

Grade 3½

Music for String Orchestra

Chimera

Eric B. Davis

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INSTRUMENTATION

Violin I	8
Violin II	8
Viola	5
Cello	5
Bass	5



CAS125

CARL FISCHER®

Performance Notes

This high-energy work is based on the Greek mythological fire-breathing monster that has a lion's head, a goat's body and a serpent's tail. Three themes representing each of these interact with one another and move through a series of musical episodes in a battle between the beast and the hero, Bellerophon. It is both fun to play from the dramatic opening to the exciting and heroic conclusion.

About the Composer

Guitarist Eric B. Davis is a busy New York freelance musician in genres ranging from classical to musical theater to commercial. He graduated from The Juilliard School with the first class of guitarists to ever attend where he earned a Master's Degree and also studied composition. Eric's major teachers include Sharon Isbin, Michael Lorimer, David Tanenbaum and Aaron Shearer.

Eric has performed both solo recitals and chamber music throughout the United States. In New York he has played in concerts with the New York Philharmonic and Orchestra of St. Luke's, performed at Weill Hall in concerts of Brazilian music: Merkin Hall with members of the Manhattan Chamber Orchestra; Alice Tully Hall with the Partch ensemble and the Juilliard Opera Center orchestra under the direction of Julius Rudel. Eric also performed at Lincoln Center's 'Focus' festival, and performed in the United States premiere of Toru Takemitsu's chamber work *Valeria*. As an advocate of new music, he has commissioned works from American composer Eric Funk and German composer Christian Jost (Berlin Philharmonic). Internationally he has performed recitals and as soloist with orchestra in Germany, Italy, Spain, Venezuela, and Brazil.

Eric is equally at home with theater and pop/rock styles. He has recorded and/or performed with numerous Broadway stars including Aaron Tveit, Laura Osnes, Jeremy Jordan, Alfie Boe, Jason Daniele, Robert Creighton, Brooke Shields, Alice Ripley among others. He also tours regularly as part of Kristin Chenoweth's quintet. Eric's arranging credits include Jason Daniele and Alfie Boe. Eric has played on over a dozen Broadway shows and has held the regular guitar chairs on Broadway's *Next to Normal*, *Anything Goes* (2011) *Ghost the Musical*, *Matilda the Musical*, *Kristin Chenoweth: My Love Letter to Broadway*, *Groundhog Day*, and *The Prom on Broadway*. Eric taught string orchestra for 7 years on Long Island, New York, and is currently an adjunct professor at the Aaron Copland School of Music at Queens College.

ERIC B. DAVIS

With fire ♩ = 100

Violin I *ff*

Violin II *ff*

Viola *ff*

Cello *ff*

Bass *ff*

1 2 3 4

Vln. I

Vln. II

Vla.

Cello

Bass

5 6 7 8

9

Vln. I

Vln. II

Vla.

Cello

Bass

mf

3

-3 2 1

1

3

3

9 10 11

Vln. I

Vln. II

Vla.

Cello

Bass

f

1

H3

4

-1

3

-3

4

4

0

4

1

f

12 13 14

17

Vln. I

Vln. II

Vla.

Cello

Bass

4

4

0

4

15 16 17

Vln. I
 Vln. II
 Vla.
 Cello
 Bass

18 19 20

f *f* *div.*

Vln. I
 Vln. II
 Vla.
 Cello
 Bass

21 22 23

p sub. *p sub.* *p sub.*

Vln. I
 Vln. II
 Vla.
 Cello
 Bass

24 25 26

f *f* *p* *mp* *f*

27

Vln. I

Vln. II

Vla.

Cello

Bass

27 28 29 30

Vln. I

Vln. II

Vla.

Cello

Bass

31 32 33 34

p

35

Vln. I

Vln. II

Vla.

Cello

Bass

35 36 37

f

For Promotional Use Only

Vln. I

Vln. II

Vla.

Cello

Bass

38 39 40

Vln. I

Vln. II

Vla.

Cello

Bass

41 42 43

Vln. I

Vln. II

Vla.

Cello

Bass

44 45 46

pp

pp

pizz.

pp pizz.

pp

Violin I Violin II Viola Cello Bass

Violin I Violin II Viola Cello Bass

Violin I Violin II Viola Cello Bass

Violin I Violin II Viola Cello Bass

68 69 70 71

Violin I Violin II Viola Cello Bass

72 73 74

Violin I Violin II Viola Cello Bass

75 76 77

79

Vln. I

Vln. II

Vla.

Cello

Bass

78 79 80

Vln. I

Vln. II

Vla.

Cello

Bass

81 82 83

Vln. I

Vln. II

Vla.

Cello

Bass

84 85 86

Vln. I

Vln. II

Vla.

Cello

Bass

Vln. I

Vln. II

Vla.

Cello

Bass

p sub.

87 88 89

Vln. I

Vln. II

Vla.

Cello

Bass

mf

mf

f

mp

f

90 91 92

Vln. I

Vln. II

Vla.

Cello

Bass

93 94 95

96 97 98

Vln. I

Vln. II

Vla.

Cello

Bass

99 100 101

Vln. I

Vln. II

Vla.

Cello

Bass

102 103 104

Vln. I

Vln. II

Vla.

Cello

Bass

105

Violin I, Violin II, Viola, Cello, Bass

f

105 106 107

Violin I, Violin II, Viola, Cello, Bass

108 109 110

Violin I, Violin II, Viola, Cello, Bass

rubato

111 112 113

Arrowhead

DOUG SPATA

With dark intensity $\text{♩} = 80$

Violin I

Violin II

Viola

Cello

Bass

1 2 3 4

Violin I

Violin II

Viola

Cello

Bass

5 6 7 8

CAS124F

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Vln. I

Vln. II

Vla.

Cello

Bass

9 10 11 12

Vln. I

Vln. II

Vla.

Cello

Bass

13 14 15 16

CAS124F

Vln. I

Vln. II

Vla.

Cello

Bass

17 18 19 20 21

Vln. I

Vln. II

Vla.

Cello

Bass

22 23 24 25 26

CAS124F

CAS125F

Vln. I

Vln. II

Vla.

Cello

Bass

27 28 29 30 31

Vln. I

Vln. II

Vla.

Cello

Bass

32 33 34 35 36

CAS124F

Allegretto $\text{♩} = 84$

Violin I

Violin II

Viola

Cello

Bass

Piano

Percussion 1
(Triangle, Tambourine)

Percussion 2
(Suspended Cymbal, Crash Cymbal)

Percussion 3
(Bass Drum)

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CAS122F

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Perc. 1

Perc. 2

Perc. 3

CAS122F

Carl Fischer's *Music for String Orchestra* provides teachers with quality repertoire for ensemble grade levels $\frac{1}{2}$ to $4\frac{1}{2}$. The music in each grade has been carefully written and edited, within specific guidelines, so that it will only use the technical demands for that level.

Within each grade level, you will find selections in a variety of styles and genres designed to meet all of your teaching and performance needs. Carl Fischer composers and arrangers are some of the most respected writers in the business. Their music is interesting, fresh and worthy of serious study. It is crafted to bring out the very best sound from students.

Grades 3 - 4½

- Playable by advancing ensembles with four or more years of experience
- All finger patterns will be explored with more chromatic movement
- Expanded use of complex rhythms including hemiola and dotted eighth/sixteenth notes
- More comprehensive bowing techniques and articulations including spiccato
- More challenging violin 2 and viola parts utilize third position while violin 1, cello, and bass parts may go to fifth position and beyond

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