

Lambert Concerto

Brian Krinke

for
SOLO VIOLIN AND STRING ORCHESTRA

Full Score

Instrumentation

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

LUDWIG *Masters*
PUBLICATIONS

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About the Composer

Brian Krinke teaches violin, viola, and composition at Colorado Mesa University, also serving as conductor of the CMU Orchestra. He performs regularly as Concertmaster of the Grand Junction Symphony Orchestra, and has performed as violin soloist throughout the country, including concerto performances with the Minnesota Orchestra, Chamber Orchestra of Philadelphia, and the Boca Raton Symphony.

In addition to his work as a violinist, he has an extensive background as a pianist and composer. As a pianist Mr. Krinke has won international prizes in the Stravinsky Award International Competition, and the Young Keyboard Artists Association International Competition. As collaborative pianist he has toured Central America, performing for the President of Nicaragua and giving a chamber concert in the Teatro Nacional in San Jose, Costa Rica.

Mr. Krinke's compositions have been performed in venues in New York City, including Merkin Hall and St. Paul's Chapel, as well as at Princeton University, Colorado Mesa University and on the Blue Sage Concert Series. His works have been performed by principals of the Saint Paul Chamber Orchestra and the Minnesota Orchestra. Mr. Krinke studied composition at the University of Minnesota with Paul Fetler.

Program Notes

"The **Lambert Concerto** was written for a talented violin student whose father was a composer. At first, I didn't let on that I had written the music myself, and used the pseudonym Margaret Lambert, since Lambert is my middle name. The student was very excited about the new concerto I had "found" for her, and practiced diligently to learn all three movements. When she went to perform it for the first time, she was tickled to find out that her teacher was the composer!

"Since then, I have had a number of students perform the piece, including my own daughter. I later made an arrangement for the piece to be accompanied by a string orchestra, which allowed me to add a few new harmonies that were not in the original version."

Brian Krinke

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

Lambert Concerto

Brian Krinke

I.

Allegro ♩ = 120

Score for the first system of the concerto, measures 1 through 6. The instruments are Solo Violin, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is Allegro, 120 beats per minute. The dynamics are marked *f* *risoluto* for all instruments.

Violin 1 and Violin 2 parts include fingerings: 2, 0, 3, 0, 3, 0, 0, 0, 3, 2, 3, 4. Violin 2 and Viola parts include a trill marked H3. Violoncello and Double Bass parts include a trill marked X4.

Score for the second system of the concerto, measures 7 through 11. The instruments are Solo Violin, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is Allegro, 120 beats per minute. The dynamics are marked *mf* for all instruments.

Violin 1 and Violin 2 parts include fingerings: 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. Violoncello and Double Bass parts include a trill marked X4.

50260026

25

27

mf

mp

mp

mp

mp

mp

31

33

f

f

f

f

f

f

37 38 *rit.*

mf

mf

mf

mf

mf

II.

Moderato ♩ = 80

mp espressivo

p dolce

p dolce

p

pizz.

mp

mp

mp

arco

arco

7 9

Violin I: *mp*

Violin II: *pizz.*

Viola: *p*

Cello: *p*

Double Bass: *p*

Piano: *p*

Measure 9: *H3*

Measure 10: *L1*

13

Violin I: *mf*

Violin II: *arco*

Viola: *mp*

Cello: *mp*

Double Bass: *mp*

Piano: *p*

Measure 15: *H1*

19 24

0

mp *p* *pp* *pp* *pp* *pp*

26

rit. *pizz.*

III.

Allegro ♩ = 120

First system of musical notation (measures 1-5) in 2/4 time, key of D major. The score features five staves. The first staff (treble clef) contains a melodic line with dynamic markings *mp*, *mf*, *f*, and *mp*, and fingering numbers 1, 0, 3, 1, 0, 3. The second staff (treble clef) has a dynamic marking *p* and a breath mark *V*. The third staff (treble clef) has a dynamic marking *p* and a breath mark *V*. The fourth staff (bass clef) has a dynamic marking *p*, a breath mark *V*, and a fingering number 4. The fifth staff (bass clef) has a dynamic marking *p* and a breath mark *V*. A large, faint watermark 'SAMPLE' is visible across the score.

Second system of musical notation (measures 6-11) in 2/4 time, key of D major. The score continues with five staves. The first staff (treble clef) contains a melodic line with dynamic markings *mp*, *mf*, *f*, and *mp*, and fingering numbers 0, 0, 1, 0, 0, 3. The second staff (treble clef) has a dynamic marking *p* and a breath mark *V*. The third staff (treble clef) has a dynamic marking *p* and a breath mark *V*. The fourth staff (bass clef) has a dynamic marking *p* and a breath mark *V*. The fifth staff (bass clef) has a dynamic marking *p* and a breath mark *V*. A large, faint watermark 'SAMPLE' is visible across the score.

18

20

mf

V

24

28

0 0 0 3

p

V H3

30

mf

p

V

p

p

35 40

35 *f* *mf* *p*

40 *pizz.* *p*

41

41 *mf*

47 48

1 2 1 *mp* *pizz.* *p* *arco*

pizz. *p* *arco*

pizz. *p* *arco*

p *arco*

p

53

mf *p* *f* *mf* *pp* *f*

mf *pp* *f* *mf* *pp* *f*

mf *pp* *f* *mf* *pp* *f*

mf *pp* *f* *mf* *pp* *f*

arco *mf* *pp* *f* *mf* *pp* *f*

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 celli, 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.

CASALS, PABLO

TC54690 Song of the Birds for Cello and Strings (Grade 3.5)

El cant dels ocells (The Song of the Birds) is a traditional Catalan Christmas song and lullaby. It tells of nature's joy at learning of the birth of Jesus Christ in a stable in Bethlehem. The song was made famous outside Catalonia by Pablo Casals' instrumental version for the cello. Available from the publisher are versions for solo cello with string orchestra or piano, and a version for treble instrumental solo and piano.

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)

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

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.

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.

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!

ROSENHAUS, STEVEN

P001490 Concerto Grosso for String Quartet with String Orchestra (Grade 4)

Concerto Grosso was commissioned by, and is dedicated to, the Camerata Youth Orchestra of Long Island (NY) and its director, Roberta Kaufman. The work is cast in one movement. It is based on the exaggeration of the Baroque concerto grosso principle, in which a group of soloists -- the concertino -- is accompanied by and/or pitted against a larger ensemble -- the ripieno. The soloists here are a string quartet sitting in first-chair positions within the orchestra or separately in front. The quartet performs a slow and somewhat dissonant chorale in duple meter, while the orchestra responds with fast-moving passages clearly in D minor and triple meter. The climax of the work is the first simultaneous presentation of the opposing thematic materials, at which point the music transforms into a sort of synthesis of the two ideas.

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 ILYTCH

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, 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

ATWELL, SHIRL JAE

52250218 Barocca (Grade 2)

In E minor, this lively piece mirrors Baroque period rhythms and textures. First violins will go to 3rd position, and basses are featured in the B section with a walking pizzicato bassline.

BEETHOVEN, LUDWIG VAN

Fraction, Tai

50250169 Symphony No. 7, Mvt. 2 (Grade 2)

This arrangement, in the key of D minor, is a great opportunity to reinforce high and low 2s, hooked bowings and keeping a steady tempo. All parts are quite equal in importance and the cuts taken are seamless. The cello part contains minimal 2nd position to cover open strings. Other sections will use extensions, both forward and back.

BOBROWITZ, DAVID

50250191 Puppet Theater for Strings and Piano (Grade 2)

Puppet theater has a long and varied history with evidence that it even existed in ancient China. Puppet shows still exist today, and it can be said that the tremendous popularity of the Muppets of Sesame Street is a direct derivative. Musically the piece is an entertaining tribute to the skilled artists who made the puppets come to life for children of all ages. As typical of any Bobrowitz piece, there is important material for all. Each part, whether playing pizzicato or arco, gets its turn at playing melodic material, which will motivate students to want to play this piece often. Lively, and somewhat whimsical in nature, it's fun to listen to, and fun to play!

BUETTNER, ALLISON

50250164 Slip and Slide (Grade 2)

Teachers will find this a fun and easy way to teach glissandi to your young players and prepare them for shifting. Pitch bends are also used, to mimic techniques in bluegrass fiddling. There is no worry if players don't quite make the pitch at the end of the slides, as that pitch is considered approximate. Brief double-stop and pizzicato passages give the piece color and variety.

GAMBA, SETH

50250166 Groundhog's Revenge (Grade 2)

Get ready for a bluegrass battle! You thought you got rid of that pesky groundhog, but he's back and tearin' things up again. It's upper strings against lower strings as everyone gets a turn playing fun and exciting themes. Using the G pentatonic scale, parts are easily approachable for all instruments. Use the included theme sheets to learn the more challenging parts as unison exercises to keep everyone involved and maximize instructional time. Even though all of the included themes don't show up in every part, when students know each other's parts they listen to each other better come together as a tighter group in the end. For some added flair directors can add some finger slides and talk about accent patterns for an authentic bluegrass style.

50250196 Lost City, The (Grade 2)

The Lost City will inspire your students to create a musical story about a lost city from long, long ago. The Lost City is very proud and grand, with sweeping landscapes and a strong sense of an older time. Imaginations will be engaged as the students perform a wonderful, musical story. The piece explores a natural minor without accidentals, creating the feel of E Dorian Mode. Two-part writing allows all instruments to play melody and harmony. Some independent movement and harmony are present, creating depth and passing tones in the music. The flavor of the The Lost City results from accents, slurs, and hooked bows, bringing this composition by Seth Gamba to life for your string orchestra.

50250136 Storm Surge (Grade 2)

As energetic and exhilarating as a fast-moving storm, Storm Surge catapults your orchestra to the foreground. You'll want to review hooked bowings, some chromatic fingerings and extensions, and some dotted quarter note rhythms, but all in all the work is the ideal grade 2 fire-breathing opener or closer.

GONZAGA, FRANCISCA CHIQUINHA

Morales, Dion

50250184 A Sertaneja (Grade 2)

A Sertaneja: "To Her, from the Hinterlands," originally composed for voice and piano, musically paints a picture about Chiquinha's love of "the hinterland- the land behind the body of water" in Rio de Janeiro, Brazil. Through flowing slurs, dotted rhythms, 3/4 time in D minor, and the passing of melody between the strings at a Level 2, Dion Morales' arrangement celebrates the lapping waters around Rio de Janeiro and a graceful dance from Brazilian culture by one of its beloved composers. Students will love playing A Sertaneja.

GOUNOD, CHARLES

Longfield, Robert

50250130 Ave Verum (Grade 2)

Originally for SATB chorus and piano, Ave Verum has been reworked for string orchestra. It is mature and beautiful music. In G major, it requires the upper strings to mix high and low 2s with the use of the 4th finger. All sections use half, 2nd, and 3rd position.

REZNICOW, JOSHUA

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!

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.

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!

SHARP, THOM

50250214 Gentle Waltz (Grade 2)

Gentle Waltz by Thom Sharp is a grade 2 string orchestra work in C major. There is lots of independence between sections and a fair amount of chromatics, as well as some divisi in the second violins. Some sections have pizzicato work, and the second violins have a couple of short sections of louree' bowing. There is some wide arpeggiated work for the cellos that may require extra attention and, of course, smooth flowing legato phrasing is a must.

52250486 Shadows In The House (Grade 2)

This fast swing piece in G minor is playfully sneaky! With a catchy, singable tune, this work features a tutti pizzicato section, as well as some melodic moments for bass and cello. All parts remain in first position, with a couple of "funky" accidentals thrown in for fun. The swing-eighth feel keeps the mood appropriately shadowy!

50250195 Summer Daze (Grade 2)

Through colorful harmonies, beautiful full bow sound, and creative fingerings, students will dream about their own "Summer Daze." The intricate harmonies crafted by Thom Sharp will invite students to tune and listen to the harmonic changes in cut time found in this Level 2 string orchestra piece.

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

50250012 Nutcracker March (Grade 2)

This long awaited arrangement of the March from The Nutcracker fills the void of classic orchestral literature for string orchestra at the grade 2 level. This adaptation, along with Dance of the Sugar Plum Fairy and Waltz of the Flowers (published separately), will be sure to find a place on your holiday program year after year.

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.

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

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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

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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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