

# Jazz Sebastian Bach

*Rondeau from Orchestra Suite No. 2*

**Johann Sebastian Bach**

**Arranged by Caryn Wiegand Neidhold**  
for STRING ORCHESTRA

**Full Score**

## **Instrumentation**

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1 Full Score  
8 Violin 1  
8 Violin 2  
5 Viola  
5 Violoncello  
5 Double Bass

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PUBLICATIONS

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## About the Arranger

**Caryn Wiegand Neidhold** is a composer and arranger for student through professional ensembles. Her focus includes arranging classical “gems” and composing music for eclectic styles, including fiddle, rock, and jazz. With an emphasis on learning technique through literature, Caryn’s music always distributes musical challenges to all string sections.

Caryn’s background includes extensive work as a middle school educator, Suzuki teacher, and youth symphony conductor and coach. In addition, she has years of performance experience as a violist and violinist with orchestras, including the Fairbanks Symphony, New World Symphony, Chautauqua Symphony Orchestra, and the Reno Phil. Caryn enjoys guest conducting, writing articles for music education publications, and presenting seminars for string educators.

## Program Notes

Bach never sounded more cool or hip! The *Rondeau* from *Orchestra Suite No. 2* is transformed into a swinging chart with a walking bass line, including a written solo for all instruments and suggested notes for improvised solos. This arrangement transports students to a world where jazz and Baroque styles unite in perfect harmony.

Johann Sebastian Bach’s four orchestral suites are notable because only four exist compared to his four hundred chorales. The orchestral suites are not a set similar to the *Brandenburg Concerti* and, for the most part, have been reconstructed from parts rather than the score. This movement comes from the *Orchestral Suite No. 2 in B Minor*.

The *Rondeau* is the suite’s second movement and bears an influence of the French dance of the same name. Typically, the rondeau is a fixed form with a returning refrain similar to a chorus in popular song form.

The French tradition of *notes inégales* changes equal rhythm eighth notes into unequal or long-short notes similar to contemporary jazz swing. Once these *note inégales* are applied to the *Rondeau*, the language of jazz jumps out to the listener. This arrangement expands on Bach’s *Rondeau* to include a walking bass line and improvised solos.

## Rehearsal Notes

Playing in the jazz style can be a change in technique for string players. Here are some recommendations for creating an authentic performance:

- Listen to jazz recordings of the greats. The Count Basie Orchestra may be a good starting point.
- Play in the mid to upper part of the bow.
- Any note that precedes a rest, with or without a staccato marking, should be dampened with the fingers of the left hand.
- Sequential quarter notes will likely have better ensemble and texture if played *detaché* with a slight accent.
- Accents should be strictly followed.
- A jazz drummer may be added and would likely be able to play by following the bass or violin 1 part.
- Improvised solos will sound best if students focus on the 4 R’s of improv: 1) Focus on rhythm; 2) Include rests; 3) Use repetition; and 4) Relax.
- The first six notes of the written solo may be used for an improvised solo.
- Encourage students in all sections to try to improvise. YouTube has many backing tracks to allow students to experiment in the classroom and at home.

Repeat the section from m. 41-49 to allow multiple students the opportunity to solo.

## Editor’s Notes

Orchestral bowings and fingerings can be highly subjective and personal. The choices a string editor makes are designed to be pedagogically appropriate for specific grade levels while facilitating student musicality and honoring composer intent. The editorial additions in the following composition will provide guidance “right out of the box” for the non-string player and suggest some options for the advanced string specialist. Enjoy!

J. Cameron Law, String Editor

# Jazz Sebastian Bach

## Rondeau from Orchestra Suite No. 2

Johann Sebastian Bach  
arr. Caryn Wiegand Neidhold

Swing!  $\text{♩} = \text{♩}^3 = 112$

5

Violin 1

Violin 2

Viola

Violoncello

Double Bass

*mp* *mf* *mf* *mf* *pizz.* *mf* (bows down) *f*

7

13

*mf* *mf* *mf* *mf* *f*

21

19

mp mf

mp mf

mp mf

mp mf

mf

29

26

mp

mp

mp

mp

mp

33

32

mf

mf

mf

mf

mf

38

*f* Bm C#m7 Bm

*mp*

*mp*

*mp*

*mp*

The conductor may opt to repeat measures 41-48 to accommodate more improvised solos.

44

C#m7 Bm F#m7 Dmaj7 F#m7 Bm7 D Em7 Bm7

*mf*

*mf*

*mf*

*mf*

*mf*

50

*p*

*p*

*p*

*p*

*mf*

(pick up bows)

6  
56

57

*mf*

*mf*

*mf*

*mf*

*arco*

*mf*

61

65

*mp*

*p*

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mf*

*p*

*mf*

*mf*

68

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

## Written solos for all instruments

[illegible][illegible]

# More Music for String Orchestra

## FULL ENSEMBLE WORKS

### BLACKWOOD, MICHAEL

#### 50250129 Rogue's Revenge (Grade 1.5)

An E minor driving rock beat and two sets of parts will allow you to combine absolute beginners and second year students with great success. The easier parts are all high 2s, simple rhythms, and use limited range. Advanced parts use 4th fingers, high and low 2s, and have some longer note values for developing counting skills. Adding a drumset helps keep the ensemble together.

### CHAMINADE, CECILE

*Levin, Andrew*

#### 50250143 Danse Creole (Grade 4)

This charming dance features translucent harmony as only Chaminade can write. There are dramatic moments of rubato that will force your group to grow musically. There is a need for some skill in bowing and a good deal of chromaticism along with some extended range.

### GRAINGER, PERCY ALDRIDGE

*Longfield, Robert*

#### 50250068 Three Movements from Lincolnshire Posy (Grade 3)

Long a staple of wind band literature, Lincolnshire Posy has never been set for any other medium. Robert Longfield has crafted this stunning arrangement for strings that has all of the Grainger style and spirit.

### GRIESINGER, KATHRYN

#### 50250105 Popcorn (Grade 1)

No bows required! This unison pizzicato piece for beginning strings and piano is perfect for the very first concert. Using only quarter rests and quarter notes of the D major scale, the upbeat tune gives students the chance to "pop" up out of their chairs in the middle section of the work. A delightful treat for young musicians and audiences alike!

### KOLLER, INGRID

#### 50250144 Adeste Fiddles (Grade 1.5)

A traditional carol with a distinctly non-traditional approach! Some old-time fiddling figures combine with the carol in a comfortable key of D major. Easy parts for violin, viola, and violoncello allow students who haven't advanced to extensions perform with success.

### PACHELBEL, JOHANN

*Svendsen, Johan Severin*

#### 52250498 First Finger Pachelbel (Grade 1)

### REZNICOW, JOSHUA

#### 52250538 American Sketches (Grade 4)

#### 52250372 Eclipse (Grade 2)

#### 50250133 Phantom's Night: Legends Of Cuba Road (Grade 2.5)

Perfect for your Halloween concert, this spooky piece in G minor has a good bit of divisi in the violins. There are two cello parts, one that shifts and one that does not. Special effects such as glissandi and tremolo abound, including heavy accents and easy double stops. Basses use half position extensively and there are many chromatic notes in all sections -- plus a cello solo!

### ROSENHAUS, STEVEN

#### 50250137 Tangled Tango (Grade 2)

Don't get your fingers tangled in the chromatic fingerings! Alternating arco and pizzicato makes things even more interesting (plus some hooked bowings for the fun of it). Everyone gets the melody, with the exception of the basses, who are kept occupied laying down the tango groove.

### SAINT SAENS, CAMILLE

*Hall, Percy*

#### 50250003 Danse Macabre (Grade 3)

There are very few cuts made in this eerie, phantasmal tour de force. At least two solo violinists are needed because of unusual tuning. Be ready for a frightened audience!

### SANZ, GASPAR

*Longfield, Robert*

#### 50250109 Canarios (Grade 2.5)

The guitar music of Gaspar Sanz retains its popularity to this day. This particular excerpt crackles with rhythmic vitality and a fascinating use of hemiola.

### SEITZ, PAUL

#### 52250362 Iowa Spring (Grade 2)

### SHARP, THOM

#### 50250080 Fiddle Faddle Hoedown (Grade 1)

Your first year players will fiddle their hearts out with this foot-stomper from Thom Sharp.

### SMETANA, BEDRICH

*Walters, Harold L.*

#### 50250071 The Moldau (Grade 3)

Smetana's epic My Country was exceeded in popularity only by his opera The Bartered Bride. The second of the six symphonic poems in the work describes the course of the Moldau River from its beginnings as two springs to its ends as a majestic and mighty river.

### SVENDSEN, R. ANNE

#### 52250338 Arpeggio Antics (Grade 1.5)

#### 52250346 First Finger Suite (Grade 1)

#### 50250087 Tango Por Uno (Grade 2.5)

An open string/first finger masterpiece, this work focuses on the tango rhythm and stretching that low first finger. Harmonically, there is some lovely, shocking dissonance -- just like a real tango!

### TCHAIKOVSKY, PETER

*Longfield, Robert*

#### 50250013 Nutcracker: Dance of the Sugar Plum Fairy (Grade 2)

Every holiday concert needs music from Tchaikovsky's immortal ballet, The Nutcracker. Robert Longfield's masterful transcription brings Dance of the Sugar Plum Fairy into the range of grade 2 string orchestras. The celesta part has been made more 'user friendly,' having been scored for piano but can be played on celesta if one is available. The March and Waltz of the Flowers have also been adapted for use by your string orchestra.

#### 50250014 Waltz of the Flowers (Grade 2)

As with the other Longfield arrangements from The Nutcracker, the piano adds much support to the string orchestra. The beloved Tchaikovsky melody will allow your group to 'sing' with their best tones. The March and Dance of the Sugar Plum Fairy are published separately. A classic you'll come back to time and again.

### VIVALDI, ANTONIO

*Frackenpohl, Steven*

#### 10250063 Allegro in D for Strings (Grade 3)

One of Ludwig's all-time best sellers, teachers and students love this work.

### WOODRUFF, BUD

#### 50250145 Cedar Hollow (Grade 1.5)

Cedar Hollow is a small valley in the Ozarks. This work captures the essence and tranquility of the area. The optional harp part will enhance the ensemble wonderfully if used, while skillful writing makes the work playable with no shifting.

## SOLO STRINGS WITH ENSEMBLE

### HEWSON, DAVID G.

*Latham, Lynne*

#### 54260001 Baroque Fantastique (Grade 3)

An intense, 16th-note driven homage to the baroque with a thrilling solo cello part which ventures into thumb position. Reminiscent of Palladio from the diamond commercial. Orchestra grade 3; solo grade 4½.

### MCMICHAEL, CATHERINE

#### 50260005 Esperance (Hope) (Grade 3)

Esperance (Hope) ventures into the realm of French impressionism, with luscious, thick harmonies and colorful orchestration for strings and harp. An easy grade 3 for strings, it allows your harp soloist to shine through.

## MIXED INSTRUMENT(S)/ VOICE(S) WITH ENSEMBLE

### SHARP, THOM

#### 50250098 Kitchen Poltergeist (Grade 2)

You can add percussionists to your orchestra. Just give them a couple wooden spoons and step back! That's because anyone can play kitchen utensils in this spooky, imaginative offering from Thom Sharp.

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