


G Force

By Richard Meyer (ASCAP)

INSTRUMENTATION

1 Full Score	Educational Packs
8 Violin I	1 Violin
8 Violin II	1 Viola
5 Viola	1 Cello
3 Violin III (Viola )	1 String Bass
5 Cello	
5 String Bass	
1 Piano Accompaniment	

FLEX PARTS

available for free download from
alfred.com/supplemental

For more information please visit
alfred.com/stringflex

This energetic, modern-sounding selection was written to improve your students' reading skills of notes on the G string and is focused on this often-neglected lower range of the instruments. The minor and modal harmonies, hard-driving rhythms, and stunning dynamic contrasts all combine to give the piece a primal and primitive sound that students will love. A slow, introspective middle section provides a dramatic contrast to the piece's initial surge and will help develop bow control and steady pizzicato pulse. Perfect for festival or contest!

Note from the Editor

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

x
 extended position

-
 shift

'
 bow lift/reset

(b), (#), (d)
 high or low fingerings

▣▣ or V V
 hooked bowings

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!

Chris M. Bernotas
 Director of String Publications

SOUND
INNOVATIONS
 for STRING ORCHESTRA



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G Force

FULL SCORE
Duration - 2:45

By Richard Meyer (ASCAP)

Allegro con fuoco ♩ = 150

Violins
I
II

Viola (Violin III)

Cello

String Bass

Piano Accompaniment (Optional)

1 2 3 4

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

5 6 7 8



9

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello

Str. Bass

Pno. Accomp.

9 10 11 12

Vlns. I *f*

Vlns. II *f*

Vla. (Vln. III) *f*

Cello

Str. Bass

Pno. Accomp.

13 14 15 16

17

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

mf

mf

17 18 19 20

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

f

f

21 22 23 24

25

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

p

p

p

p

p

p

25 26 27 28

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

mf

mf

mf

mf

mf

mf

29 30 31 32

33

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

f

33 34 35 36

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

37 38 39 40

To Coda ⊕

41

Vlns. I *p* *cresc.*

Vlns. II *p* *cresc.*

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

Cello *p* *cresc.*

Str. Bass *p* *cresc.*

Pno. Accomp. *p* *cresc.*

41 42 43 44

Vlns. I *f* *rit.* *mp*

Vlns. II *f* *rit.* *mp*

Vla. (Vln. III) *f* *rit.* *mp*

Cello *f* *rit.* *mp* *pizz.*

Str. Bass *f* *rit.* *mp* *pizz.*

Pno. Accomp. *f* *rit.* *mp*

45 46 47 48

Andante ♩ = 80
First time pizz., second time arco.

49

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass
Pno. Accomp.

p
First time pizz., second time arco.
p
First time pizz., second time arco.
p
First time pizz., second time arco.
p
First time pizz., second time arco.
p
First time pizz., second time arco.

49 50 51 52

1. 2. , ,

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass
Pno. Accomp.

mf
mf
mf
mf
mf
mf
mf
mf
p
p
mf
mf
mf
mf

49051S 53 54 55 56

57

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

p *mf* *f* *rit.* *mp*

4

57

p *mf* *f* *rit.* *mp*

D.C. al Coda

⊕ Coda

57

58

59

60

61

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

f *f* *f* *f*

⊕ Coda

f

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

p sub.

65 66 67

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

f *ff* *fff*

68 69 70