

KENDOR

# CONCERT FAVORITES,

## VOLUME 2

### 10 Concert Pieces

for Grade 1+ String Orchestra



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#### PART BOOKS AVAILABLE SEPARATELY:

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2nd Violin (#7992, \$6.50)  
3rd Violin (Viola T.C.) (#7993, \$6.50)  
Viola (#7994, \$6.50)  
Cello (#7995, \$6.50)  
Bass (#7996, \$6.50)  
Piano (opt.) (#7997, \$8.50)  
Full Score (#7998, \$13.50)

## About The Music

### African Blessing (Bwana Awabariki) - arr. Deborah Baker Monday

This folk hymn comes from East Africa where the Swahili language is spoken. The lyrics convey a message of good luck and peace.

The rhythmic theme of the piece matches the pronunciation of the words “bwana awabariki” (measure 1 in the cello and bass). This is used for the introduction and as transitional material. Students can think of these words every time they encounter this rhythmic figure instead of struggling to count the syncopated rhythm.

Before playing this piece, it may be helpful to play the melody together as follows: 1st Violin at measure 5; 2nd Violin and Viola at measure 17. Then have these instruments play together: Cello and Bass at measure 29 and 1st Violin at measure 33.

You can make this arrangement even more unique by including your own choice of percussion instruments. Get the audience's attention with the addition of drums on beats 1, 2, and 3 along with students tapping on the “ands” of beats 1 and 2, adding the rhythmic figure on beat 3 and 4 (awabariki rhythm). This will inspire some creativity as well as fun with your group.

### Be Thou My Vision (Irish Hymn) - arr. Robert S. Frost

*Be Thou My Vision* has a simple yet lyrical melody. In keeping with the hymn qualities, the melody is given a homophonic treatment three times. First with full resonant chords supporting the melody in the 1st Violins. This is immediately followed with the melody featured in octaves between the violas and cellos. Following a brief transition and modulation, the melody returns to the 1st Violins where the treatment is a bit more dramatic through the use of arpeggios in the cellos with the 2nd Violins supporting harmonically in duet fashion. The composition closes with a brief coda.

The 3rd Violin part has been adjusted to accommodate a more appropriate range for the violin. The cello part divides into two parts at times, and can be used if few or no bass players are available. Because of the tempo and chordal style of the selection, students should concentrate on the sustained tones. Attention to bow placement, bow weight, and the amount of bow will aid in developing a rich, full sound.

For the most part, any balance issues will take care of themselves, except at measure 21 when the melody is in the lower instruments.

A slower tempo and full sound is essential for a strong conclusion.

### Allegro From “Concerto For Two Trumpets” - arr. Joseph J. Phillips

Antonio Vivaldi (1678 - 1741) was a prolific Italian Baroque composer whose writing included a variety of musical forms including operas, oratorios, cantatas and trio sonatas, in addition to numerous concertos. This composition is an excerpt from the first movement of his frequently-performed concerto featuring two trumpets. It has been arranged so that the two solo parts have been incorporated into the string parts. The canonic melodies give all sections a chance to shine and develop an independent sense of rhythm, even at this easy level.

The metronome marking is a guideline that may be changed depending on the technical abilities of the performers. Therefore, this piece may be performed by elementary as well as more mature groups. No notes or finger patterns are required other than those learned by most string players in their first year of study.

Directors should strive for a detached Baroque style. Observing the dynamic markings is critical to creating an effective, characteristic performance of this work.

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## Christmas Fiddlers In The Hall - arr. Frank J. Halferty

This arrangement contains motivating fiddle techniques in addition to some important fundamentals. As in all dance style music, focusing on steady tempo will produce strong performances. Young players may get “bogged down” on the pitch slides, however remind them that the final note of the slide needs to be right on the beat to keep the music energized and lively. The C#'s played by violins and violas on the G string, are marked as high 3rd finger to help with playing the note in tune. Practice matching pitches on the C# to strengthen these passages.

“Shuffle style” bow work, so common in fiddle music, is a highlight of this arrangement. Special care has been taken to use repeated eighth notes to aid young players as they become comfortable with this bowing. More experienced players can add an accent on the eighth notes to really add some fiddle style to their playing. Spend time with the slurred staccatos between measures 60 and 68 in the viola and cello parts. They'll have fun with this, especially since there are some double stops added.

Be sure to remind the group of the dynamics. If they are ready for it, the last four measures can be played fortissimo to create a performance that will have an even bigger impact!

## Clash Of The Triads! - arr. Deborah Baker Monday

The title of this piece comes from the movie *Clash Of The Titans* that was loosely based on the Greek myth of Perseus. In this musical take on that drama, the conflict occurs between popular classical themes, thus the term “triad.”

The familiar opening of Beethoven's *5th Symphony*, Mozart's *Eine Kleine Nachtmusik*, and *Ode To Joy* all take turns as the principal material. Sometimes one theme collides with another and gives way to it. Or the first theme refuses to give way to the new idea and retains dominance. At other times two themes might continue simultaneously! Students will enjoy the music more and more as they recognize the Beethoven motive recurring throughout.

The battle plays out in this clever arrangement while all instruments get the opportunity to play the themes. Tension mounts and momentum builds to a grand takeover by the popular theme from Offenbach's *Can Can*.

The opening pickup notes should be played in the lower half (L.H.) of the bow even though starting with an upbow. This will give lots of power to these three notes. The long notes require a downbow followed by an upbow to sustain the sound; stop the bow with enough left in the lower half to play the next three pickup notes.

Teachers may choose to introduce a spiccato bowing style to students if they are using proper bowholds. Repeated eighth notes will have a more traditional sound when played “off the string.” In the final section, the ensemble should get a bigger sound playing “on the string” but with a good “martele” stroke.

## Deep Sea Fandango - Deborah Baker Monday

This piece is very good for teaching F naturals on the D string and B flats on the A string. It is also a great introduction to the 2-note slur. For a warm-up drill, have the group slur D to E (1st finger) 4 times, E to F# 4 times, F# to G 4 times, etc. with half notes; then with quarter notes; then replacing F sharp in the exercise with F natural.

The glissando does not appear in all parts, but should be taught to all players. Students can practice sliding the 1st finger ascending on the D string until their hand reaches 4th position and then descend, maintaining good hand position. This shifting exercise is fun if all students begin together and slide up for 2 beats, then back for 2 beats.

## Greensleeves - arr. John Caponegro

Although many historians disagree, this tune is attributed to King Henry VIII of England. The beloved Christmas tune, *What Child Is This* uses the same melody.

The rhythm at measure 10 in the violins appears frequently in the upper parts making this a great teaching opportunity. Keep the style legato throughout this arrangement. The tempo can be performed a little above or below the indicated marking.

This arrangement is perfect for Holiday performances or at any other time of year.

## Gypsy Moon - Frank J. Halferty

Images of a late night celebration in the European countryside come alive with *Gypsy Moon*.

To capture the energetic nature of this fiddle-style dance piece, players must start each bow right at the frog. In addition, the rustic dance quality of the music will be enhanced by maintaining a steady tempo throughout.

Attention to articulation will also help to give energy to the performance -- the accents, slurs and staccatos all work together to add that extra pulse and spice to the music.

This selection is based on the A Dorian mode. Sharing the same key signature with the G major scale makes it an easy tonality for young players. Time spent playing this scale will help players gain confidence and familiarity with its sound and tonality. Application of accent and slur patterns found in this piece, to the scale, will strengthen the confidence of the musicians as they learn this piece.

Time spent practicing the special effects will definitely pay off. Although the pitch slides are found throughout, the unison section at measure 34 allows the entire group to play the slides at the same time. Rehearsing this section at measure 34 will help players gain confidence and timing on the technique which can then be applied to the rest of the piece. There are a number of opportunities for your first violins to work on double stops; at first they may need to select the upper or lower note to play. Once they've practiced the technique, they'll be able to play the double stops in tempo.

## Star-Crossed Warriors - Deborah Baker Monday

This exciting dramatic work depicts a galactic battle with moments of romance in outer space and beyond! Students will enjoy creating sound effects using their open string harmonics, and there is an element of chance involved which can allow each performance to be a new adventure.

At measure 44, the focus of the piece changes from strong rhythmic and thematic emphasis to one of musical color and tone painting. Even though a metronome marking is given, the conductor should feel free to interpret the section as it fits each group. The divided pitches in the sections create a rich sonority which could be merely sustained, or given dynamic interest:

1. with a huge crescendo and a cut off.
2. a huge crescendo followed by a diminuendo to silence.
3. a tremolo with crescendo cutoff or crescendo/diminuendo, etc..

The next section (measure 51) can be given some interpretation. Basically, there is a spatial background established with the fluttering fingers. The beauty of the sound is the different speeds which students are able to alternate between notes. The basses should place their fingers in 3rd position and should touch the string lightly with the 4th finger and pull the bow quickly as if to make a "ping" sound, letting it ring out, followed by the other instruments as shown in the score. The effect should sound like shooting stars (as one instrument note starts to fade the next one starts). This section can be repeated as many times as desired.

Measure 56 should sound like the voice of doom! Measures 57-58 can be as dramatic as desired. In measure 59, the pulse finally comes back softly, slowly, but rhythmically with a crescendo and accelerando back to tempo 1 at measure 67 through the end.

## The Trout (Die Forelle, Movement IV) - arr. John Caponegro

The story upon which Schubert based his song *Die Forelle (The Trout)* is a tale about a large trout living in a pond and the efforts of a determined fisherman to catch it. The fisherman perseveres but the fish always manages to escape. Finally, one day the frustrated but persistent fisherman catches the fish.

Schubert later used this tune as the basis for the 4th movement of a string quintet, which became known as the *Trout Quintet*. Quarter note equals 100 should be comfortable for the young players.

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# African Blessing

(Bwana Awabariiki)

arranged by  
Deborah Baker Monday

Grade 1+  
duration 1:55

FULL SCORE

Moderato  $\text{♩} = 80$

1st Violin

2nd Violin

Viola (same  
part provided  
for 3rd Violin)

Cello

Bass

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African Blessing - 2

Measures 11-14 of the musical score. The score is written for five staves: Treble 1, Treble 2, Bass 1, Bass 2, and Bass 3. The key signature is one sharp (F#). Measures 11 and 12 show a rhythmic pattern with eighth and sixteenth notes. Measure 13 features a forte (*f*) dynamic and a breath mark (*V*). Measure 14 continues the rhythmic pattern. A large purple watermark 'FOR PREVIEW ONLY' is overlaid across the measures.

Measures 15-18 of the musical score. Measures 15 and 16 are marked with a box containing the number 15. Measure 17 includes the instruction *pizz. div.* (pizzicato, divided). Measure 18 includes the instruction *pizz.* (pizzicato). The score continues with rhythmic patterns across the five staves. A large purple watermark 'REPRODUCTION PROHIBITED' is overlaid across the measures.

Measures 19-22 of the musical score. Measures 19 and 20 are marked with a box containing the number 19. Measure 21 includes the instruction *arco* (arco) and a breath mark (*V*). Measure 22 includes the instruction *arco* (arco). The score continues with rhythmic patterns across the five staves. A large purple watermark 'KendorMusic.com' is overlaid across the measures.

African Blessing - 3

Measures 23-26 of the musical score. The score is written for five staves: two treble clefs and three bass clefs. The key signature is one sharp (F#). Measures 23 and 24 show a steady rhythmic pattern. Measures 25 and 26 introduce accents (>) and breath marks (v) on several notes, particularly in the upper staves.

Measures 27-30 of the musical score. Measure 29 is marked with a box containing the number 29. Dynamics include *f* (forte) and *ff* (fortissimo). The music features more complex rhythmic patterns and accents in measures 27 and 28, which continue into measures 29 and 30.

Measures 31-34 of the musical score. Measure 33 is marked with a box containing the number 33. Dynamics include *ff* (fortissimo). The score continues with complex rhythmic patterns and accents across all five staves.

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35 36 37 38

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Grade 1+  
duration ca. 1:55

# Be Thou My Vision

(Irish Hymn)

arranged by Robert S. Frost

FULL SCORE

Moderato ♩ = 96 - 100

1st Violin

2nd Violin

Viola (same  
part provided  
for 3rd Violin)

Cello

Bass

5

4

mf

mf

mf

mf

mf

5

6

7

8

9

13

10

11

12

13

14

*\* Divide if few or no basses.*

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# Be Thou My Vision - 2

17

*mf*

*mf*

*mf*

*mf*

15 16 17 18 19

21

*mf*

*mf*

*f*

*f*

*pizz.*

*mf*

20 21 22 23 24

25

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

*f*

*f*

*f*

25 26 27 28 29

Be Thou My Vision - 3

Musical score for measures 30-34. The score is written for five staves: Treble 1, Treble 2, Alto, Bass 1, and Bass 2. Measures 30-31 have a 4-measure rest in the Treble 1 staff. Measure 32 has a 4-measure rest in the Bass 2 staff. Measure 33 has a 4-measure rest in the Treble 1 staff. Measure 34 has a 4-measure rest in the Bass 2 staff. A large purple watermark "FOR PREVIEW ONLY" is overlaid on the score.

Musical score for measures 35-40. The score is written for five staves: Treble 1, Treble 2, Alto, Bass 1, and Bass 2. Measures 35-36 have a 4-measure rest in the Treble 1 staff. Measure 37 is marked *p* and *arco*. Measures 38-39 are marked *cresc.*. Measure 40 is marked *ritard.*. A large purple watermark "FOR PREVIEW ONLY" is overlaid on the score.

Musical score for measures 41-45. The score is written for five staves: Treble 1, Treble 2, Alto, Bass 1, and Bass 2. Measures 41-42 have a 4-measure rest in the Treble 1 staff. Measure 43 has a 4-measure rest in the Bass 2 staff. Measure 44 has a 4-measure rest in the Treble 1 staff. Measure 45 has a 4-measure rest in the Bass 2 staff. A large purple watermark "KendorMusic.com" is overlaid on the score.

Be Thou My Vision - 4

49

4

46 47 48 49 50

53

4

51 52 53 54 55

*mf*

57

Meno mosso  $\text{♩} = 88 - 92$

4

56 57 58 59 60 61

*f* *cresc.* *ff* *poco rit.*

*f* *cresc.* *ff* *poco rit.*

*f* *cresc.* *ff* *poco rit.*

*f* *cresc.* *ff* *poco rit.*

7998

# Allegro From "Concerto For Two Trumpets"

Grade 1+  
duration 2:05

by Antonio Vivaldi  
arranged by Joseph J. Phillips

FULL SCORE

Allegro ♩=140

1st Violin

2nd Violin

Viola (same  
part provided  
for 3rd Violin)

Cello

Bass

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1 2 3 4

5 6 7 8

9 10 11 12

Allegro From "Concerto For Two Trumpets" - 2

15

Measures 13-16 of the musical score. The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The key signature is two sharps (F# and C#). Measure 13 shows the first two staves with rests. Measures 14 and 15 show the first two staves with eighth-note runs starting on G4 and F#4 respectively, marked with a forte (f) dynamic. The bottom three staves provide a harmonic accompaniment with quarter and eighth notes. Measure 16 continues the accompaniment.

Measures 17-20 of the musical score. The first two staves (treble clef) have rests in measures 17 and 18, then enter in measure 19 with quarter notes. The bottom three staves (bass clef) continue the accompaniment with quarter and eighth notes throughout measures 17-20.

23

Measures 21-24 of the musical score. Measures 21 and 22 show the first two staves with quarter notes. Measure 23 shows the first two staves with eighth-note runs starting on G4 and F#4, marked with a forte (f) dynamic. The bottom three staves continue the accompaniment. Measure 24 shows the first two staves with quarter notes and the bottom three staves with rests.

Allegro From "Concerto For Two Trumpets" - 3

FOR PREVIEW

Measures 25-28. The score is for two trumpets (staves 1 and 2) and two trombones (staves 3 and 4). The key signature is two sharps (F# and C#). The time signature is 4/4. Measures 25 and 26 show the trumpets playing eighth-note patterns. Measures 27 and 28 show the trumpets playing eighth-note patterns, with the trombones playing whole notes. Dynamics include *p* (piano) and *f* (forte).

ONLY

Measures 29-32. The score continues with the same instrumentation. Measures 29 and 30 show the trumpets playing eighth-note patterns. Measures 31 and 32 show the trumpets playing eighth-note patterns, with the trombones playing whole notes. Dynamics include *f* (forte) and *p* (piano).

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Measures 33-36. The score continues with the same instrumentation. Measures 33 and 34 show the trumpets playing eighth-note patterns. Measures 35 and 36 show the trumpets playing eighth-note patterns, with the trombones playing whole notes. Dynamics include *f* (forte) and *p* (piano).

37 38 39 40

41 42 *p* 43 *f* 44 *f*

45 46 47 48



Allegro From "Concerto For Two Trumpets" - 5

49

49 50 51 52

56

53 54 55 56 *f*

57 58 59 60

64

61 62 63 64 *p*

65 66 67 68 *f*

69 70 71 72

# Christmas Fiddlers In The Hall

arranged by Frank J. Halferty

## FULL SCORE

Lively  $\text{♩} = 80$

1st Violin

2nd Violin

Viola (same  
part provided  
for 3rd Violin)

Cello

Bass

5

1 *f* 2 3 4

*mf* *mf* *mf*

5 *mf* 6 7 8

9 10 11 12

H3 H3 H3

H3 H3

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Christmas Fiddlers In The Hall - 2

13

13 14 15 16

17

17 18 19 20

21

21 22 23 24

Musical score for measures 25-28. The score is written for five staves: two treble clefs, a bass clef, and two more bass clefs. The key signature is one sharp (F#). Measure 25 starts with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some staccato markings. A large purple watermark 'FOR PREVIEW ONLY' is overlaid across the measures.

Musical score for measures 29-32. The score continues with the same five-staff arrangement. Measure 31 is marked with a box containing the number 31. Dynamics include *mf* and *pizz.* (pizzicato). The music continues with various note values and rests. A large purple watermark 'REPRODUCTION PROHIBITED' is overlaid across the measures.

Musical score for measures 33-36. The score continues with the same five-staff arrangement. Measure 34 has a marking 'H3' above the first treble staff. Measure 35 has a marking '+4' above the third staff. The music concludes with various note values and rests. A large purple watermark 'KendorMusic.com' is overlaid across the measures.

39

arco

H3

arco

arco

37 38 39 40

V

H3 V

H3 V

f

f

f

arco

41 42 43 44

V

H3

H3

V

V

45 46 47 48

## Christmas Fiddlers In The Hall - 5

[illegible]

54 55 56 57

*mp*

*mp*

*mp*

*mp*

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58 59 60 61

H3

60

arco

mf

arco

mf

arco

mp

mp

Christmas Fiddlers In The Hall - 6

Musical score for measures 62-65. The score is written for five staves: Treble 1, Treble 2, Bass 1, Bass 2, and Bass 3. The key signature is two sharps (F# and C#). Measure 62 shows the beginning of the section. Measures 63 and 64 feature a forte (*f*) dynamic. Measure 65 continues the melody. A large purple watermark 'FOR PREVIEW ONLY' is overlaid across the score.

Musical score for measures 66-69. The score continues from the previous system. Measure 66 includes a 'H3' marking above the Treble 1 staff. Measure 67 shows a continuation of the melody. Measure 68 features a forte (*f*) dynamic and an 'arco' marking below the Bass 3 staff. Measure 69 continues the melody. A large purple watermark 'REPRODUCTION PROHIBITED' is overlaid across the score.

Musical score for measures 70-73. The score continues from the previous system. Measure 70 includes a 'L2' marking above the Treble 1 staff. Measures 71 and 72 show a continuation of the melody. Measure 73 continues the melody. A large purple watermark 'KendorMusic.com' is overlaid across the score.



Christmas Fiddlers In The Hall - 7

*opt. div.*

76

74 75 76 77

78 79 80 81

82

*unis.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*mf*

7998 82 *p* *cresc.* 83 84 85 *mf*

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86 87 88 89

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

*div.*

Measures 86-89 of the musical score. The score is in 4/4 time and features a key signature of two sharps (F# and C#). The music is written for five staves: Treble 1, Treble 2, Bass 1, Bass 2, and Bass 3. The first two staves (Treble 1 and Treble 2) are marked with a forte (*f*) dynamic. The music consists of eighth and sixteenth notes, with some measures containing rests. A large, semi-transparent watermark "FOR PREVIEW" is overlaid across the center of the page.

ONLY

90 91 92 93

*unis.*

Measures 90-93 of the musical score. The score continues from the previous system. It features the same five-staff arrangement. The music includes eighth and sixteenth notes, with some measures containing rests. A large, semi-transparent watermark "ONLY" is overlaid across the center of the page.

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# Clash Of The Triads!

arranged by  
Deborah Baker Monday

## FULL SCORE

Allegro  $\text{♩} = 120$

1st Violin L.H. V  $f$  (V) V (V) V

2nd Violin L.H. V  $f$  (V) V (V) V

Viola (same part provided for 3rd Violin) L.H. V  $f$  (V) V (V) V

Cello L.H. V  $f$  (V) V (V) V

Bass L.H. V  $f$  (V) V (V) V

1 2 3 4

5  $mf$  L2 L2 L2

5  $mf$  6 7 8

9 10 11 12

Musical score for measures 13-16. The score is written for five staves: Treble 1, Treble 2, Bass 1, Bass 2, and Bass 3. The key signature is one sharp (F#). Measures 13-14 show a steady eighth-note pattern in the upper staves and a more complex eighth-note pattern in the lower staves. Measures 15-16 continue the patterns, with some notes changing in the upper staves.

Musical score for measures 17-20. The score is written for five staves. Measures 17-18 are marked *p* (piano) in the upper staves and *mf* (mezzo-forte) in the lower staves. Measures 19-20 are marked *f* (forte) in the upper staves and *f* in the lower staves. The music features a mix of eighth and sixteenth notes.

Musical score for measures 21-24. The score is written for five staves. Measures 21-22 show a mix of eighth and sixteenth notes. Measures 23-24 are marked *p* (piano) and *rit.* (ritardando). The music features a mix of eighth and sixteenth notes, with some notes held for longer durations.

# Clash Of The Triads! - 3

25 *a tempo*

25 26 27 28

29

29 30 31 32

33

33 34 35 36

37

*legato*  
*mp*

*legato*  
*mp*

*legato*  
*mp*

*legato*  
*mf*

*legato*  
*mf*

37 38 39 40

41 42 43 44

45

*mf*

*mf*

*mf*

45 46 47 48

49 50 51 52

53 54 55 56

*mf* *mp*

57 58 59 60

*mp* *f* *mp*

61

61 62 63 64

65

65 66 67 68

69

69 70 71 72 III pos.



73

Musical score for measures 73-76. The score is written for five staves: Treble 1, Treble 2, Alto, Bass 1, and Bass 2. The key signature is one sharp (F#). Measure 73 includes the instruction "I pos." below the Bass 2 staff. Measures 74, 75, and 76 feature a large, bold, purple watermark reading "FOR PREVIEW ONLY". Dynamic markings include *p* (piano) at the beginning of measures 74, 75, and 76. A fermata is present over the final note of measure 76.

Musical score for measures 77-81. The score is written for five staves: Treble 1, Treble 2, Alto, Bass 1, and Bass 2. The key signature is one sharp (F#). Measures 77, 78, 79, and 80 feature a large, bold, purple watermark reading "REPRODUCTION PROHIBITED". Dynamic markings include *ff* (fortissimo) at the beginning of measures 77, 78, 79, and 80. The instruction "simile" appears above the Treble 1 staff in measures 78, 79, and 80. Measure 81 ends with a double bar line.

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# Deep Sea Fandango by Deborah Baker Monday

Moderate but suspenseful ♩ = 120

1st Violin

2nd Violin

Viola (same  
part provided  
for 3rd Violin)

Cello

Bass

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Deep Sea Fandango - 2

15

13 14 15 16

19

17 18 19 20

21

21 22 23 24

# Deep Sea Fandango - 3

27

*mf*

*gliss.*

*mf*

*mf*

*f*

25 26 27 28

29 30 31 32

35 Calmer, cheerful ♩ = 112

*mf*

*mf*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

33 34 35 36

Deep Sea Fandango - 4

Musical score for measures 37-40. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests. A large, semi-transparent watermark "FOR PREVIEW ONLY" is overlaid across the center of the page.

37 38 39 40

Musical score for measures 41-45. The score continues with the same instrumentation and key signature. Measures 43 and 47 are marked with a box containing the measure number. A large, semi-transparent watermark "REPRODUCTION PROHIBITED" is overlaid across the center of the page.

41 42 43 44 45

Musical score for measures 46-49. The score continues with the same instrumentation and key signature. Measures 47 and 49 are marked with a box containing the measure number. The word "arco" is written above the staff in measure 49. A large, semi-transparent watermark "KendorMusic.com" is overlaid across the center of the page.

46 47 48 49

# Deep Sea Fandango - 5

51

Tempo I ♩ = 120

*rit.*

*f*

50 51 52 53 54

55 56 57 58

*p*

59

*mf*

*f*

59 60 61 62

7998

Deep Sea Fandango - 6

63 64 65 66

*f*

*f*

*f*

67 68 69 70

*dim.*

*dim.*

*dim.*

71 72 73 74 75 76

*p*

*pizz.*

*p*

*pizz.*

*arco*

*f*

*f*

*f*

*f*

# Greensleeves

arranged by John Caponegro

Moderato  $\text{♩} = 96$

1st Violin

2nd Violin

Viola (same  
part provided  
for 3rd Violin)

Cello

Bass

1st Violin: *mp*

2nd Violin: *mp*

Viola: *mp* H2

Cello: *mp* 1

Bass: *mp* 1st pos. 4

5 *rit.* L2 *a tempo* 9 *mf*

6 *rit.* *mf*

7 *rit.* L1 3 *pizz.* *mf*

8 *rit.* 2 *mf*

9 *mf*

10 H2 H2

11 H2

12

13

14



17

15 16 17 18 19

20 21 22 23 24

20 21 22 23 24

25

25 26 27 28 29

33

30 31 32 33 34

35 36 37 38 39

41

40 41 42 43 44

45 <sup>L2</sup>

45 *mf* 46 47 48 49

53

50 51 52 53 54

H3 H2 H3

55 56 57 58

59 60 61 62

7998

63 64 65 66 67

68 69 70 71

69 1 1/2 pos.

Greensleeves - 6

72 73 74 75

H3 H2 H3 L2 L2

*rit.* *rit.* *rit.* *rit.*

2

76 77 78 79 80

*decresc.* *decresc.* *decresc.* *decresc.* *decresc.*

*p* *p* *p* *p* *p*

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# Gypsy Moon

by Frank J. Halferty

With energy  $\text{♩} = 96$

1st Violin

2nd Violin

Viola (same part provided for 3rd Violin)

Cello

Bass

6

10 Solo

10 11 12 13

Gypsy Moon - 2

14 15 16 17

18 *tutti* *f* *arco* *opt. div.* 19 20 *unis.* 21

22 23 24 25 *opt. div.*

26

Musical score for measures 26-29. The score is written for four staves: two treble staves and two bass staves. The key signature is one sharp (F#). Measures 26-29 show a bass line with eighth and sixteenth notes, including accents and slurs. The first bass staff has a *mf* dynamic marking. The second bass staff has a *pizz.* (pizzicato) marking and a *mp* (mezzo-piano) dynamic marking. A large purple watermark "FOR PREVIEW ONLY" is overlaid across the score.

Musical score for measures 30-33. The score continues with the same four-staff format. Measures 30-33 show the continuation of the bass line with various rhythmic patterns and accents. A large purple watermark "REPRODUCTION PROHIBITED" is overlaid across the score.

34

Musical score for measures 34-38. The score continues with the same four-staff format. Measures 34-38 show the continuation of the bass line with various rhythmic patterns and accents. The first bass staff has a *f* (forte) dynamic marking. The second bass staff has an *arco* (arco) marking and a *f* (forte) dynamic marking. A large purple watermark "KendorMusic.com" is overlaid across the score.



Gypsy Moon - 4

Musical score for measures 39-43. The score is written for five staves: two treble clefs and three bass clefs. The key signature is one sharp (F#). The music features a variety of note values including eighth, quarter, and half notes, as well as rests. Dynamic markings include accents (>) and breath marks (V). Measure numbers 39, 40, 41, 42, and 43 are indicated at the bottom of the staves.

Musical score for measures 44-47. The score continues with five staves. Measures 44 and 45 begin with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The music continues with eighth and quarter notes, and rests. Measure numbers 44, 45, 46, and 47 are indicated at the bottom.

Musical score for measures 48-51. The score continues with five staves. Measures 48 and 49 begin with a forte (*f*) dynamic. The music features eighth and quarter notes, and rests. Measure numbers 48, 49, 50, and 51 are indicated at the bottom.

Musical score for measures 52-55. The score is written for five staves: two treble clefs and three bass clefs. The key signature is one sharp (F#). Measures 52-55 show a rhythmic pattern of eighth and sixteenth notes with various articulations like accents and slurs. A large purple watermark 'FOR PREVIEW ONLY' is overlaid across the score.

Musical score for measures 56-59. The score continues with the same five-staff arrangement. Measure 56 begins with a box containing the number '56'. Dynamic markings 'mf' (mezzo-forte) and 'mp' (mezzo-piano) are present. The notation includes slurs and accents. A large purple watermark 'REPRODUCTION PROHIBITED' is overlaid across the score.

Musical score for measures 60-63. The score continues with the same five-staff arrangement. Measures 60-63 show the continuation of the musical theme. A large purple watermark 'KendorMusic.com' is overlaid across the score.

Gypsy Moon - 6

Measures 64-67 of the musical score. The score is written for five staves (two treble clefs and three bass clefs) in the key of D major. The tempo/mood is marked *mf*. Measure 66 is highlighted with a box containing the number 66. The music features a mix of eighth and sixteenth notes with various articulations like accents and slurs.

Measures 68-71 of the musical score. The score continues on five staves in D major. Measures 68 and 69 feature slurs over groups of notes. Measure 70 has a box containing the number 70. The musical notation includes various note values and rests.

Measures 72-75 of the musical score. The score continues on five staves in D major. Measure 74 is highlighted with a box containing the number 74. The music includes dynamic markings such as *p* (piano) starting in measure 74. The notation includes slurs and various note values.

Gypsy Moon - 7

Musical score for measures 76-79. The score is written for five staves: two treble clefs and three bass clefs. The key signature is one sharp (F#). Measures 76 and 77 show a piano (*p*) dynamic. Measures 78 and 79 show a mezzo-piano (*mp*) dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing rests. A large purple watermark "FOR PREVIEW ONLY" is overlaid across the score.

Musical score for measures 80-83. The score continues from the previous system. Measures 80 and 81 show a mezzo-piano (*mp*) dynamic. Measures 82 and 83 show a forte (*f*) dynamic. The music continues with similar rhythmic patterns. A large purple watermark "FOR PREVIEW ONLY" is overlaid across the score.

Musical score for measures 84-87. The score continues from the previous system. Measures 84 and 85 show a mezzo-piano (*mp*) dynamic. Measures 86 and 87 show a forte (*f*) dynamic. The music continues with similar rhythmic patterns. A large purple watermark "FOR PREVIEW ONLY" is overlaid across the score.

Gypsy Moon - 8

div. 90 unis.

88 89 90 91

div. unis. ff

92 93 94 95

div.

96 97 98 99 100

# Star-Crossed Warriors

by Deborah Baker Monday

Allegro adventurous  $\text{♩} = 132$   
*marcato*

1st Violin

2nd Violin

Viola (same  
part provided  
for 3rd Violin)

Cello

Bass

1 *mf* *marcato* 2 3 *cresc.* 4

5 6 7 8 *f*

9 Strong march  $\text{♩} = 120$

*mp* *simile* *mp* *marcato* *marcato* *marcato* H3 9 10 11 12

13 14 15 16

17 18 19 20 21

22 23 24 25 26

7998

27 28 29 30 31 *cresc.*

32 33 34 35

36 37 38 39 40



# Star-Crossed Warriors - 4

Andante mesmeriso ♩ = 60  
"Outer Space"

41

41 42 43 44 45

49

46 47 48 49 50

Repeat ad libitum  
"Atmosphere"

"Shooting stars"

51 52 53 54 55

# Star-Crossed Warriors - 5

56 Agitato ♩ = 72

Poco piu mosso ♩ = 108

56 *ff* 57 *accel.* 58 *accel.* 59 *accel.* 60 *accel.*

61 *ff* 62 63 *ff* 64

65 Strong March ♩ = 120

65 *f* 66 *f* 67 *f* 68 *f*

69 70 71 72 73

74 75 76 77 78

79 80 81 82 83

*p* *f* *p* *f* *p* *mf* *f* *mf* *f*

84

*p* *cresc.* *cresc.* *cresc.* *cresc.*

84 85 86 87

88

*ff* *mf* *ff* *ff* *ff* *ff*

88 89 90 91

92

*ff* *simile* *simile* *simile* *simile* *ff* *poco rit.* *poco rit.* *poco rit.* *poco rit.*

92 93 94 95

# The Trout

(Die Forelle, Movement IV)

by Franz Schubert  
arranged by John Caponegro

Moderato  $\text{♩} = 100$

1st Violin

2nd Violin

Viola (same  
part provided  
for 3rd Violin)

Cello

Bass

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1st Violin: *mf* 2nd *x p*

2nd Violin: *mf* 2nd *x p*

Viola (same part provided for 3rd Violin): *mf* 2nd *x p*

Cello: *mf* 2nd *x p*

Bass: *mf* 2nd *x p*

Measures 1-9: 1. 2. 3. 4. 5. 6. 7. 8. 9.

Measures 10-13: 10. 11. 12. 13.

# The Trout - 2

14

18

4 3

14 15 16 17 18

22

V

V

V

V

19 20 21 22 23

26

f

f

H3

f

f

24 25 26 27

# The Trout - 3

30 *pizz.*  
*mf*  
*pizz.*  
*mf*  
*mf*  
*mf*

34 *arco*  
*arco*  
*H3*

38 *rit.*  
*rit.*  
*rit.*  
*rit.*  
*rit.*

## About The Composers



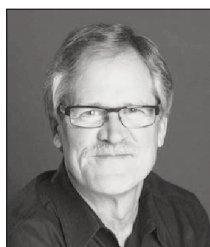
**JOHN CAPONEGRO**

With undergraduate and graduate degrees from the Manhattan (NY) School of Music, he has done extensive postgraduate work at Columbia Teachers College (NY), New York University and Long Island University (NY). John's 40 years of teaching experience at all levels from elementary through high school have made him keenly aware of the musical needs of students and teachers. Geared primarily for the elementary level, his compositions and arrangements are widely performed throughout the world.



**ROBERT S. FROST**

Drawing from years of teaching experience in Utah's Cache County School District, Bob's expertise in the educational string field is recognized worldwide. Robert held graduate and undergraduate degrees from Utah State University, and a Doctorate in music education from the University of Northern Colorado. He served as president of the National School Orchestra Association, and the Utah Chapter of ASTA with NSOA. His acclaimed string arrangements appear in the catalogs of several top publishers.



**FRANK J. HALFERTY**

A graduate of Seattle (WA) Pacific University and New Mexico State University, he has extensive experience teaching instrumental and choral music from the elementary to college levels. Frank has also served as contest adjudicator in Texas and Washington, and an array of his originals and arrangements for school musicians are available from several leading educational publishers.



**DEBORAH BAKER MONDAY**

Currently teaching in the Logan City School District (UT), she is a cello/bass specialist working with 4th-8th grade students in seven schools. An active Bass performer and private teacher, she has served as adjunct Bass instructor at Utah State University and has been on the faculty of the ASTA with NSOA "Bass Fest" for three years. She co-authored the "Strings Extraordinaire" collection and her works have been published with a number of leading educational music publishers. In 1999 Deborah was named the Utah ASTA with NSOA Elementary Teacher Of The Year.



**JOSEPH J. PHILLIPS**

Prior to his current position as Music Supervisor for the Carmel Central School District in Patterson, NY, he served as Director of Fine Arts in the magnet/gifted programs for the Independent School District of Galveston, Texas. In 1998 he won the Texas Orchestra Directors composition contest. He has also written articles for "The Instrumentalist" magazine, and his published works have appeared on prominent "bestseller" lists worldwide. He holds degrees from the Crane School of Music at the State University of New York at Potsdam and the University of North Texas.