



The Marauder's Tale

By Anthony Granata

INSTRUMENTATION

- 1 Full Score
- 8 Violin I
- 8 Violin II
- 5 Violin III (Viola )
- 5 Viola
- 5 Cello
- 5 String Bass

PROGRAM NOTES

Marauders, otherwise known as pirates, are among the most famous characters in maritime history. They traveled the globe and crossed perilous oceans for weeks or sometimes months, and you may wonder what they did to pass the time. Well, they had plenty of hard work to keep them busy, but what they really enjoyed doing was singing songs, like sea shanties. They even made up their own words, which helped raise the crew's morale! An original and fun maritime folk song is the main star of the piece, and it's reminiscent of those traditional piratey folk tunes. In this thrilling adventure piece, you'll encounter beautiful and dangerous open oceans, a crew of seafaring pirates singing a jaunty tune, and experience the joys of being free and exploring the world.

NOTES TO THE CONDUCTOR

There are some wonderful teaching opportunities that you can choose to focus on. Here are some points to focus on with your students:

Transitions: Measures 16–17 and 22–27 are moments where the orchestra is building up to the main melody at measure 27. These are opportunities to discuss dynamics and accelerandos.

Rhythms: There are a variety of rhythms—dotted eighth & sixteenth, sixteenth & dotted eighth, eighth & two sixteenths, two sixteenths & eighth, etc. Create some fun exercises or warm-ups that focus solely on identifying these rhythms and playing them accurately.

Balance and Counterpoint: Measures 60–76 feature the main theme played simultaneously in two different ways: the traditional fast one that first appears in measure 27, but also the slower version from the opening “Espressivo e Largo.” What's important in this section of the piece? Who's the melody, and when? These are great student-centered learning moments where students can evaluate the music.

Shifting: First violins who play the upper parts in the divisi sections will need to shift into 6th position in measures 66–71.

Basses: There's only one shift to a high D in this piece for your basses, but there are a lot of sections where they will need to be independent. Spots to focus on are string crossings (there are a few that cross two strings) and E string notes.

NOTE FROM THE EDITOR

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

X
extended position

—
shift

’
bow lift/reset

(b), (#), (b)
high or low fingerings

▮▮ or V V
hooked bowings

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The Marauder's Tale

By Anthony Granata (ASCAP)

Violins I

Violins II

Viola (Vln. III)

Cello

String Bass

mf

mp

5 6 7 8

9

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf *cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.*

9 10 11 12

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f *ff* *f* *ff* *f* *ff* *f* *ff*

13 14 15 16

17 Più mosso ♩ = 90

div.

Vlns. I *fp*

Vlns. II *sf* *pizz.* 0 4 3 *ff* *p*

Vla. (Vln. III) *sf* *ff* 4 3 *p*

Cello *sf* *ff* *pizz.* x4 x4 3 -4 *p*

Str. Bass *fp*

17 18 19 20

22

Vlns. I *pp*

Vlns. II *arco* *pp* *arco* *pp*

Vla. (Vln. III) *pp* *arco* *pp*

Cello *pp* *arco* *pp* *mp* *V* *pp* *mp*

Str. Bass *pizz.* *pp* *mp*

21 22 23

slight accel.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

cresc.

cresc.

cresc.

cresc.

cresc.

24 25 26

27 Moderato ♩ = 96

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

ff

pizz.

mf

pizz.

mf

pizz.

mf

mf

27 28 29

Score for Violins I and II, Viola (Violin III), Cello, and String Bass, measures 30-32.

Violins I (Vlns. I): Treble clef, key of D major. Measure 30: quarter notes D4, E4, F#4, G4. Measure 31: quarter notes A4, B4, C5, B4. Measure 32: quarter notes A4, G4, F#4, E4.

Violins II (Vlns. II): Treble clef, key of D major. Measure 30: quarter notes D4, E4, F#4, G4. Measure 31: quarter notes A4, B4, C5, B4. Measure 32: quarter notes A4, G4, F#4, E4.

Viola (Vln. III): Alto clef, key of D major. Measure 30: quarter notes D4, E4, F#4, G4. Measure 31: quarter notes A4, B4, C5, B4. Measure 32: quarter notes A4, G4, F#4, E4.

Cello: Bass clef, key of D major. Measure 30: quarter notes D3, E3, F#3, G3. Measure 31: quarter notes A3, B3, C4, B3. Measure 32: quarter notes A3, G3, F#3, E3.

String Bass (Str. Bass): Bass clef, key of D major. Measure 30: quarter notes D2, E2, F#2, G2. Measure 31: quarter notes A2, B2, C3, B2. Measure 32: quarter notes A2, G2, F#2, E2.

Dynamic markings: *f* (forte) at the start of measures 31 and 32 for all parts.

Rehearsal mark 30 is indicated below the Cello staff.

Score for Violins I and II, Viola (Violin III), Cello, and String Bass, measures 33-35.

Violins I (Vlns. I): Treble clef, key of D major. Measure 33: quarter notes D4, E4, F#4, G4. Measure 34: quarter notes A4, B4, C5, B4. Measure 35: quarter notes A4, G4, F#4, E4.

Violins II (Vlns. II): Treble clef, key of D major. Measure 33: quarter notes D4, E4, F#4, G4. Measure 34: quarter notes A4, B4, C5, B4. Measure 35: quarter notes A4, G4, F#4, E4.

Viola (Vln. III): Alto clef, key of D major. Measure 33: quarter notes D4, E4, F#4, G4. Measure 34: quarter notes A4, B4, C5, B4. Measure 35: quarter notes A4, G4, F#4, E4.

Cello: Bass clef, key of D major. Measure 33: quarter notes D3, E3, F#3, G3. Measure 34: quarter notes A3, B3, C4, B3. Measure 35: quarter notes A3, G3, F#3, E3.

String Bass (Str. Bass): Bass clef, key of D major. Measure 33: quarter notes D2, E2, F#2, G2. Measure 34: quarter notes A2, B2, C3, B2. Measure 35: quarter notes A2, G2, F#2, E2.

Dynamic markings: *mf* (mezzo-forte) at the start of measure 35 for all parts.

Rehearsal mark 35 is indicated above the Violins I staff.

Score for measures 36-38, featuring Vlns. I & II, Vla. (Vln. III), Cello, and Str. Bass. The key signature is one sharp (F#).

Measure 36: Vlns. I and II play eighth-note patterns. Vla. (Vln. III) plays quarter notes. Cello and Str. Bass play half notes. Dynamics: *mf* arco.

Measure 37: Vlns. I and II play eighth-note patterns with accents. Vla. (Vln. III) plays quarter notes with accents. Cello and Str. Bass play half notes with accents. Dynamics: *cresc.*

Measure 38: Vlns. I and II play eighth-note patterns. Vla. (Vln. III) plays quarter notes. Cello and Str. Bass play half notes. Dynamics: *cresc.*

Score for measures 39-40, featuring Vlns. I & II, Vla. (Vln. III), Cello, and Str. Bass. The key signature is one sharp (F#).

Measure 39: Vlns. I and II play eighth-note patterns. Vla. (Vln. III) plays quarter notes. Cello and Str. Bass play half notes. Dynamics: *ff*.

Measure 40: Vlns. I and II play eighth-note patterns. Vla. (Vln. III) plays quarter notes. Cello and Str. Bass play half notes. Dynamics: *ff*.

41

42

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

43

44

45

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

pizz.

f

f

f

pizz.

f

arco

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

pizz.

f

46 47

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

-1 4

48 49

51

Vlns. I
 Vlns. II
 Vla. (Vln. III)
 Cello
 Str. Bass

ff
div.
ff
ff
ff
arco

50 51

Vlns. I
 Vlns. II
 Vla. (Vln. III)
 Cello
 Str. Bass

sim.
sim.

52 53

55

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

54 55 56

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

57 58 59

60

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

mf

mf

mf

60 61 62

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

63 64

66

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

65 66

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

67 68

70

Vlns. I

Vlns. II *div.*

Vla. (Vln. III) *div.*

Cello

Str. Bass

69 70 71

Vlns. I

Vlns. II *4*

Vla. (Vln. III)

Cello

Str. Bass

72 73 74

76

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

p *cresc.*

75 76 77

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

ff

4

78 79 80

div.

Vlns. I *mf* *cresc.*

Vlns. II *mf* *cresc.*

Vla. (Vln. III) *mf* *cresc.*

Cello *mf* *cresc.*

Str. Bass *mf* *cresc.*

81 82

83

Vlns. I *ff*

Vlns. II *ff*

Vla. (Vln. III) *ff*

Cello *ff*

Str. Bass *ff*

4

-1

83 84

accel. al fine

87

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

85 86 87

div.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

88 89 90