

# Away in a Manger

Three settings of a traditional carol

Arranged by Paul Ousley

for SOLO VIOLIN and STRING ORCHESTRA

**Full Score**

## Instrumentation

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1 Full Score  
1 Solo Violin  
(Or Flute or Oboe)  
8 Violin 1  
8 Violin 2  
5 Viola  
5 Violoncello  
5 Double Bass

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## About the Arranger

Bassist, conductor, and teacher **Paul Ousley** has performed with the Minnesota Orchestra, the St. Paul Chamber Orchestra, and jazz luminaries Wynton Marsalis and Charlie Byrd. Students from his 40-year teaching career have performed with the Hong Kong Philharmonic, the Chicago Symphony, the New York Philharmonic, and the Detroit Symphony (principal bassist Kevin Brown), as well as dozens of other professional ensembles. He is a former student of James Clute, Gary Karr, Stuart Sankey, and James Van Demark at the Eastman School of Music.

## Program Notes

The 19th century American lyricist of *Away in a Manger* remains anonymous even though two different composers set it to music following the American Civil War. The two melodies are woven together in contemporary harmony in this colorful tapestry. A solo violin (or flute or oboe) part unifies them, with an added original tune as all three move throughout the orchestra.

## Editor's Note

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

# Away in a Manger

Three settings of a traditional carol

arr. Paul Ousley

Adagietto ♩ = 66

Solo Violin (Flute, Oboe) *mp*

Violin 1 *pp* *mf*

Violin 2 *pp* *mf*

Viola *pp* *mf*

Violoncello *pp* *mf*

Double Bass *pp* *mf*

9 16

19

24

Musical score for measures 19-24. The score is written for six staves. The first three staves are in treble clef, and the last three are in bass clef. The key signature has one sharp (F#). Measure 24 is marked with a box containing the number 24. Dynamic markings include *f* and *mf*. There are also markings for *v* and *v*<sub>4</sub>.

29

31

Musical score for measures 29-31. The score is written for six staves. The first three staves are in treble clef, and the last three are in bass clef. The key signature has one sharp (F#). Measure 31 is marked with a box containing the number 31. Dynamic markings include *f*. There are also markings for *v*, *div.*, and fingerings like *2*.

38 39

Musical score for measures 38-39. The score is in G major and 4/4 time. It consists of six staves. The first staff (treble clef) starts with a *mf* dynamic and a *v* (accents) marking. The second and third staves (treble clef) start with a *pp* dynamic and a *v* marking. The fourth staff (bass clef) starts with a *pp* dynamic and a *v* marking. The fifth staff (bass clef) starts with a *pp* dynamic and a *v* marking. The sixth staff (bass clef) starts with a *mf* dynamic and a *v* marking. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

47 *Meno mosso* *ad libitum*

Musical score for measures 47-50. The score is in G major and 4/4 time. It consists of six staves. The first staff (treble clef) starts with a *mp* dynamic and a *v* marking. The second staff (treble clef) starts with a *pp* dynamic. The third staff (treble clef) starts with a *pp* dynamic. The fourth staff (bass clef) starts with a *pp* dynamic. The fifth staff (bass clef) starts with a *pp* dynamic. The sixth staff (bass clef) starts with a *pp* dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A *ppp* dynamic is indicated at the end of the first staff in measure 50. A *4* marking is present in the fifth staff in measure 50.

# Selected String Orchestra Publications

## SOLO STRINGS WITH ENSEMBLE

### BARBER, CLARENCE E.

#### 50260018 Star Variants (Grade 3)

This will be the perfect vehicle to expose your beginners to orchestral playing. Utilizing only Twinkle, Twinkle Little Star from the Suzuki method (except the very last measure) for beginning violins and cello, the work gives all of the "heavy lifting" to the string orchestra. No need to worry about parallel fifths -- they're not dissonant! Solos grade 1; orchestra grade 3.

### DANIELS, M.L.

#### 52260292 Sakura for Cello or Viola and String Orchestra (Grade 4)

### 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.

#### 54260003 Two Love Arias for Violoncello Solo and String Orchestra with Piano (Days of Our Love and Living Memories) (Grade 3.5)

An emotional journey that only a solo cello can deliver! The first tune, Days of Our Love, is in G minor with a pulsing 8th-note murmur in the piano. The second tune is titled Living Memories, a nostalgic waltz with swells from the orchestra, except for a pizzicato arpeggiated cello part. Orchestra grade 3½; solo grade 4.

#### 54260002 Two Reflections for Violoncello Solo and String Orchestra (Life Questions and Tides of Uncertainty) (Grade 3)

Consisting of two contrasting movements, the work begins with Life Reflections, which is a flowing, soaring melody for the soloist backed up by string swells. The second movement, titled Tides of Uncertainty is a mysterious, pulsing tune in D minor. Overall, this is a good workout for a soloist with a beautiful tone! Orchestra grade 3; solo grade 4½.

### KERN, JEROME

*Lewis, Mike*

#### 50260006 They Didn't Believe Me (Grade 3)

This song was used in musicals and movies throughout the early 20th century. This arrangement provides a lovely rendition for solo violin and string orchestra.

### KREISLER, FRITZ

*Latham, Lynne*

#### 52099012 Praeludium and Allegro for Violin and String Orchestra (Grade 3)

Praeludium and Allegro, composed by Fritz Kreisler during his long and prestigious career, is considered one of the great standards of violin music. The composition was originally attributed to Pugnani, and is often interpreted as a very Romantic homage to a Baroque Italian virtuoso. This arrangement by Lynne Latham for violin and strings allows orchestra directors the opportunity to feature a violinist in this exciting work from the standard violin repertoire.

### KRINKE, BRIAN

#### 50260026 Lambert Concerto for Violin and String Orchestra (Grade 2)

The LAMBERT CONCERTO is an original work by Brian Krinke, perfect for young violin students ready to tackle their first concerto. It was written for one of Krinke's talented violin students whose father was a composer as well. It has been performed successfully by a number of violin students, and this new string orchestra accompaniment has allowed the composer the opportunity to expand some of the harmonies, as well as for the student to perform the work with their peers.

### 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.

### MENDELSSOHN, FELIX

*Latham, Lynne*

#### 52099002 Violin Concerto in E minor, Op. 64, Mvt. I (Grade 4)

### MONTI, VITTORIO

*Hall, Percy*

#### 50260001 Czardas for Solo Violin and String Orchestra (Grade 2.5)

The ultimate solo violin showstopper! Designed for an outstanding student or a guest artist, this playable arrangement of Monti's masterwork will guarantee you a standing ovation at your next concert. The solo violin part remains unchanged (at a grade 4 level) but the accompaniment has been carefully edited to allow your students the opportunity to perform with a guest artist. Thrilling!

### SHARP, THOM

#### 52250941 Jazz Suite (Grade 4)

A three movement work for solo violin, string orchestra, and optional rhythm sections, the first movement in 6/4 alternates between swing 8ths and straight 8ths. The second movement is a jazz ballad and the third movement is straight ahead jazz. Chord changes are provided for the soloist along with the written-out melodies.

### SWAYZE, KATHLEEN

#### 52260348 Mozartante (Grade 2)

Choose your own soloists! Solos parts are provided for violin, viola and cello, allowing flexibility in this Mozart-inspired work. It's an excellent motivator for your players.

### TCHAIKOVSKY, PETER ILYITCH

*Neidhold, Caryn Wiegand*

#### 50260022 Old French Song for Solos and String Orchestra (Grade 3)

Feature a deserving string student with this arrangement of Tchaikovsky's enchanting Old French Song. All solo parts are included for violin, viola, cello, and bass, allowing directors flexibility to spotlight any string instrumentalist in educational ensembles. The lush sounds of Tchaikovsky will elevate student orchestras and celebrate student soloists.

### WHITTINGTON, R. SCOTT

#### 50260021 Concertino for Cello and Strings (Grade 3.5)

An intermediate solo in classical style, this concertino is the perfect vehicle to feature an up-and-coming student. It is pleasantly melodic with appealing sequences. It utilizes positions 1 – 6 (highest note B) with a brief section in tenor clef. There is a flashy but playable cadenza which can be taken at liberty to accommodate different ability levels (or it can be omitted entirely).

#### 50260020 Sicilienne for Violin, Flute, or Oboe and String Orchestra (Grade 3)

Sicilienne is in G major in a gently lilting 6/8 and is a wonderful opportunity for your orchestra to work with a soloist (either flute, oboe or violin). This work is a tribute to the masters of the Baroque Period, while the harmonies are lush and romantic. There is no position work involved (except for basses), which allows your students to work on blend, ensemble and tone production. There is a brief cadenza for the soloist (which can be omitted if desired).

### WOODRUFF, FRANK (BUD)

#### 50260017 Romp (Grade 2)

Feature your outstanding bass player in this work that has a little of everything for everyone. The bass solo stays mostly in fourth position with lots of bow work, quick scales, and even triple stops! Solo Grade 3; orchestra Grade 2.

# Selected String Orchestra Publications

## ENSEMBLE WORKS

### CORELLI, ARCANGELO

*Neidhold, Caryn Wiegand*

#### 50250229 La Folia (for one to eight soloists and string orchestra) (Grade 3.5)

Ever popular, now viola, cello, and bass students can join the violins performing this time-honored piece by Corelli. Each variation may be performed by a different student, allowing up to eight students to be featured on your next concert.

### HANDEL, GEORGE FRIDERIC

*Fanning, Vanessa*

#### 50250223 Amen Chorus from "The Messiah" (Grade 3)

This arrangement of George Frideric Handel's AMEN CHORUS is skillfully arranged for string orchestra. The fugue-like nature of the piece is the perfect setting for a chamber ensemble or orchestra. Each part is masterfully structured for the string musician with optimal use of bowings and phrasing. This classic is sure to be a classic for your ensemble as well.

### HERBERT, VICTOR

*Lentner, Sandra*

#### 50250216 Toyland and March of the Toys (Grade 3)

This arrangement abruptly changes from the waltz-like TOYLAND to the military-style MARCH OF THE TOYS and its six-eight rhythms. There is opportunity for better cellists to shine, and moving through three key signatures provides a challenge for all students.

### MASCAGNI, PIETRO

*Simpson, Carl*

#### M800590 Intermezzo from Cavalleria Rusticana for String Orchestra (Simpson) (Grade 4)

Here is one of the most beautiful moments in all of opera! This arrangement creates a big, lush sound by writing divisi into every section but the basses with some brief solo passages for the concertmaster. Nothing held back here! Ideal for combined string groups since the divisi passages have simple parts.

### PIERPONT, JAMES

*Neidhold, Caryn Wiegand*

#### 50250199 Jingle Bells for Multi-Level Orchestra (Grade 2.5)

Caryn Wiegand Neidhold has created a bubbly, multi-level arrangement of Jingle Bells with a dollop of holiday tradition and a dash of contemporary rock. Level 2.5 students work on their spiccato skills and pass the melody from section to section, and beginners get to play a piece they know well with the big kids. This piece stands alone for level 2.5 orchestra, can include level 1.5 students, and works wonderfully to feature beginning students. The optional drum set part kicks up the energy for a grand finale. It is perfect for including your first-year students and a great way to brighten the holiday season.

### REZNICOW, JOSHUA

#### 50250230 American Frontier (Grade 4)

AMERICAN FRONTIER for string orchestra was written utilizing various ensemble configurations from within the string orchestra. Solo lines, quartet, quintet, and sectional soli all help to make up the overall design and orchestral colors of the piece. As a juxtaposition to this, large divisi string writing is utilized to help balance the smaller ensemble writing within the score. The work is inspired by images of a western frontier...one filled with large fields, mountains and sunsets, as well as subtle character-filled details that would have a forward and fast-moving feel.

#### 52250538 American Sketches (Grade 4)

A rousing concert ender, this work will challenge all sections with a wide range (every part shifts), running passage work, trills, and syncopated rhythms. The B section, a lyric waltz theme, shows off the principal players with extended solos. The return of the A section superimposes the waltz melody on the original syncopated theme for a wonderful conclusion.

#### 52250372 Eclipse (Grade 2)

This exciting work does wonders with the full spectrum of sounds available to string orchestra; spiccato, col legno (with the stick), harmonics, tremolo, and more. These effects serve the musical idea, which is an exciting minor mode theme reminiscent of a movie soundtrack. This is one piece your orchestra will ask to play again and again!

#### 50250086 Jubilant Overture (Grade 3)

Scored for a full, resounding tone, Jubilant Overture is just what the title indicates. Its syncopated themes, bright tempos, and sophisticated scoring will energize your string orchestra immediately. The middle lyrical section flows gently and beautifully before returning to the original theme. Keep one hand on the baton and the other on your hat!

#### 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

#### 50250231 Midnight (A Slow Mambo) (Grade 2.5)

On the inspiration for MIDNIGHT (A SLOW MAMBO) the composer writes: "Growing up in New York City, as with any major city, presents a wide variety of opportunities to experience aspects of other cultures. For me those experiences were mostly music related. My feeling comfortable with certain styles and rhythms came early, especially with anything that gets one's body moving. MIDNIGHT is one result of that internalization."

#### 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 4)

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!

### SALIERI, ANTONIO

*Rosenhaus, Steven*

#### 50250217 Fugue in G (Grade 2.5)

Salieri originally composed this charming FUGUE IN G MAJOR for string quartet. Composer Steven Rosenhaus has expanded the instrumentation to string orchestra in a style consistent with Salieri's own orchestral writing.

### 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)

If Copland had written for easy level strings, it would have been something like this. There's a wide open sound here, thanks to the rich writing that includes open strings, open fifths, simple harmonics and just the right amount of silence. Very nicely done!

### SMETANA, BEDRICH

*Wang, Albert*

#### 50250071 The Moldau (Grade 3)

The second of the six symphonic poems from Smetana's masterwork MA VLAST (My Country) describes the course of the Moldau River from its beginnings as two springs to its ends as a majestic and mighty river. The piece begins with a gentle, singing melody in the upper strings while the lower strings use pizzicato to sound like a babbling brook. Harmonic shifts and rhythmic changes ebb and flow until the original theme returns to conclude this stunningly beautiful work.

### TCHAIKOVSKY, PETER ILYITCH

*Latham, Lynne*

#### 50250150 Sleeping Beauty Waltz (Grade 2)

Presented here in the original key of B flat, the waltz has the melody divided among violoncello, viola, and violin 2. For the dramatic ending, violin 1 ventures stepwise into third position for the final statement of the melody. Teaching hemiola is an absolute must, and all parts have hooked bowings that require some attention.

### TCHAIKOVSKY, PETER ILYITCH

*Longfield, Robert*

#### 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.