

Classics for Contest

Arranged by Vernon Leidig

Renaissance Suite

Adagio and March
from the *Occasional Oratorio*
(George Frederic Handel)

Bohemian Dance
(Antonín Dvořák)

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 3 3rd Violin (Viola T.C.)
- 5 Viola
- 5 Cello
- 5 String Bass
- 1 Piano
- 3 Alternate Violin
- 3 Alternate Viola
- 3 Alternate Cello

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Signature Performance
Series



RENAISSANCE SUITE

Arranged by Vernon Leidig

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Violin III (Viola $\frac{1}{2}$)	3
Viola	5
Cello	5
String Bass	5
Piano Accompaniment	1

RENAISSANCE SUITE

This five-movement work features several different composers of the Renaissance period in a well-crafted arrangement for young orchestras. This is an excellent vehicle for teaching about this important musical period in history.

Arr. by Vernon Leidig
Samuel Scheidt (1567-1654)

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9 10 11 12

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

p *f* *p* *f* *p* *f* *p* *f*

13 4 14 15 16

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

p *p* *p* *p* *p* *p* *p* *p* *mf* *mf* *mf* *mf*

L1

x4 x2 1

17 18 19 20

Vlns. I *mf*

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

21 22 23 24

Vlns. I *f*

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

II. Gaillarde

Pierre Attaignant
(ca. 1500-1550)

Moderately Fast (♩ = 120)

Violins I

Violins II

Viola (Violin III)

Cello

String Bass

Piano Accompaniment

Vlins. I

Vlins. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

37 38 39 40 41 42 43

I Vlns. *p* *f*

II Vlns. *p* *f*

Vla. (Vln. III) *p* *f*

Cello *p* *f*

Str. Bass *p* *f*

Piano Accomp. *p* *f*

1. 2.

44 45 46 47 48 49 50

I Vlns. *p* *mf rit.* *f*

II Vlns. *p* *mf rit.* *f*

Vla. (Vln. III) *p* *mf rit.* *f*

Cello *p* *mf rit.* *f*

Str. Bass *p* *mf rit.* *f*

Piano Accomp. *p* *mf rit.* *f*

4

III. Pavane

William Byrd (1543-1623)

Andante (♩ = 60)

[illegible]

55 56 57 1. 58

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Legal User Required

59 2. 60 61 62 63

Vlns. I *p* *cresc.*

Vlns. II *p* *cresc.*

Vla. (Vln. III) *p* *cresc.*

Cello *p* *p* *cresc.*

Str. Bass *p* *cresc.*

Piano Accomp. *p* *cresc.*

64 65 66 67 1. 2. 68

Vlns. I *f* *p* *p*

Vlns. II *f* *p* *p*

Vla. (Vln. III) *f* *p* *p*

Cello *f* *p* *p*

Str. Bass *f* *p* *p*

Piano Accomp. *f* *p* *p*

IV. Allemande

Johann Hermann Schein
(1586-1630)

Moderately Fast (♩ = 112)

Violins I

Violins II

Viola (Violin III)

Cello

String Bass

Piano Accompaniment

73

74

75

76

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

77 78 79 80

Vlns. I *mf* *f* *mf*

Vlns. II *mf* *f* *mf*

Vla. (Vln. III) *mf* *f* *mf*

Cello *mf* *f* *mf*

Str. Bass *mf* *f* *mf*

Piano Accomp. *mf* *f* *mf*

81 82 83 84

Vlns. I *mp*

Vlns. II *mp*

Vla. (Vln. III) *mp*

Cello *mp*

Str. Bass *mp*

Piano Accomp. *mp*

V. Saltarello

Pierre Attaignant
(ca. 1500-1550)

Allegro (♩. = 60)

Violins I 85 V 86 87 88 89 90

Violins II 85 V 86 87 88 89 90

Viola (Violin III) 85 V (4) 86 87 88 89 90

Cello 85 V 86 87 88 89 90

String Bass 85 V 86 87 88 89 90

Piano Accompaniment 85 86 87 88 89 90

91 92 93 94 95 96

Vlins. I 91 92 93 94 95 96

Vlins. II 91 92 93 94 95 96

Vla. (Vln. III) 91 92 93 94 95 96

Cello 91 92 93 94 95 96

Str. Bass 91 92 93 94 95 96

Piano Accomp. 91 92 93 94 95 96

[illegible]

CAROLS FOR STRINGS

(from the *Occasional Oratorio*)

George Frederic Handel

Arranged by Vernon F. Leidig

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Violin III (Viola )	3
Alternate Violin	3
Viola	5
Alternate Viola	3
Cello	5
Alternate Cello	3
String Bass	5
Piano Accompaniment	1

ADAGIO AND MARCH

This is another beautiful and easy-to-play arrangement from the masterful pen of Vernon Leidig. Students will enjoy the rich sonorities of the Adagio section and the rhythmic drive and style of the March. The work has straightforward rhythms and fingerings in the first position, with optional advanced fingerings provided. It is in D major, with a brief modulation to B minor that provides an opportunity to explore half position, A-sharps, and more. This arrangement would be an excellent selection for a middle school/elementary string festival.

From the String Editor...

This arrangement/composition is designed to give a variety of performance and teaching options to groups of widely differing ability levels and instrumentation. Toward that end, alternate parts have been provided.

- All bowings and fingerings are in the score and parts.
- Standard fingerings are above the staff and alternate fingerings are below in parentheses. Alternate fingerings are usually for more advanced players.
- Hooked/linked bows are usually marked: $\vee \vee$ or $\neg \neg$
- KEYS TO SYMBOLS: (Depending on the composition, some symbols may not be applicable)

x	= extended hand position
-	= shift
1-4	= standard fingerings (used as reminders or position indicators)
(1-4)	= alternate fingerings (usually more advanced)
($\neg$)/($\vee$)	= staggered bow changes or long notes/slurs or lift/retake over a rest
,	= lift/retake
$\uparrow \downarrow$	= high/low finger placement

We hope these features will simplify and clarify the teaching/rehearsal process. Your suggestions are welcomed.

James Kjelland, String Editor

George Frederic Handel
Arr. by Vernon F. Leidig

5

Vln. I

Vln. II

Vla.

Cello

Str. Bass

Piano

Legal User

9 10 11 12 ^V

Vln. I

Vln. II

Vla.

Cello

Str. Bass

Piano

13 14 15 16

Vln. I

Vln. II

Vla.

Cello

Str. Bass

Piano

17 18 19 20

Vln. I *p*

Vln. II

Vla.

Cello

Str. Bass

Piano

21 22 23 24

Vln. I

Vln. II

Vla.

Cello

Str. Bass

Piano

25 26 27 28

Vln. I 2nd Vln. cue

Vln. II

Vla.

Cello

Str. Bass

Piano

29 30 31 32 33

Vln. I

Vln. II

Vla.

Cello

Str. Bass

Piano

39 40 41 42 43

Vln. I

Vln. II

Vla.

Cello

Str. Bass

Piano

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March

Majestic (mm $\text{♩} = 116$)

44

Vln. I *f* *staccato* *simile*

Vln. II *f* *staccato* *simile*

Vla. *f* *staccato* *simile*

Cello *f* *staccato* *simile*

Str. Bass *f* *staccato* *simile*

Piano *f*

45 46 47

simile *simile* *simile*

(4) (-4) (-1) (2) (4)

48 49 50 51

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Cello *sf*

Str. Bass *sf*

Piano *sf*

(-4) (4 8 0 -1 0)

52 53 54 55

Vln. I *sf* *sf* *mp* *mf*

Vln. II *sf* *sf* *mp* *mf*

Vla. *sf* *sf* *mp* *mf*

Cello *sf* *sf* *mp* *mf*

Str. Bass *sf* *sf* *mp* *mf*

Piano *sf* *sf* *mp* *mf*

56 57 58 59

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Cello *mf* (-4) (-3) (-4)

Str. Bass *mf* (-4) (-4)

Piano

60

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f* (-4)

Str. Bass *f*

Piano *f*

61 62 63

64 65 66 67

Vln. I

Vln. II

Vla.

Cello (-1)

Str. Bass

Piano

68 69 70 71

Vln. I

Vln. II

Vla.

Cello

Str. Bass

Piano

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff

72 73 74 75

Vln. I

Vln. II

Vla.

Cello

Str. Bass

Piano

2nd time allargando

BOHEMIAN DANCE

Dvořák

Arranged by Vernon F. Leidig

INSTRUMENTATION

Conductor Score	1
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Viola	5
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James Kjelland, String Editor

Bohemian Dance

Allegro vivo $\text{♩} = 132-138$ Dvořák (op. 100)
Arranged by Vernon F. Leidig

1st Violin

2nd Violin
3rd Violin

Viola

Cello

Bass

Piano

2

3

4

5

ff *p*

6

7

f *mf* *p* *rit.*

Musical score for conductor, measures 13-16. The score is for a full orchestra and piano. Measures 13 and 14 are marked with circled numbers. Dynamics include *mf* and *pp*. A large red watermark "Preview Only" is overlaid diagonally across the page.

17 18

rit. *pp* *f a tempo*

rit. *pp* *f a tempo*

rit. *pp* *f a tempo*

rit. *pp* *f a tempo*

rit. *pp* *f a tempo*

19 20

21 *f* *ff* *simile*

22 *poco a poco string.* *ff* *simile*

23 *f* *ff* *simile*

24 *f* *ff* *simile*

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