



# Dance of the Imps

By Nathan Jacklin

## INSTRUMENTATION

- 1 Full Score
- 8 Violin I
- 8 Violin II
- 5 Violin III (Viola  $\text{tr}$ )
- 5 Viola
- 5 Cello
- 5 String Bass

## PROGRAM NOTES

Beware the wild antics of the sneaky, mischievous imps! Pizzicato takes center stage as students explore how exciting playing pizzicato can be. With a wide dynamic range, syncopated rhythms, and playing chords just like a guitar, this high-energy piece engages everyone and gives all sections a chance to dance!

## 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](http://www.alfred.com/stringeditorial).

X  
extended position

-  
shift

'  
bow lift/reset

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

▮▮ or V V  
hooked bowings

## NOTES TO THE CONDUCTOR

À la guitare is a playing technique in which the goal is to sound as much like a guitar as possible. There are two different techniques needed here, one for the melodic material and one for the chords.

The chords should sound bright, which is achieved by making the strum as fast as possible so that all the strings sound at the same time. Most of the chords have been written to include open strings with only one left-hand finger down, so that students can concentrate on their right-hand technique. To play à la guitare, follow the instructions below:

### FOR VIOLINS AND VIOLAS

Playing Position: Hold the violin and viola down on your lap like a guitar, with the neck pointing to your left.

Melodic Lines:

With your right hand held at the fingerboard, use your thumb to pluck the strings. This is very similar to the playing position for acoustic guitar.

Chords:

With your right hand, put your thumb and first finger together. To strum, use your hand like a guitarist, making sure that the fingernails are contacting the strings. A down bow ( ▮ ) stroke goes towards the floor, an up bow ( ▽ ) comes back up towards you.

### FOR CELLOS

The holding position does not change with cellos. Play using pizzicato ordinario for the melodic lines.

Chords:

With your right hand, put your thumb and first finger together. To strum, use your hand like a guitarist, making sure that the fingernails are contacting the strings. A down bow ( ▮ ) stroke goes towards your left, an up bow ( ▽ ) goes towards the right.

Note: This piece is also able to be played using pizzicato ordinario from mm. 1–34 and mm. 43–92 for violins/violas and from mm. 1–42 and mm. 58–92 for cellos, switching to à la guitare only for the chords.

# Dance of the Imps

FULL SCORE  
Duration - 2:50

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Sprightly ♩ = 132  
sempre pizz.

**Violins**  
I *mf*  
sempre pizz.  
II *mf*  
sempre pizz.

**Viola (Violin III)**  
*mf*  
sempre pizz.

**Cello**  
*mf*  
sempre pizz.

**String Bass**  
*mf*  
sempre pizz.

1 2 3 4

**Vlins.**  
I *f*  
II *f*

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

**Cello**  
*f*

**Str. Bass**  
*f*

5 6 7 8



51716S

17

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*f*

17 18 19 20

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

21 22 23 24

25

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

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

25 26 27 28

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*p* *ff* *ff* *ff* *ff*

29 30 31 32

35

à la guitare

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*mf*

33 34 35 36

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

37 38 39 40

43

ord.

*mf*

4

Vlns. I

Vlns. II

Vla. (Vln. III)

*p* *f*

Cello

*x4* *f*

Str. Bass

0 -4 -1 -2

41 42 43 44

à la guitare \*

4

*cresc.*

4

*cresc.*

4

*cresc.*

4

*cresc.*

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

45 46 47 48



51

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

49 50 51 52

*ff*

*sim.*

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

53 54 55

Score for measures 56-59, featuring Violins I and II, Viola (Violin III), Cello, and String Bass.

Measures 56-59 show a rhythmic pattern in the strings, with the Cello and String Bass parts featuring a sequence of eighth notes. The Viola (Violin III) part includes a 4-measure rest in measure 58.

Measures 56 57 58 59

Score for measures 60-63, featuring Violins I and II, Viola (Violin III), Cello, and String Bass.

Measures 60-63 show a continuation of the rhythmic pattern. The Viola (Violin III) part includes a 4-measure rest in measure 60. The Cello and String Bass parts feature a sequence of eighth notes. The String Bass part includes a -4-measure rest in measure 60.

Measures 60 61 62 63

Score for measures 64-67, featuring Vlns. I & II, Vla. (Vln. III), Cello, and Str. Bass. The music is in 12/8 time, marked *f* (forte).

Measures 64-67 show a rhythmic pattern of eighth notes and quarter notes, with a crescendo leading into measure 67.

Measures 64 65 66 67

Score for measures 68-71, featuring Vlns. I & II, Vla. (Vln. III), Cello, and Str. Bass. The music is in 12/8 time, marked *p* (piano) and *f* (forte).

Measures 68-71 show a rhythmic pattern of eighth notes and quarter notes, with a crescendo leading into measure 71.

Measures 68 69 70 71

72 73 74 75

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

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

-4 -1

76 77 78 79

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*f* *f* *f* *f*

4

Score for measures 80-82, featuring Violins I and II, Viola (Violin III), Cello, and String Bass.

**Violins I:** Measures 80-82. Measure 80: Quarter notes G4, A4, B4, C5 (fingering 4, 0). Measure 81: Quarter notes G4, A4, B4, C5 (fingering 4). Measure 82: Quarter note G4, then a whole rest.

**Violins II:** Measures 80-82. Measure 80: Whole rest. Measure 81: Whole rest. Measure 82: Quarter notes G4, A4, B4, C5.

**Viola (Violin III):** Measures 80-82. Measure 80: Quarter notes G3, A3, B3, C4. Measure 81: Quarter notes G3, A3, B3, C4. Measure 82: Quarter notes G3, A3, B3, C4.

**Cello:** Measures 80-82. Measure 80: Quarter notes G2, A2, B2, C3. Measure 81: Quarter notes G2, A2, B2, C3. Measure 82: Quarter notes G2, A2, B2, C3.

**String Bass:** Measures 80-82. Measure 80: Quarter notes G1, A1, B1, C2. Measure 81: Quarter notes G1, A1, B1, C2. Measure 82: Quarter notes G1, A1, B1, C2.

Measure numbers 80, 81, and 82 are indicated below the staves.

Score for measures 83-85, featuring Violins I and II, Viola (Violin III), Cello, and String Bass. Measure 84 is marked with a box containing the number 84.

**Violins I:** Measures 83-85. Measure 83: Whole rest. Measure 84: Quarter notes G4, A4, B4, C5 (fingering 4). Measure 85: Quarter notes G4, A4, B4, C5 (fingering 4). Dynamics: *p* at the start of measure 84, *f* at the end of measure 85.

**Violins II:** Measures 83-85. Measure 83: Quarter notes G4, A4, B4, C5 (fingering 4). Measure 84: Quarter notes G4, A4, B4, C5 (fingering 0). Measure 85: Quarter notes G4, A4, B4, C5 (fingering 4, 0). Dynamics: *p* at the start of measure 84, *f* at the end of measure 85.

**Viola (Violin III):** Measures 83-85. Measure 83: Quarter notes G3, A3, B3, C4. Measure 84: Quarter notes G3, A3, B3, C4. Measure 85: Quarter notes G3, A3, B3, C4. Dynamics: *p* at the start of measure 84, *f* at the end of measure 85.

**Cello:** Measures 83-85. Measure 83: Quarter notes G2, A2, B2, C3. Measure 84: Quarter notes G2, A2, B2, C3. Measure 85: Quarter notes G2, A2, B2, C3. Dynamics: *p* at the start of measure 84, *f* at the end of measure 85.

**String Bass:** Measures 83-85. Measure 83: Quarter notes G1, A1, B1, C2. Measure 84: Quarter notes G1, A1, B1, C2. Measure 85: Quarter notes G1, A1, B1, C2. Dynamics: *p* at the start of measure 84, *f* at the end of measure 85.

Measure numbers 83, 84, and 85 are indicated below the staves.

Score for measures 86, 87, and 88. The instruments are Vlns. I, Vlns. II, Vla. (Vln. III), Cello, and Str. Bass. The key signature is one flat (B-flat). The dynamics range from *p* (piano) to *f* (forte).

Measure 86: Vlns. I and II play a half note G4, quarter rest, quarter note G4. Vln. III, Cello, and Str. Bass play a quarter note G3, quarter note A3, quarter note B3, quarter note C4. Vlns. I and II have accents on the first and third eighth notes. Vln. III, Cello, and Str. Bass have accents on the first and third eighth notes. The Cello part is marked *x4*.

Measure 87: Vlns. I and II play a half note G4, quarter rest, quarter note G4. Vln. III, Cello, and Str. Bass play a quarter note G3, quarter note A3, quarter note B3, quarter note C4. Vlns. I and II have accents on the first and third eighth notes. Vln. III, Cello, and Str. Bass have accents on the first and third eighth notes. The Cello part is marked *x4*.

Measure 88: Vlns. I and II play a half note G4, quarter rest, quarter note G4. Vln. III, Cello, and Str. Bass play a quarter note G3, quarter note A3, quarter note B3, quarter note C4. Vlns. I and II have accents on the first and third eighth notes. Vln. III, Cello, and Str. Bass have accents on the first and third eighth notes. The Cello part is marked *x4*.

Score for measures 89, 90, 91, and 92. The instruments are Vlns. I, Vlns. II, Vla. (Vln. III), Cello, and Str. Bass. The key signature is one flat (B-flat). The dynamics range from *ff* (fortissimo) to *ff* (fortissimo).

Measure 89: Vlns. I and II play a half note G4, quarter rest, quarter note G4. Vln. III, Cello, and Str. Bass play a quarter note G3, quarter note A3, quarter note B3, quarter note C4. Vlns. I and II have accents on the first and third eighth notes. Vln. III, Cello, and Str. Bass have accents on the first and third eighth notes. The Cello part is marked *x4*.

Measure 90: Vlns. I and II play a half note G4, quarter rest, quarter note G4. Vln. III, Cello, and Str. Bass play a quarter note G3, quarter note A3, quarter note B3, quarter note C4. Vlns. I and II have accents on the first and third eighth notes. Vln. III, Cello, and Str. Bass have accents on the first and third eighth notes. The Cello part is marked *x4*.

Measure 91: Vlns. I and II play a half note G4, quarter rest, quarter note G4. Vln. III, Cello, and Str. Bass play a quarter note G3, quarter note A3, quarter note B3, quarter note C4. Vlns. I and II have accents on the first and third eighth notes. Vln. III, Cello, and Str. Bass have accents on the first and third eighth notes. The Cello part is marked *x4*.

Measure 92: Vlns. I and II play a half note G4, quarter rest, quarter note G4. Vln. III, Cello, and Str. Bass play a quarter note G3, quarter note A3, quarter note B3, quarter note C4. Vlns. I and II have accents on the first and third eighth notes. Vln. III, Cello, and Str. Bass have accents on the first and third eighth notes. The Cello part is marked *x4*.