

Grade

4½

Music for String Orchestra

# Fury in the Storm

**Antonio Vivaldi  
& Christoph Gluck**

Arranged by  
**Todd Parrish**

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**INSTRUMENTATION**

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

## Notes

This *furioso* arrangement blends two iconic themes: the stormy presto from *Summer* in Vivaldi's legendary *Four Seasons* and *Dance of the Furies* from Act II of Christoph Gluck's opera, *Orfeo ed Euridice*. Retaining the original keys of G minor and D minor, respectively, Vivaldi's thunderous theme segues perfectly to the furies' vigorous dance in the underworld, before modulating seamlessly back to Vivaldi's summer motif. With relentless momentum, every section gets energetic passages that will electrify the concert hall.

## About the Arranger

Todd Parrish (b. 1971) has taught public school orchestra at all levels for over 20 years in Illinois, Virginia and Florida. His ensembles have performed at many outstanding venues, including Atlanta Symphony Hall, the Kennedy Center, and Carnegie Hall. He is currently the head orchestra director at Johnson High School in San Antonio, Texas.

Mr. Parrish received a Bachelor of Music Education from ORU in Tulsa, Oklahoma where he studied violin, piano, and string pedagogy. He received a Master of Music in orchestral conducting from the University of Arizona in Tucson, where he studied conducting with Jindong Cai, string quartet with cellist Nancy Green, and violin with Bonnie Terry. He has also studied conducting at workshops with many leading teachers in Colorado, South Carolina, Maine, and Aix-en-Provence, France.

Mr. Parrish arranges classical music for school orchestras and writes original compositions for all levels. In 2018, he became an orchestra editor for Carl Fischer Music in New York City. He has lead new music reading session clinics at music conferences around the country along with workshops on how to prepare music for publication. Contact: toddparrishcomposer@gmail.com

# Fury in the Storm

ANTONIO VIVALDI and CHRISTOPH GLUCK

Arranged by Todd Parrish

Vivace ♩ = 132

Violin I

Violin II

Viola

Cello

Bass

*f*

L1

L1

L1

x1

1 2 3 4

Vln. I

Vln. II

Vla.

Cello

Bass

L1

L1

L1

x1

5 6 7 8 9

Musical score for measures 10-13. The score is in 2/4 time with a key signature of one flat (B-flat). It features five staves: Violin I, Violin II, Viola, Cello, and Bass. Measure 10 is marked with a box containing the number 10. Measures 11, 12, and 13 are marked with the number 11, 12, and 13 respectively. The Violin I and II parts have a 'L4' marking above them in measures 11, 12, and 13. The Viola, Cello, and Bass parts play a steady eighth-note accompaniment. A large red watermark 'For promotional use only' is overlaid diagonally across the score.

Musical score for measures 14-17. The score is in 2/4 time with a key signature of one flat (B-flat). It features five staves: Violin I, Violin II, Viola, Cello, and Bass. Measure 14 is marked with a box containing the number 14. Measures 15, 16, and 17 are marked with the number 15, 16, and 17 respectively. The Violin I and II parts have a 'L4' marking above them in measures 14, 15, and 16. In measure 17, the Violin I part has a '1' marking above it, and the Violin II part has a '3' marking below it with the text 'opt. lower octave' next to it. The Viola, Cello, and Bass parts play a steady eighth-note accompaniment. A large red watermark 'For promotional use only' is overlaid diagonally across the score.

21

Vln. I

Vln. II

Vla.

Cello

Bass

18 19 20 21

Vln. I

Vln. II

Vla.

Cello

Bass

22 23 24 25

*sim.*

L4

-1

29

Vln. I

Vln. II

Vla.

Cello

Bass

26 27 28 29

Vln. I

Vln. II

Vla.

Cello

Bass

Vln. I

Vln. II

Vla. H3

Cello

Bass

34 35 36 37



38

Vln. I *p*

Vln. II *p* H3

Vla. *p* H3 L1

Cello *p* x4 x1

Bass *p*

38 39 40 41 42 43

Vln. I

Vln. II

Vla.

Cello

Bass

*ff*

non div.

44 45 46 47 48 49

Vln. I

Vln. II

Vla.

Cello

Bass

H2

H3

50 51 52 53

Vln. I

Vln. II

Vla.

Cello

Bass

54 55 56 57

Vln. I

Vln. II

Vla.

Cello

Bass

60

*p*

div.

*p*

bring out

*f*

*p*

*p*

58 59 60 61 62

Musical score for measures 63-67. The score is for five instruments: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into five measures. Measure 63: Vln. I and Cello play eighth notes, while Vln. II and Vla. play chords. Measure 64: Similar to measure 63. Measure 65: Vln. I and Cello play eighth notes, while Vln. II and Vla. play chords. Measure 66: Vln. I and Cello play eighth notes, while Vln. II and Vla. play chords. Measure 67: Vln. I and Cello play eighth notes, while Vln. II and Vla. play chords. Dynamics are marked *f* and *p*. A large red watermark "For promotional use only" is overlaid on the score.

Musical score for measures 68-72. The score is for five instruments: Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into five measures. Measure 68: Vln. I and Cello play eighth notes, while Vln. II and Vla. play chords. Measure 69: Vln. I and Cello play eighth notes, while Vln. II and Vla. play chords. Measure 70: Vln. I and Cello play eighth notes, while Vln. II and Vla. play chords. Measure 71: Vln. I and Cello play eighth notes, while Vln. II and Vla. play chords. Measure 72: Vln. I and Cello play eighth notes, while Vln. II and Vla. play chords. Dynamics are marked *f* and *p*. A large red watermark "For promotional use only" is overlaid on the score.

76

Vln. I

Vln. II

Vla.

Cello

Bass

*ff*

*div.*

73 74 75 76 77

Vln. I

Vln. II

Vla.

Cello

Bass

78 79 80 81

Vln. I

Vln. II

Vla.

Cello

Bass

82 83 84 85

Vln. I

Vln. II

Vla.

Cello

Bass

88 div.  
f  
unis.  
f  
bring out  
bring out  
bring out

86 87 88 89

Vln. I

Vln. II

Vla.

Cello

Bass

90 91 92 93

94

Vln. I

Vln. II

Vla.

Cello

Bass

*p* *f* *f*

div. unis. div. unis.

non div.

*p* *f*

94 95 96 97

100

div. unis.

Vln. I *p* *f* L4

Vln. II *p* *f* L4

Vla. *p* *f*

Cello *p* *f*

Bass *p* *f*

98 99 100 101 102

106

Vln. I *p*

Vln. II *p*

Vla. bring out *f*

Cello *p*

Bass *p*

103 104 105 106

Vln. I

Vln. II

Vla.

Cello

Bass

107 108 109 110 111 112

113

Vln. I

Vln. II

Vla.

Cello

Bass

113 114 115 116

Musical score for measures 117-120. The score includes staves for Vln. I, Vln. II, Vla., Cello, and Bass. Measure 117 shows the beginning of the section. Measure 118 features a four-measure rest for the strings. Measure 119 continues the string accompaniment. Measure 120 includes a trill for Vln. II with fingerings -1, 4, -2 and a triplet for Vln. I with fingering 3, with the instruction "opt. lower octave".

Musical score for measures 121-123. Measure 121 is marked with a box containing the number 121. The score includes staves for Vln. I, Vln. II, Vla., Cello, and Bass. Measures 121 and 122 feature a four-measure rest for the strings, with dynamics *p* and *f* indicated. Measure 123 shows the continuation of the string accompaniment.

Vln. I

Vln. II

Vla.

Cello

Bass

124 125 126 127 128

Vln. I

Vln. II

Vla.

Cello

Bass

129 130 131 132 133

# Cortège

from Deux Morceaux

LILI BOULANGER

Arranged by Deborah Baker Monday

**Pas vite**  $\text{♩} = 88$

Violin I *pizz.* *mp* *arco*

Violin II *mp*

Viola *div.* *mp* *unis.*

Cello *mp* *pizz.*

Bass *mp* *pizz.*

1 2 3 4 5 6

*rit.*

Violin I

Violin II

Viola

Cello

Bass

7 8 9 10 11 12

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**a tempo** [15] *div.* *mp*

Violin I

Violin II *mf*

Viola *mf*

Cello *arco* *mf*

Bass *arco* *mf*

13 14 15 16 17

**Animez** *rit.*

Violin I *mf*

Violin II *mp* *div.* *unis.*

Viola *mp* *mf*

Cello *mf*

Bass *mf*

18 19 20 21 22

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[23] **a tempo** *f* *mf* *div.* *pizz.*

Violin I

Violin II *mf*

Viola

Cello *un peu martele* *mf* *x1*

Bass *un peu martele* *mf* *x1*

23 24 25 26 27

*arco*

Violin I

Violin II *f*

Viola *f*

Cello *f*

Bass *f*

28 29 30 31 32

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[36] *unis.* *div.* *unis. L4* *f*

Violin I

Violin II *f*

Viola *f*

Cello *f*

Bass

33 34 35 36 37

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

Violin I

Violin II *mf* *p* *f*

Viola *mf* *p* *f*

Cello *p* *mf*

Bass *p* *mf*

38 39 40 41 42

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# Symphony No. 9

First Movement

FRANZ SCHUBERT  
Arranged by Aaron Frykund

Allegro, ma non troppo  $\text{♩} = 124$  *div.*

Violin I *f* *p* *f*

Violin II *f* *p* *f*

Viola *f* *p* *f*

Cello *f*

Bass *f*

1 2 3 4 5

Violin I *p* *f*

Violin II *p* *f*

Viola *p* *f*

Cello *p* *f*

Bass *p* *f*

6 7 8 9 10

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Vln. I *p* *f*

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

Vla. *p* *f*

Cello

Bass

11 12 13 14 15 16

Vln. I

Vln. II

Vla. *div.*

Cello *sim.*

Bass *sim.*

17 18 19 20 21

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Vln. I

Vln. II

Vla. *div.*

Cello

Bass

22 23 24 25 26

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Vln. I *div.*

Vln. II *div.*

Vla. *div.*

Cello

Bass

32 33 34 35 36

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Vln. I

Vln. II

Vla. *div.*

Cello *sim.*

Bass *sim.*

27 28 29 30 31

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Vln. I *div.*

Vln. II *div.*

Vla. *div.*

Cello

Bass

37 38 39 40 41

STR37F

# Symphony No. 29

First Movement

WOLFGANG AMADEUS MOZART  
Arranged by Robert Debbaut

Allegro moderato ♩ = 132

Musical score for measures 1-5. Violin I part starts with a melody in G major, marked *mf*. Violin II, Viola, Cello, and Bass provide harmonic support with sustained notes and simple rhythmic patterns. Dynamic markings include *p* and *mp*. Fingerings and bowings are indicated throughout.

Musical score for measures 6-10. The Violin I part continues with a melodic line, marked *p*. The other instruments maintain their harmonic roles. Dynamic markings include *mp* and *p*. A large red watermark is overlaid on this section.

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Musical score for measures 11-15. The Violin I part features a more active melodic line, marked *f*. The other instruments continue with their harmonic accompaniment. Dynamic markings include *f*. A large red watermark is overlaid on this section.

Musical score for measures 16-19. The Violin I part has a complex melodic passage with trills and slurs, marked *f*. The other instruments provide a steady harmonic background. Dynamic markings include *f*. A large red watermark is overlaid on this section.

STR38F 16 17 18 19

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