

Grade

3

Music for String Orchestra

A Streak of Light

Kathryn Griesinger

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INSTRUMENTATION

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

Performance Notes

A relentless $\frac{6}{8}$ accompaniment drives this piece forward with exciting momentum. Two-against-three rhythm patterns add urgency to the theme, requiring precision in counting and maintaining an even tempo. Intensity builds like the first piercing light on the morning horizon, flourishing toward a stately middle section that reflects the grandeur of glorious colors and spacious skies. Players with the melody should take care to sustain with a warm, ringing tone. The pizzicato accompaniment should also stay unrushed and steady. The following restatement of the fast opening theme soars to a triumphant finale.

About the Composer

Kathryn Griesinger received her B.A. (cello) and M.M. (music education) degrees from the University of Akron in Ohio, 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. Kathryn guest conducts and composes sight-reading music for district music festivals, as well as commissioned works. She also authored String Training, pedagogical theory and technique worksheets for beginning strings. She is currently the orchestra editor for J.W. Pepper and the strings editor for Wingert-Jones Publications in Pennsylvania.

A Streak Of Light

KATHRYN GRIESINGER

Allegro furioso ♩. = 100

Violin I

Violin II

Viola

Cello

Bass

Violin I and II: Treble clef, 6/8 time. Violin II has a 4-fingered trill in measure 4. Dynamics: *mf* (measures 4-5), *f* (measures 6-8).

Viola: Bass clef, 6/8 time. Dynamics: *mp* (measures 1-3), *mf* (measures 4-5), *f* (measures 6-8).

Cello: Bass clef, 6/8 time. Dynamics: *mp* (measures 1-3), *mf* (measures 4-5), *f* (measures 6-8).

Bass: Bass clef, 6/8 time. Dynamics: *mp* (measures 1-3), *mf* (measures 4-5), *f* (measures 6-8).

Measures 1-8 are marked with measure numbers 1 through 8 at the bottom.

Vln. I

Vln. II

Vla.

Cello

Bass

Vln. I: Treble clef, 6/8 time. Dynamics: *f* (measures 9-16).

Vln. II: Treble clef, 6/8 time. Dynamics: *mf* (measures 9-16).

Vla.: Bass clef, 6/8 time. Dynamics: *mf* (measures 9-16).

Cello: Bass clef, 6/8 time. Dynamics: *mf* (measures 9-16).

Bass: Bass clef, 6/8 time. Dynamics: *mf* (measures 9-16).

Measures 9-16 are marked with measure numbers 9 through 16 at the bottom.

Vln. I

Vln. II

Vla.

Cello

Bass

Vln. I: Treble clef, 6/8 time. Dynamics: *f* (measures 17-24). Includes *sim.* markings in measures 18-23.

Vln. II: Treble clef, 6/8 time. Dynamics: *f* (measures 17-24). Includes *sim.* markings in measures 18-23.

Vla.: Bass clef, 6/8 time. Dynamics: *f* (measures 17-24).

Cello: Bass clef, 6/8 time. Dynamics: *f* (measures 17-24). Includes *sim.* markings in measures 18-23.

Bass: Bass clef, 6/8 time. Dynamics: *f* (measures 17-24). Includes *sim.* markings in measures 18-23.

Measures 17-24 are marked with measure numbers 17 through 24 at the bottom.

25

Vln. I

Vln. II *mf*

Vla. *f*

Cello

Bass

25 26 27 28 29 30 31 32

33

Vln. I

Vln. II

Vla.

Cello

Bass

33 34 35 36 37 38 39 40

41

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Cello *mp*

Bass *mp*

41 42 43 44 45 46 47 48

49

Vln. I *mf*

Vln. II *mf*

Vla. pizz. *mf*

Cello pizz. *mf*

Bass pizz. *mf*

49 50 51 52 53 54 55 56

arco V V V

57

Vln. I L.H. V

Vln. II 4

Vla.

Cello

Bass -4 1 -4

57 58 59 60 61 62 63 64

65

Vln. I (V)

Vln. II

Vla.

Cello V V

Bass V V

65 66 67 68 69 70 71 72

73

Vln. I *f* *sim.*

Vln. II *mp* 4

Vla. *mp*

Cello

Bass

73 74 75 76 77 78 79 80

81

Vln. I *f* *sim.*

Vln. II *f* *sim.*

Vla. *f*

Cello *f* *sim.*

Bass *f* *sim.*

81 82 83 84 85 86

89 **Maestoso** ♩ = 72

Vln. I *p*

Vln. II *mf* 4

Vla. *mf*

Cello *mf* pizz.

Bass *mf* pizz. 1

87 88 89 90 91 92 93

98

94 95 96 97 98 99

Vln. I *mf*

Vln. II *mp*

Vla. *mp* arco

Cello *mp*

Bass *mp* arco

100 101 102 103 104 105

Vln. I *mf*

Vln. II *f*

Vla. *mf*

Cello *mf*

Bass *mf*

106 A tempo ♩ = 100

106 107 108 109 110 111 112 113

Vln. I *mp* *p* *mp* *mf*

Vln. II *mp* *p*

Vla. *mp*

Cello *mp* sim.

Bass *mp* sim.

Vln. I
Vln. II
Vla.
Cello
Bass

mf
mf
mf
mf
mf

114 115 116 117 118 119 120 121

Detailed description: This system of musical notation covers measures 114 to 121. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The Violin I part has a dynamic marking of *mf* and includes a fermata over measure 117. The Violin II part also has a dynamic marking of *mf*. The Viola part has a dynamic marking of *mf*. The Cello and Bass parts have a dynamic marking of *mf* and include a *sim.* (sordini) marking. The measures are numbered 114 through 121 at the bottom.

Vln. I
Vln. II
Vla.
Cello
Bass

122
f
f
f
f
f

122 123 124 125 126 127 128 129

Detailed description: This system of musical notation covers measures 122 to 129. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The Violin I part has a dynamic marking of *f* and includes a *-1* marking. The Violin II part has a dynamic marking of *f*. The Viola part has a dynamic marking of *f*. The Cello and Bass parts have a dynamic marking of *f* and include a *sim.* (sordini) marking. The measures are numbered 122 through 129 at the bottom.

Vln. I
Vln. II
Vla.
Cello
Bass

130
mf
mf
mf
mf
mf

130 131 132 133 134 135

Detailed description: This system of musical notation covers measures 130 to 135. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The Violin I part has a dynamic marking of *mf* and includes a *4* marking. The Violin II part has a dynamic marking of *mf*. The Viola part has a dynamic marking of *mf*. The Cello and Bass parts have a dynamic marking of *mf*. The measures are numbered 130 through 135 at the bottom.

138

Vln. I

Vln. II

Vla.

Cello

Bass

136 137 138 139 140 141 142

147

Vln. I

Vln. II

Vla.

Cello

Bass

143 144 145 146 147 148

Vln. I

Vln. II

Vla.

Cello

Bass

149 150 151 152 153 154

Ancient Wonders Suite

TODD PARRISH

I. Temple of Artemis at Ephesus

Maestoso $\text{♩} = 104$

Violin I
Violin II
Viola
Cello
Bass
Timpani (Optional) (G. A. D.)

Measures 1-4. Dynamics: *ff*. Rehearsal mark 1.

Violin I
Violin II
Viola
Cello
Bass
Timpani

Measures 5-8. Dynamics: *mf*, *ff*. Rehearsal mark 5.

CAS126F

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Violin I
Violin II
Viola
Cello
Bass
Timpani

Measures 9-12. Dynamics: *p*, *sim.*. Rehearsal mark 9.

Violin I
Violin II
Viola
Cello
Bass
Timpani

Measures 13-16. Dynamics: *f*, *sim.*, *non div.*, *div.*. Rehearsal mark 13.

CAS126F

Violin I
Violin II
Viola
Cello
Bass
Timpani

Measures 17-20. Dynamics: *ff*, *div.*. Rehearsal mark 17.

CAS127F

Violin I
Violin II
Viola
Cello
Bass
Timpani

Measures 21-25. Dynamics: *mp*, *div.*, *arco*. Rehearsal mark 24. Tempo: *Con rubato*.

CAS126F

Violin I
Violin II
Viola
Cello
Bass
Timpani

Measures 26-31. Dynamics: *f*, *p*, *(V)*. Rehearsal mark 26.

CAS127F

Violin I
Violin II
Viola
Cello
Bass
Timpani

Measures 32-35. Dynamics: *mp*, *pizz.*. Rehearsal mark 32. Tempo: *Con moto* $\text{♩} = 124$.

CAS126F

Falling Water

YUKIKO NISHIMURA

Allegro $\text{♩} = 84$

Violin I *f* *mp* *5*

Violin II *f* *mp* *5*

Viola *f* *mp* *5*

Cello *f* *mp* *5*

Bass *f* *mp* *5*

Piano (Optional) *f* *mp* *5*

1 2 3 4 5 6

Violin I *f* *mp* *5*

Violin II *f* *mp* *5*

Viola *f* *mp* *5*

Cello *f* *mp* *5*

Bass *f* *mp* *5*

Pno. *f* *mp* *5*

7 8 9 10 11 12

CAS128F

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Violin I *f* *mp* *13*

Violin II *f* *mp* *13*

Viola *f* *mp* *13*

Cello *f* *mp* *13*

Bass *f* *mp* *13*

Pno. *f* *mp* *13*

13 14 15 16 17 18

Violin I *mp dolce* *21*

Violin II *mp dolce* *21*

Viola *mp dolce* *21*

Cello *mp dolce* *21*

Bass *mp dolce* *21*

Pno. *mp dolce* *21*

19 20 21 22 23 24

CAS128F

Violin I *mf* *f*

Violin II *mf* *f*

Viola *mf* *f*

Cello *mf* *f*

Bass *mf* *f*

Pno. *mf* *f*

25 26 27 28 29 30

Violin I *p* *mp* *33*

Violin II *p* *mp* *33*

Viola *p* *mp* *33*

Cello *p* *mp* *33*

Bass *p* *mp* *33*

Pno. *p* *mp* *33*

31 32 33 34 35 36

CAS128F

CAS127F

Violin I *mp* *f* *41*

Violin II *mp* *f* *41*

Viola *mp* *f* *41*

Cello *mp* *f* *41*

Bass *mp* *f* *41*

Pno. *mp* *f* *41*

37 38 39 40 41 42

Violin I *f* *47*

Violin II *f* *47*

Viola *f* *47*

Cello *f* *47*

Bass *f* *47*

Pno. *f* *47*

43 44 45 46 47 48

CAS128F

Frost on the Plow

SAMUEL GELFER

Fast $\text{♩} = 88$

Violin I *f*

Violin II

Viola

Cello

Bass *pizz.* *f*

Acoustic Guitar* (Optional)

1 2 3 4

Violin I

Violin II *(tip) v* *mf*

Viola *mf*

Cello *mf*

Bass *mf*

Ac. Gtr.

5 6 7 8

*If Capood, play down a whole step (Bm = Am, etc.)

CAS130F

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Violin I

Violin II

Viola

Cello

Bass

Ac. Gtr. *Bm* *Bm* *D* *D* *mf*

9 10 11 12

Violin I

Violin II

Viola

Cello

Bass *f*

Ac. Gtr. *Em* *Em* *G* *A*

13 14 15 16

CAS130F

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- All basic 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
- Violin II and viola parts may utilize third position while violin I, cello and bass parts may go to fifth position

ISBN 978-1-4911-5746-6



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