

Grade

3½

Music for String Orchestra

# Harlem Echoes

Jay Coles

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**INSTRUMENTATION**

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

## Notes

*Harlem Echoes* is a vibrant celebration of the Harlem Renaissance, the powerful cultural movement of the 1920s and 1930s that gave rise to a new era of African American art, literature, and music. Inspired by the energy and innovation of this time, the work weaves together echoes of jazz, blues, hip hop, and soul—genres born from and shaped by the Black experience in America. Rhythmic drive and lyrical intensity flow through the piece, offering moments of intimacy through solos and powerful statements from the full ensemble. Every section of the orchestra has a voice in this musical escapade, echoing the Renaissance's spirit of creativity, resilience, and pride. With its blend of groove, expression, and depth, *Harlem Echoes* invites both performers and listeners to feel the pulse of a movement that forever transformed American culture. This piece serves as a tribute—a musical toast to those who came before me!

—Jay Coles

## About the Composer

Jay Coles (b. 1995) is a composer, author, conductor, clinician, and public speaker who brings fun, unique, and highly educational music to the stage. His music has been performed all over the world, including the Midwest Clinic. His music appears on various concert and festival lists as well as earned J.W. Pepper's Editor's choice selections. Mr. Coles holds degrees from Vincennes University and Ball State University.

Jay's books are published by Little, Brown Books for Young Readers and Scholastic. His books have appeared in the *New York Times*, *Teen Vogue*, *Buzzfeed*, *Bustle*, and *Entertainment Weekly*, among other media outlets. His writing has won numerous award nominations and honors. Jay currently resides in Muncie, Indiana with his cat named Sage and when he's not composing music or writing books or cleaning up messes from his cat, he's playing drums for a band and playing video games, two of his favorite things to do. Jay is a member of ASCAP and is thrilled to be a part of the Carl Fischer family of composers.

# Harlem Echoes

JAY COLES

**Intensely!** ♩ = 114

Violin I *mf* *sim.*

Violin II *mf* *sim.*

Viola *mf*

Cello *mf*

Bass *mf*

1 2 3

4 5 6 7

9

Vln. I

Vln. II

Vla.

Cello

Bass

*sim.*

*sim.*

*sim.*

8

9

10

13

Vln. I

Vln. II

Vla.

Cello

Bass

-1

Musical score for measures 14-16. The score is for five instruments: Violin I, Violin II, Viola, Cello, and Bass. The key signature is one sharp (F#). Measure 14 shows the beginning of a phrase. Measure 15 features a dynamic marking of *V* (forte) and a fermata over the first measure. Measure 16 features a dynamic marking of *V* and a fermata over the first measure. The Bass line includes fingering markings -1 and -2. The Viola, Cello, and Bass lines have accents (>) over many notes.

14

15

16



Musical score for measures 17-19. The score is for five instruments: Violin I, Violin II, Viola, Cello, and Bass. The key signature is one sharp (F#). Measure 17 shows the beginning of a phrase. Measure 18 features a dynamic marking of *V* and a fermata over the first measure. Measure 19 features a dynamic marking of *V* and a fermata over the first measure. The Bass line includes fingering markings -1, 3, and 4. The Viola, Cello, and Bass lines have accents (>) over many notes.

17

18

19

21

Vln. I

Vln. II

Vla.

Cello

Bass

*mp*

*mp*

*mp*

*f*

*mp*

20 21 22

Vln. I

Vln. II

Vla.

Cello

Bass

-3

-2

-1

23 24 25

Vln. I

Vln. II

Vla.

Cello

Bass

26 27 28

29

Vln. I

Vln. II

Vla.

Cello

Bass

*f* *sim.*

Vln. I

Vln. II

Vla.

Cello

Bass

32 33 34

Vln. I

Vln. II

Vla.

Cello

Bass

37

35 36 37 38

Vln. I

Vln. II

Vla.

Cello

Bass

39 40 41 42

Vln. I

Vln. II

Vla.

Cello

Bass

46

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

*sim.*

43 44 45 46 47

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

48 49 50 51 52

This musical score block covers measures 48 to 52. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics for each instrument are: Vln. I (mp, f, mp, f, mp), Vln. II (mp, f, mp, f, mp), Vla. (mp, f, mp, f, mp), Cello (mp, f, mp, f, mp), and Bass (mp, f, mp, f, mp). There are crescendo and decrescendo hairpins connecting the dynamic markings. Above the staves, there are various performance markings including accents (>), breath marks (V), and a square box containing a 'P' symbol. The Cello part has a series of eighth notes with accents in measures 51 and 52.

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

53 54 55 56 57

This musical score block covers measures 53 to 57. It features the same five staves as the previous block. The dynamics are: Vln. I (p, f, mp, f, mp), Vln. II (p, f, mp, f, mp), Vla. (p, f, mp, f, mp), Cello (p, f, mp, f, mp), and Bass (p, f, mp, f, mp). The score includes crescendo and decrescendo hairpins. Performance markings include accents (>), breath marks (V), and a square box containing a 'P' symbol. The Cello part continues with eighth notes and accents.

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vla. *f* *mp* *f*

Cello *f* *mp*

Bass *f* *mp*

58 59 60 61

Vln. I *molto rall.*

Vln. II

Vla.

Cello *f*

Bass *f*

62 63 64 65 66

67 Lyrical! ♩ = 92

67 68 69 70 71

Vln. I *mp* *mp* *mp* *mp* *mp*

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

Vla. *mp* *mp* *div.* *div.* *opt. solo mp*

Cello *mp* *mp* *div.* *div.* *div.*

Bass *mp* *mp* *mp* *mp* *mp*

viola solo cue

72 73 74 75 76 77

Vln. I *mp* *f* *mp* *f* *mp*

Vln. II *mp* *f* *mp* *f* *mp*

Vla. *mp* *f* *mp* *f* *mp*

Cello *mp* *f* *mp* *f* *mp*

Bass *mp* *f* *mp* *f* *mp*

*div.*

*tutti div.*

Vln. I *f* *p* *mp*

Vln. II *f* *mp*

Vla. *f* *p* *mp*  
opt. solo

Cello *f* *mf*

Bass *f* *p* *mp*

78 79 80 81 82 83 84

*rit.*

85 Intensely! ♩ = 114

Vln. I

Vln. II

Vla. *f* *sim.*

Cello *f* *tutti* *sim.*

Bass *f* *sim.*

85 86 87

Vln. I

Vln. II

Vla.

Cello

Bass

*f*

*mf*

*mf*

*mf*

88 89 90

Vln. I

Vln. II

Vla.

Cello

Bass

4

-1

-2

Vln. I

Vln. II

Vla.

Cello

Bass

94

95

Vln. I

Vln. II

Vla.

Cello

Bass

97

*f*

*f*

*f*

*f*

*f*

*sim.*

*sim.*

96

97

98

Musical score for measures 99-101. The score is written for five instruments: Violin I, Violin II, Viola, Cello, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure 99 starts with a first finger (-1) on the bass line. Measure 100 has a second finger (-2) on the bass line. Measure 101 continues the pattern. The score includes dynamic markings such as accents (>) and hairpins (<v>).

99

100

101



Musical score for measures 102-104. The score is written for five instruments: Violin I, Violin II, Viola, Cello, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music continues with the same complex rhythmic patterns as the previous system. Measure 102 has a first finger (-1) on the bass line. Measure 103 has a first finger (-1) on the bass line. Measure 104 continues the pattern. The score includes dynamic markings such as accents (>) and hairpins (<v>).

102

103

104

Vln. I

Vln. II

Vla.

Cello

Bass

105

106

107

Vln. I

Vln. II

Vla.

Cello

Bass

Gliss. with random pitches, highest to lowest string

Gliss. with random pitches, highest to lowest string

Gliss. with random pitches, highest to lowest string

Gliss. with random pitches, highest to lowest string

Gliss. with random pitches (sul G)

stomp!

stomp!

stomp!

stomp!

stomp!

*ff*

*ff*

*ff*

*ff*

*ff*

108

109

110

# Arrival of the Queen of Sheba

from Solomon

GEORGE FRIDERIC HANDEL  
Arranged by Ken Selden

Allegro  $\text{♩} = 96$

Violin I *f*

Violin II *f*

Viola *f*

Cello *f*

Bass *f*

Violin I

Violin II

Viola

Cello

Bass

\* Viola and cello may play solos in place of the violins at the discretion of the director.

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STR31F

Violin I [7]

Violin II

Viola

Cello

Bass

Violin I

Violin II

Viola

Cello

Bass

STR31F

Violin I *p* *f*

Violin II *p* *f*

Viola *p* *f*

Cello *p* *f*

Bass *p* *f*

Violin I [22] opt. solo

Violin II opt. solo

Viola \*opt. solo

Cello \*opt. solo

Bass

Violin I [17] opt. solo *f* tutti

Violin II opt. solo *f* tutti

Viola \*opt. solo (if not Vln. I) *f* tutti

Cello \*opt. solo (if not Vln. II) *f* tutti

Bass *f*

Violin I *f* tutti

Violin II *f* tutti

Viola *f* tutti

Cello *f* tutti

Bass *f*

STR31F

STR31F

# The Grindstone

DANIEL KEELER

Con fuoco ♩ = 148

Violin I *p*

Violin II *p*

Viola *f* *mp* *mf*

Cello *f* *mp* *mf*

Bass *f* *mp* *mf*

1 2 3 4

Violin I *f* *p*

Violin II *f* *p*

Viola *f* *p*

Cello *f* *p*

Bass *f* *p*

5 6 7 8 9

STR30F

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Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Cello *mp*

Bass *mp*

10 11 12 13

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Cello *mf*

Bass *mf*

14 15 16 17

STR30F

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

18 19 20 21

Vln. I *f* *p* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Cello *f* *mp*

Bass *f* *mp*

22 23 24 25

STR30F

Vln. I

Vln. II

Vla.

Cello

Bass

26 27 28 29 30

Vln. I *mf*

Vln. II *mf*

Vla.

Cello

Bass

31 32 33 34 35

STR30F

### Isacco Overture

MARIANNA MARTINES  
Arranged by Zachary May

Allegro ♩ = 120

Violin I

Violin II

Viola

Cello

Bass

Timpani (optional)

(A:D)

*f* *mf*

1 2 3

Violin I

Violin II

Viola

Cello

Bass

Timpani

*f*

4 5 6

STR33F

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Violin I

Violin II

Viola

Cello

Bass

Timpani

7 8 9

Violin I

Violin II

Viola

Cello

Bass

Timpani

10 11 12 13

STR33F

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