

Full Score



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Primer *Performance* COLLECTION

14 Pieces for Beginning String Orchestra

Arranged or Composed by

**Doris Gazda, Larry Clark,
Sean O'Loughlin, and Joseph Compello**



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Foreword

This collection of fourteen pieces for the youngest of string players contains a variety of music that can be used year after year with beginning string groups. Although the difficulty level varies slightly based on the musical needs of each piece, you will find that this music fits nicely into a first-year program of study for young string players. The pieces in the book are placed generally in difficulty order, beginning with a tuning piece using only open strings. The most difficult rhythm in this collection is two repeated eighth notes.

When selecting the music in this collection, we aimed to provide a wide variety of styles from classical music, to original concert music, to Christmas selections and lighter selections. The other consideration was selecting music that has been successful as stand-alone pieces that were at one time sold separately. You will find pieces in the collection from some of the most popular composers and arrangers of string orchestra music.

When students begin an instrument, they want to play music right away. For a variety of reasons, this is not always possible for some time, due to their technical development. Standard beginning method books have done a good job at getting the students set to play songs as soon as possible. The students, however, are always more excited when they get to play music that is not in the method books. This collection can serve as a good introduction to concert music or can be used as sight-reading material for second-year students.

It is a good idea to work on a lot of music with students. The more music they experience, the better they will become faster. Challenging the students is certainly beneficial, and they can achieve any level of success that we ask them to achieve. Have high standards for your students, and they will try their best to reach those expectations, if you push them in the right direction.

It is our hope that this collection will be a useful tool to inspire many generations of beginning string students with quality literature written within their technical limitations. It is important to have literature that is within their technical grasps, but that still challenges their musicianship from the very start. Good luck!

—Larry Clark
Vice President, Editor-in-Chief
Carl Fischer Music

Tune-A-Rumble

DORIS GAZDA

Lively*

Violin

Viola

Cello

Bass

Piano

f

8^{va}

1 2 3 4

Vln.

Vla.

Cello

Bass

Pno.

7 **

7

5 6 7 8

*Play with a full tone and a broad détaché bowing using as much bow as is comfortable.

**During the repeat, you may wish to change the rhythm between measures 7 and 14.

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Vln.

Vla.

Cello

Bass

Pno.

9 10 11 12

Measure 9: Vln. (D4, E4, F#4), Vla. (C3, D3, E3), Cello (C3, D3, E3), Bass (C2, D2, E2), Pno. (F#4, A4, C5).
Measure 10: Vln. (D4, E4, F#4), Vla. (C3, D3, E3), Cello (C3, D3, E3), Bass (C2, D2, E2), Pno. (F#4, A4, C5).
Measure 11: Vln. (D4, E4, F#4), Vla. (C3, D3, E3), Cello (C3, D3, E3), Bass (C2, D2, E2), Pno. (F#4, A4, C5).
Measure 12: Vln. (D4, E4, F#4), Vla. (C3, D3, E3), Cello (C3, D3, E3), Bass (C2, D2, E2), Pno. (F#4, A4, C5).

Vln.

Vla.

Cello

Bass

Pno.

13 14 15 16

Measure 13: Vln. (D4, E4, F#4), Vla. (C3, D3, E3), Cello (C3, D3, E3), Bass (C2, D2, E2), Pno. (F#4, A4, C5).
Measure 14: Vln. (D4, E4, F#4), Vla. (C3, D3, E3), Cello (C3, D3, E3), Bass (C2, D2, E2), Pno. (F#4, A4, C5).
Measure 15: Vln. (D4, E4, F#4), Vla. (C3, D3, E3), Cello (C3, D3, E3), Bass (C2, D2, E2), Pno. (F#4, A4, C5).
Measure 16: Vln. (D4, E4, F#4), Vla. (C3, D3, E3), Cello (C3, D3, E3), Bass (C2, D2, E2), Pno. (F#4, A4, C5).

Mythos

SEAN O'LOUGHLIN

Mysterious ♩ = 144

Violin I *p*

Violin II *p*

Viola *p*

Cello *p*

Bass *p*

Piano *p*

And. 1 * *sim.* 2 3 4 5 6

Vln. I *V*

Vln. II *V*

Vla. *V*

Cello *V*

Bass *V*

Pno. *V*

7 8 9 10 11 12

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15

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

mf

f

13

14

15

16

17

18

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

19

20

21

22

23

24

Pepperoni Pizza-cato

Giocosu (♩ = 132-144)

JOSEPH COMPELLO

Violin
I
II

Viola

Cello

Bass

Piano

f
pizz.

f
pizz.

f
pizz.

f
pizz.

f
pizz.

f
sempre staccato

1 2 3 4 5 6

Vln.
I
II

Vla.

Cello

Bass

Pno.

mf

mf

mf

mf

mf

mf

7 8 9 10 11 12 13

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17

I Vln.
 II Vln.
 Vla.
 Cello
 Bass
 Pno.

14 15 16 17 18 19 20

25

I Vln.
 II Vln.
 Vla.
 Cello
 Bass
 Pno.

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

21 22 23 24 25 26 27

Rigadoon

Moderato ♩ = 108

HENRY PURCELL
Arranged by Doris Gazda

Violin I

(Viola T.C.)

Violin II

Viola

Cello

Bass

Piano

f

1 2 3 4 5 6

9

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

p

f

7 8 9 10 11 12

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Chronicles

25

LARRY CLARK

Allegro vivo ♩ = 144

Violin I

Violin II

Viola

Cello

Bass

Piano

f

1 2 3 4 5 6 7

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

8 9 10 11 12 13 14

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Chopsticks Prism

31

DORIS GAZDA

Violin I

Violin II

Viola

Cello

Bass

Piano

1 2 3 4 5 6 7 8

9

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

9 10 11 12 13 14 15 16

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