

FULL SCORE

First Plus String Orchestra

Grade 1.5



CARL FISCHER

PERFORMANCE

SERIES

Road to the Rock Hole

George Sweet

FAS65

INSTRUMENTATION

Full Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	2
Viola	5
Cello	5
Piano	1

CARL FISCHER®

Program Notes

Road to the Rock Hole portrays various scenes of the woodland area in South Carolina where the composer spent his childhood. It is inspired by a dirt road that crosses many creeks and ultimately leads to the cabin at the end of it.

The introductory material should be lively with special attention paid to the articulations, as they give the piece its forward momentum. The main theme is presented in the second violins and violas at m. 6 and joined by the first violins at m. 14. The B section appears at m. 24, with the melody in the first violins, and the main theme returns at m. 32, with the melody in the lower voices. Throughout this section, passages that are not marked as accented or staccato should be played in a flowing lyrical style, allowing the lush harmonies in the accompaniment to speak. The return of the B section at m. 50 should be driven forward by the staccato quarter notes in the lower voices, arriving at a strong forte dynamic at m. 56. Be sure to perform the piano dynamic at m. 58 as soft as possible, leaving room for the *crescendo* that results in the climactic return of the introductory material at m. 61.

About the Composer

George Sweet was born in York County, South Carolina, in 1979. He received Masters Degrees in Composition and Conducting from Northern Arizona University and a Bachelors Degree in Music Education from Mars Hill College in North Carolina. As a student, George was the winner of the 2004-2005 Music Teachers National Association Young Artist Composition Competition, sponsored by Warner Bros. Publications, for both the state of Arizona and all of the Southwest Region.

His compositions have been performed throughout the United States and have been heard at various Honor and Regional Band Festivals, Disney's Magic Music Days, and the College Band Directors National Association Southwest Conference. His various commissions include those from professional performers, public schools, university ensembles, and also a video game under a University Grant from the Hewlett Foundation. George has been a public school band and orchestra director in both North Carolina and Florida and was an instructor of music theory at Northern Arizona University. For more information, please contact www.georgesweet.net

Road to the Rock Hole

3

GEORGE SWEET

$\text{♩} = 120$

Violin I *mf*

Violin II *mf*

Viola *mf*

Cello *mf*

Bass *mf*

Piano *mf*

p

1 2 3 4 5

6

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Bass *mf*

Pno. *mf*

6 7 8 9 10 11

14

Vln. I

Vln. II

Vla.

Vc.

Bass

Pno.

12 13 14 15 16 17

Vln. I

Vln. II

Vla.

Vc.

Bass

Pno.

18 19 20 21 22

f

mf

24

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Bass *mf*

Pno. *mf*

23 24 25 26 27 28

32

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Bass *mp*

Pno. *mp*

29 30 31 32 33 34

Vln. I

Vln. II

Vla.

Vc.

Bass

Pno.

p

p

35 36 37 38 39

Vln. I

Vln. II

Vla.

Vc.

Bass

Pno.

mf

mf

mf

mf

mf

mf

40 41 42 43 44

Violin I

Violin II

Viola

Violoncello

Bass

Piano

45 46 47 48 49

50

Vln. I

Vln. II

Vla.

Vc.

Bass

mf

mf

50

Pno.

50 51 52 53 54

Vln. I
 Vln. II
 Vla.
 Vc.
 Bass
 Pno.

55 56 57 58 59 60

f *p* *mf* *f*

Musical score for measures 55 to 60. The score includes staves for Violin I, Violin II, Viola, Violoncello, Bass, and Piano. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). A red watermark "Musical to Print or only" is visible across the score.

Vln. I
 Vln. II
 Vla.
 Vc.
 Bass
 Pno.

61 62 63 64

ff

Musical score for measures 61 to 64. The score includes staves for Violin I, Violin II, Viola, Violoncello, Bass, and Piano. Dynamics include *ff* (fortissimo). A red watermark "Musical to Print or only" is visible across the score.

rit.

Vln. I *p mp mf f*

Vln. II *p mp mf f*

Vla. *p mp mf f*

Vc. *p mp mf f*

Bass *p mp mf f*

Pno. *p mp mf f*

65 66 67 68 69

Vln. I *fp f mp*

Vln. II *fp f mp*

Vla. *fp f mp*

Vc. *fp f mp*

Bass *fp f mp*

Pno. *fp f mp*

70 71 72 73 74

Dark Visions

KEVIN MIXON

Violin I

Violin II

Viola

Cello

Bass

Piano

Menacingly $\text{♩} = 132$

mf

1 2 3 4 5

Violin I

Violin II

Viola

Cello

Bass

Piano

Menacingly $\text{♩} = 132$

Cue: Violins

mf

6 7 8 9 10

FA506F

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Violin I

Violin II

Viola

Cello

Bass

Piano

11 12 13 14

Violin I

Violin II

Viola

Cello

Bass

Piano

15 16 17 18

FA506F

Violin I

Violin II

Viola

Cello

Bass

Piano

col legno

22

19 20 21 22

Violin I

Violin II

Viola

Cello

Bass

Piano

arco

Play

23 24 25 26

FA506F

Violin I

Violin II

Viola

Cello

Bass

Piano

27 28 29 30

Violin I

Violin II

Viola

Cello

Bass

Piano

31

ca. 6"

ca. 15"

32 33

FA506F

Luminescence

3
ALAN LEE SILVA

Joyously ♩ = 118

Violin I

Violin II

Viola

Cello

Bass

Joyously $\text{♩} = 118$

Piano

1 2 3

I
 Vln.
 II
 Vla.
 Cello
 Bass
 Pno.

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FAS67F

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The image shows a page from a musical score for 'The Song of the Lark' by Maurice Strakosky. The score is for a vocal soloist and a piano ensemble. The vocal line is at the top, with lyrics in Italian: 'espressivo-bring out'. The piano accompaniment includes Violin I and II, Viola, Cello, Bass, and Piano. The score is in 2/4 time, key of D major, and consists of 9 measures. The piano part features a prominent bass line with a 'mf' (mezzo-forte) dynamic. The vocal line is marked 'espressivo-bring out' and 'f' (forte). The score includes various musical notations such as slurs, accents, and dynamic markings.

9 *espressivo-bring out*

I
Vln. *mf* *legato* *f*

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

Vla.
Vla. *f* *mf* *legato* *f* *mf*

Cello
Cello *f* *mf* *legato* *f* *mf*

Bass
Bass *f* *mf* *legato* *f* *mf*

Pno.
Pno. *f* *mf* *legato* *f* *mf*

7 8 9

Violin I

Violin II

Viola

Cello

Bass

Piano

10 11 12

FAS67E

5

Violin I: *espressivo-bring out*, *f*, *mf*

Violin II: *espressivo-bring out*, *f*, *mf*

Viola: *f*, *mf*

Cello: *mf*, *f*, *mf*

Bass: *mf*, *f*, *mf*

Piano: *f*, *mf*

Measures: 13, 14, 15

Violins I and II, Viola, Cello, Bass, and Piano. The score is in 3/4 time with a key signature of one sharp (F#). It includes dynamics like *f*, *mp*, and *rit.* markings.

FAS67F

6

19 Slightly Slower

I. Vln. *mf* *legato* *f*

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

Vla. *mf* *legato* *f*

Cello *mf* *legato* *f*

Bass *mf* *legato* *f*

19 Slightly Slower

Pno. *mf* *legato* *f*

19 20 21 22

The first system of the musical score for 'The Rose Tree' features six staves: Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The Violin I and II parts begin with a melody in the right hand, marked *mf* and *f*. The Viola, Cello, and Bass parts provide harmonic support with a similar melody in the right hand, also marked *mf* and *f*. The Piano part plays a steady accompaniment in the left hand, marked *mf*. The system concludes with a measure marked *marc.* (marcato) and *mf*.

FAS67F

'Tis the Season

(Incorporating *Deck the Halls* and *Good King Wenceslas*)

Traditional

Arranged by Doris Gazda

3

Allegro $\text{♩} = 132$

Violin I, Violin II, Viola, Cello, Bass, Piano

1 2 3 4 5 6

9

7 8 9 10 11 12

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FAS63F

4

Violin I, Violin II, Viola, Cello, Bass, Piano

13 14 15 16 17 18

19 20 21 22 23 24

FAS63F

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