes with eighth-note patterns. Measure numbers 15 through 22 are indicated below the staves.

26

This musical score page shows five staves for string instruments: Vln. I (Violin I), Vln. II (Violin II), Vla (Viola), Cello, and Bass. The music consists of two systems of eight measures each. Measures 23-25 show eighth-note patterns. Measure 26 begins with a dynamic *f*, followed by eighth-note patterns. Measures 27-29 show eighth-note patterns. Measure 30 concludes with eighth-note patterns. Measure numbers 23 through 30 are indicated below the staves.

Scarborough Faire

35

Vln. I

Vln. II

Vla

Cello

Bass

31 32 33 34 35 36 37 38

40

Vln. I

Vln. II

Vla

Cello

Bass

39 40 41 42 43 44 45 46

dim. poco a poco

rall.

(V) *(p)*

dim. poco a poco

(V) *(p)*

dim. poco a poco

p

dim. poco a poco

p

p