

Grade

4

Music for String Orchestra

Reverie

Claude Debussy

Arranged by

Samuel Gelfer

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INSTRUMENTATION

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

Arranger's Notes

Reverie is one of Claude Debussy's most recognized works featured in many films and television shows, including HBO's "Westworld." The main challenge of this arrangement, which can be played alongside the original solo piano piece, is connecting the moving lines through the sections to capture the elegance of a pianist's fingers. Other teaching opportunities include challenging position work, impressionistic tonalities, and advanced melodic phrasing. Directors, players, and audiences will find themselves lost and delighted in these beautiful ethereal melodies.

About the Arranger

Samuel Gelfer is a performer, educator, clinician, conductor, composer and arranger from Brookhaven Hamlet on Long Island. He is a proud alum of SUNY Fredonia, where he studied music education and double bass and Stony Brook University, where he earned his Masters in music.

Sam teaches orchestra at multiple levels in the Farmingdale School District while maintaining a busy performance schedule, appearing off Broadway and touring with Lonesome Traveler, a show that tells the story of American folk music from the Dust Bowl to the civil rights movement and beyond.

Memorable collaborations include the distinct privilege of working with Peter Yarrow of Peter, Paul and Mary, and George Grove, 40 year-long member of the Kingston Trio. Sam can also be found performing with The New Students, a modern Americana folk band based in New York City.

Reverie

CLAUDE DEBUSSY
Arranged by Samuel Gelfer

Andantino sans lenteur ♩ = 96

The score is divided into three systems of four measures each. The first system (measures 1-4) features Violin I with a melodic line starting in measure 3, and Violin II, Viola, and Cello with accompaniment. The second system (measures 5-8) continues the accompaniment with some melodic movement in Violin I and II. The third system (measures 9-12) shows a change in dynamics, with Violin I and II playing more prominently. A large red watermark 'For promotional use only' is overlaid diagonally across the page.

Violin I
Violin II
Viola
Cello
Bass

1 2 3 4

5 6 7 8

9 10 11 12

Vln. I
Vln. II
Vla.
Cello
Bass

mf

13 14 15 16

Vln. I
Vln. II
Vla.
Cello
Bass

19 *a tempo*
rit.
div.

p

17 18 19 20

Vln. I
Vln. II
Vla.
Cello
Bass

3

div.

arco

-1 -2

21 22 23 24

27

Vln. I *mf* *ff* *mf* unis. -1

Vln. II *mf* *ff* *mf*

Vla. *mf* *ff*

Cello *mf* *ff* *mp*

Bass *mf* *ff* *mp*

25 26 27 28

Vln. I *ff* *mf* *restez* *rit.*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Cello *ff* *mf*

Bass *ff* *mf*

29 30 31 32

35 a tempo

Vln. I *mp* *p* *div. pizz.*

Vln. II *mp* *div. pizz.* *mp*

Vla. *mp* *mp*

Cello *mp* *mf pizz.*

Bass *mp* *mf*

33 34 35 36

Vln. I
Vln. II
Vla.
Cello
Bass

arco
mf
p
div. pizz.
mp

37 38 39 40

Vln. I
Vln. II
Vla.
Cello
Bass

mf arco
mf
arco
mf
f arco
f

43

41 42 43 44

Vln. I
Vln. II
Vla.
Cello
Bass

rit.
mp
mp
mp
pizz. p
pizz. p

45 46 47 48

51 a tempo

51 a tempo

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

Vln. II *mf* *mp*

Vla. *mf* arco *mp*

Cello *mf* *mp*

Bass *mf* *mp*

49 50 51 52 53

Vln. I *mf* *mp* *rit.*

Vln. II *mf* *mp*

Vla. *mf*

Cello *mf* *mp* arco

Bass (pizz.) *mp*

54 55 56 57 58

59 a tempo

59 a tempo

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p* x2

Bass *p*

59 60 61 62 63

Vln. I
Vln. II
Vla.
Cello
Bass

3 div. -2 -1 mf

3 div. -2 mf

div. mf 3

3 div. mf

mf

64 65 66 67

Vln. I
Vln. II
Vla.
Cello
Bass

69 mp p

mp p

3 mp p

div. -2 3 -2 -2 -2 p 3 3 3 3

mp p

-1 -1 -1 -1

68 69 70 71

Vln. I
Vln. II
Vla.
Cello
Bass

rit. p 3 3

3

3 3

3 3 3 3

3

72 73 74 75

76 a tempo (opt. 8va)

Vln. I *p*

Vln. II *mp*

Vla. *p*

Cello *mp*

Bass

76 77 78 79

Vln. I

Vln. II *mp*

Vla. *mp*

Cello *mp*

Bass *pizz.*

80 81 82 83

84

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

84 85 86 87

Vln. I
Vln. II
Vla.
Cello
Bass

arco

mf

mf

mf

mf

88 89 90 91

92 un peu retenu

Vln. I
Vln. II
Vla.
Cello
Bass

mp

mp

mp

mp

mp

mf

mf

mf

mp

mp

92 93 94 95 96

Vln. I
Vln. II
Vla.
Cello
Bass

rit.

mp

mp

mp

mp

mp

pizz.

mp

97 98 99 100 101

Fidelio Overture

LUDWIG VAN BEETHOVEN
Arranged by Todd Parrish

Allegro $\text{♩} = 108$

Violin I
Violin II
Viola
Cello
Bass
Timpani (Optional)

1 2 3 4

Adagio $\text{♩} = 44$

Violin I
Violin II
Viola
Cello
Bass
Timpani

5 6 7 8 9

SAS1F

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Allegro $\text{♩} = 108$

Violin I
Violin II
Viola
Cello
Bass
Timpani

10 11 12 13 14

Adagio $\text{♩} = 44$

Violin I
Violin II
Viola
Cello
Bass
Timpani

15 16 17 18 19

SAS1F

Allegro $\text{♩} = 108$

Violin I
Violin II
Viola
Cello
Bass
Timpani

20 21 22 23 24

Violin I
Violin II
Viola
Cello
Bass
Timpani

25 26 27 28 29

SAS1F

Allegro $\text{♩} = 108$

Violin I
Violin II
Viola
Cello
Bass
Timpani

30 31 32 33 34

Violin I
Violin II
Viola
Cello
Bass
Timpani

35 36 37 38

SAS1F

Antamina

LAUREN BERNOFSKY

Murky $\text{♩} = 68$

Violin I *f* *p* niente

Violin II *f* *p* niente

Viola *f* *p*

Cello *f* *p*

Bass *f* *p* pizz.

Bass Drum *p*

Percussion 1 (Bass Drum, Bells, Bar Chimes) *pp*

Percussion 2 (Sus. Cymbal, Triangle, Bar Chimes) *p* *mp*

1 2 3 4 5 6

7

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

Perc. 1

Perc. 2

7 8 9 10 11

SAS4F

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Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p* arco *mf*

Perc. 1

Perc. 2

12 13 14 15

16

Vln. I *f* *p* *div.* *acc.*

Vln. II *f* *p* *div.* *acc.*

Vla. *f* *p* *div.* *acc.*

Cello *f* *p* *div.* *acc.*

Bass *f* *p* *div.* *acc.*

Perc. 1 To Bells

Perc. 2 To Sus. Cym

16 17 18 19 20 21

SAS4F

Carl Fischer's *Music for String Orchestra* provides teachers with quality repertoire for ensemble grade levels 1/2 to 4 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 4 - 4 1/2

- Playable by advancing ensembles with five or more years of experience
- Advanced finger patterns will be explored with significant chromatic movement
- Use of advanced rhythms with multiple meter changes possible
- Advanced bowing techniques and articulations including *louré* and *martelé*
- Violin II and viola parts may utilize fifth position while violin I, cello, and bass parts may go to seventh position
- Music may require treble clef for violas and tenor clef for cello and bass

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