

Kjos String Orchestra  
Grade 2  
Full Conductor Score  
SO401F  
\$7.00

Kathryn Griesinger  
**Hidden Passages**



Neil A. Kjos Music Company • *Publisher*





## The Composer

**Kathryn Griesinger** received her Bachelor of Fine Arts (cello) and Master of Music Education degrees from the University of Akron, where she later taught string pedagogy courses as adjunct faculty. She taught orchestra in Lake Local private and public schools for 13 years, while freelancing as an arranger and cellist for various orchestras and ensembles. Her symphonic composition, *Legends of Glory*, won a performance commission from the Women's Philharmonic Advocacy and was premiered in Oakland, California in 2015. A string orchestra adaptation has since been published by Wingert-Jones. Kathryn has composed sight-reading music for district music festivals, and her pieces have been performed by many student honors orchestras. She enjoys writing fun and exciting music for students that supports developing playing technique. Kathryn is currently the Orchestra Editor for J.W. Pepper and String Editor for Wingert-Jones Publications in Pennsylvania.

## The Composition

Twist and turn through a labyrinth of shadows to reveal pieces and 'passages' from classical music's most mysterious themes, including *In the Hall of the Mountain King*, *Night on Bald Mountain*, and *Ritual Fire Dance*. They are all woven together with a few reminiscent strains from the pens of Bach and Beethoven.

## In the Hall of the Mountain King

from *Peer Gynt Suite No. 1, Op. 46*

Edvard Grieg • 1843-1907 • Norway

The love for Grieg's native country of Norway is ever present throughout his compositions as he often included Norwegian folksongs. In this piece, a boy named Peer is on an adventure in the underground Kingdom of Trolls. The trolls are creeping up on Peer and they are gradually coming faster and faster.

## March to the Scaffold

from *Symphonie Fantastique, Op. 14*

Hector Berlioz • 1803-1869 • France

This large-scale symphonic work calling for over 90 instruments was innovative back in 1830. *March to the Scaffold* is the fourth of five movements and is rather nightmarish in character. The story told through the music is about a troubled young artist who is journeying to find his true love.

## Allegretto

Movement 2 from *Symphony No. 7, Op. 92*

Ludwig van Beethoven • 1770-1827 • Germany

Despite his ever increasing deafness, Beethoven actually conducted the premiere of his seventh symphony in 1813. The audience loved the work and as an encore, the orchestra performed the *Allegretto* again.

## Toccata and Fgüe

*Toccata and Fugue, BWV 565*

Johann Sebastian Bach • 1685-1750 • Germany

Bach likely composed this for the organ sometime between 1703-07. Unfortunately, no original manuscript has survived through the centuries, thus the mystery regarding its origins.

## Ritual Fire Dance

Manuel de Falla • 1876-1946 • Spain

Manuel de Falla was one of Spain's most significant composers from the early-mid 20th century. *Ritual Fire Dance* comes from a movement of Falla's ballet, *El amor brujo* ("The Bewitched Love"). In it, he worked with elements of Andalusian folk music.

## Night on Bald Mountain

Modest Mussorgsky • 1839-1881 • Russia

This work went unpublished before his death and it wasn't until it was featured in the 1940 animated Disney movie, *Fantasia*, that it became more widely known.

## Instrumentation List (Set C)

8 - 1st Violin	5 - Cello
8 - 2nd Violin	5 - String Bass
5 - 3rd Violin	1 - Full Conductor Score
5 - Viola	

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, please visit [www.kjos.com](http://www.kjos.com).

**Credit:** The jacket and score photograph was taken at Robertson & Sons Violin Shop, Inc., Albuquerque, NM. For more information about their services, visit: [www.robertsonviolins.com](http://www.robertsonviolins.com).

# Hidden Passages

*In the Hall of the Mountain King (Grieg), March to the Scaffold—Symphony Fantastique (Berlioz),  
Symphony No. 7, Allegretto (Beethoven), Toccata & Fugue (Bach), Ritual Fire Dance (De Falla), Night on Bald Mountain (Mussorgsky)*

Full Conductor Score  
Approx. performance time—2:25

Kathryn Griesinger  
(ASCAP)

**Misterioso (♩ = 120)**

Violins 1  
Violins 2  
Viola  
Cello  
String Bass

**Misterioso (♩ = 120)**

Piano Reduction (Optional)

Vlins. 1  
Vlins. 2  
Vla.  
Cello  
Str. Bass

Piano (Opt.)

7 8 9 10 11 12

*pp* *pp* *pp* *mp* *mp* *p* *p* *p* *p* *p* *p* *p*

*pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

*L2* *L2* *L2* *L2* *L2* *L2* *L2* *L2* *L2* *L2* *L2* *L2*

*arco* *arco* *arco* *arco* *arco* *arco* *arco* *arco* *arco* *arco* *arco* *arco*

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

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

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

Musical score for SO401, measures 13-24. The score is arranged in two systems. The first system covers measures 13-18, and the second system covers measures 19-24. The instruments are Vlns. 1 & 2, Vla., Cello, Str. Bass, and Piano (Opt.).

**Measure 13:** Vlns. 1 & 2, Vla., and Piano (Opt.) are marked *mf*. The Cello and Str. Bass have rests.

**Measure 14:** Vlns. 1 & 2, Vla., and Piano (Opt.) continue with *mf*. Cello and Str. Bass have rests.

**Measure 15:** Vlns. 1 & 2, Vla., and Piano (Opt.) continue with *mf*. Cello and Str. Bass have rests.

**Measure 16:** Vlns. 1 & 2, Vla., and Piano (Opt.) continue with *mf*. Cello and Str. Bass have rests. Performance markings "H2" and "L2" are present above the Vlns. 1 staff.

**Measure 17:** Vlns. 1 & 2, Vla., and Piano (Opt.) continue with *mf*. Cello and Str. Bass have rests. A *mf* dynamic marking is present above the Vlns. 1 staff.

**Measure 18:** Vlns. 1 & 2, Vla., and Piano (Opt.) continue with *mf*. Cello and Str. Bass have rests.

**Measure 19:** Vlns. 1 & 2, Vla., and Piano (Opt.) continue with *mf*. Cello and Str. Bass have rests.

**Measure 20:** Vlns. 1 & 2, Vla., and Piano (Opt.) continue with *mf*. Cello and Str. Bass have rests.

**Measure 21:** Vlns. 1 & 2 are marked *p*. Vla. is marked *mp* with a *pizz.* instruction. Cello and Str. Bass are marked *f*. A box containing the number "21" is placed above the Vlns. 1 staff.

**Measure 22:** Vlns. 1 & 2 are marked *p*. Vla. continues with *mp*. Cello and Str. Bass continue with *f*. A box containing the number "21" is placed above the Vlns. 1 staff.

**Measure 23:** Vlns. 1 & 2 are marked *p*. Vla. continues with *mp*. Cello and Str. Bass continue with *f*. A box containing the number "21" is placed above the Vlns. 1 staff.

**Measure 24:** Vlns. 1 & 2 are marked *p*. Vla. continues with *mp*. Cello and Str. Bass continue with *f*. A box containing the number "21" is placed above the Vlns. 1 staff.

25 **26** 27 28 29 30

Vlns. 1 *f* *p*

Vlns. 2 *f* *p*

Vla. arco *f* *p*

Cello *p* *f* *p*

Str. Bass *p* *f* *p*

Piano (Opt.) *p* *mf* *p*

31 32 33 34 35 36

Vlns. 1 *mp* *f*

Vlns. 2 *mp* *f* pizz.

Vla. *mp* *f* pizz.

Cello *mp* *f* pizz.

Str. Bass *mp* *f* pizz.

Piano (Opt.) *mp* *mf*

37 H3 38 pizz. 39 40 41 arco 42

Vlns. 1 *mf* *sfz*

Vlns. 2 *mf* *sfz*

Vla. *mf* *sfz*

Cello arco *f* *div.*

Str. Bass arco 4 *f*

Piano (Opt.) *f*

43 44 45 46 47 48

Vlns. 1 *p*

Vlns. 2 *p*

Vla. H3 *p*

Cello unis. *p*

Str. Bass *p*

Piano (Opt.) *p*

49 50 51 pizz. 52 53 54

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *mf* *p*

Cello *mf* *p*

Str. Bass *mf* *mp*

Piano (Opt.) *mp*

55 56 57 arco 58 59 60<sup>L2</sup>

Vlns. 1 *f*

Vlns. 2 arco *f* div.

Vla. *f* 4

Cello *f*

Str. Bass *f*

Piano (Opt.) *mf*

61 62 H2 L2 63 64 65 66

Vlns. 1 *ff*

Vlns. 2 unis. div. unis. *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

Piano (Opt.)

67 68 69 70 71 72 pizz.

Vlns. 1 *mp* *f* *ff* *p*

Vlns. 2 *mp* *f* *ff* *p*

Vla. *mp* *f* *ff* *p*

Cello *mp* *f* *ff* *p*

Str. Bass *mp* *f* *ff* *p*

Piano (Opt.) *p* *f* *ff* *p*

