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FJH STRING ORCHESTRA

Grade 4

ALLEGRO MODERATO from *QUINTET, OPUS 5*

VICTOR EWALD

Arranged by
Bob Lipton

Instrumentation

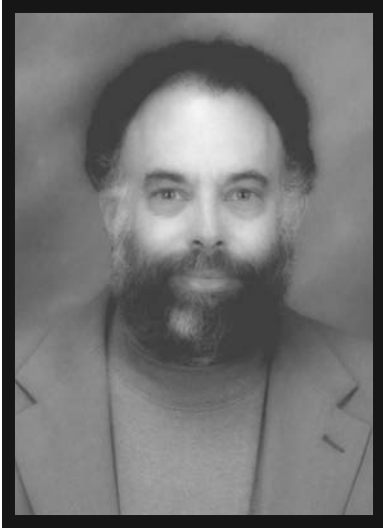
- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson

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The Arranger

Bob Lipton graduated with honors with a B.A. in music education from San Francisco State University. He has been teaching middle school orchestra and band in Silicon Valley for many years, where his ensembles have consistently earned honors at festivals and performances.

As a tuba player, Bob has performed with the Oakland, San Jose, Berkeley, Napa, and Monterey Symphonies, as well as the San Francisco 49ers Band. He has played with various jazz, klezmer, and rock groups at the Frankfurt and San Francisco Jazz Festivals as well as the New Music America Festival in New York City, and has toured with Columbia artist Bel Canto Brass. Bob currently performs and arranges music for brass quintets.

About the Music

Victor Ewald was born in 1860 in St. Petersburg, Russia, and died in 1935. Like most musicians in Russia at the time, his job, as a professor of civil engineering, was not musically related. He was a cellist in a string quartet that played every Friday evening in St. Petersburg at the home of a rich patron of the arts, Belayev. The best known of Ewald's friends who attended on Friday evenings were Borodin, Mussorgsky, and Rimsky-Korsakov.

Quintet, Opus 5, from which the *Allegro Moderato* is the third and final movement, reflects Russian romanticism at its finest. Originally written for brass, it has become a favorite of brass musicians the world over. Music written for brass is technically less demanding than music written for strings due to the different natures of the instruments. This allows young string musicians a great opportunity to play an extended and fully realized piece of Russian Romantic music. Because the work was originally written for quintet, all parts are equally important. Make certain that inner parts are heard.

String Editing: Carrie Lane Gruselle

ALLEGRO MODERATO

from Quintet, Opus 5

VICTOR EWALD

Arranged by

BOB LIPTON

(ASCAP)

Joyous (♩ = 120)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

6 7 8 10

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

11 12 13 14

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16

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p

pp

pp

pp

pp

16 17 18 19

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p

arco

20 21 23 24

25

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

pp

pp

pp

pp

pp

p

p

26 27 28 29

33

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mf *p* *f* *f*

30 31 32 34

39

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

pp *pp* *pp* *p*

35 36

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p

40 41 42 43

46

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mf

mf

mf

pizz.

45 47 48 49 50

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

f

f

f

arco

div.

51 52 54 55

58

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

pp

pp

pp

pp

pp

pp

pp

56 57 59 60

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

pp
pp
pp
pizz.
mp
pp

61 63 64

This system contains measures 61 through 64. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in a minor key with a 4/4 time signature. Dynamics range from *pp* to *mp*. A *pizz.* marking is present in the Double Bass part at measure 61. A box containing the number 66 is located above the Violin 1 staff at the beginning of measure 66.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

mp
pp
f
p
f
p
f
arco
f

65 67 68

This system contains measures 65 through 68. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Dynamics include *mp*, *pp*, *f*, and *p*. An *arco* marking is present in the Double Bass part at measure 68.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

f
p
f
p
f
p
f
f

70 72 74

This system contains measures 70 through 74. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Dynamics include *f* and *p*.

79

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

75 78 79 80

pp *p* *p* *pp*

This system contains measures 75 through 80. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Measure 75 includes a dynamic marking of *pp*. Measure 79 is marked with a box containing the number 79 and has a dynamic marking of *p*. Measure 80 has a dynamic marking of *pp*. A large red watermark is overlaid on the page.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

81 82 83 84 85

p *mf*

This system contains measures 81 through 85. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Measure 82 has a dynamic marking of *p*. Measure 84 has a dynamic marking of *mf*. A large red watermark is overlaid on the page.

87

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

86 88 89 90

f

This system contains measures 86 through 90. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Measure 87 is marked with a box containing the number 87 and has a dynamic marking of *f*. Measure 88 has a dynamic marking of *f*. A large red watermark is overlaid on the page.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

91 *p* 94 95

This system contains measures 91 through 95. It features five staves: Vln. 1, Vln. 2, Vla., Vcl., and D.B. The music is in a minor key. Measures 91-93 show active melodic lines in the strings. Measure 94 is marked with a dynamic of *p* and features a long, sustained note in the Vln. 2 part. Measure 95 continues the *p* dynamic. A large red watermark is overlaid on the right side of the page.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

96 *pp* 97 98 99 100

This system contains measures 96 through 100. It features five staves: Vln. 1, Vln. 2, Vla., Vcl., and D.B. Measure 96 is marked with a dynamic of *pp* and includes the instruction "div." above the Vln. 1 staff. Measures 97-99 show a rhythmic pattern of eighth notes in the Vln. 1 and Vln. 2 parts, and a similar pattern in the Vla., Vcl., and D.B. parts. Measure 100 is marked with a dynamic of *p*. A large red watermark is overlaid on the right side of the page.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

101 102 103 104

This system contains measures 101 through 104. It features five staves: Vln. 1, Vln. 2, Vla., Vcl., and D.B. The music continues with rhythmic patterns in the strings. A large red watermark is overlaid on the right side of the page.

105

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p

p

pizz.

p

106 107 108 109

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

110 113 114

117 poco a poco più mosso ($\text{♩} = 100$)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mf

mf

mf

mf

mf

mf

mf

mf

115 116 117 118 119

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

120 121 124

f

This system contains measures 120 to 124. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat). Measure 120 shows the beginning of a melodic line in Vln. 1. Measures 121-124 feature a sustained, powerful chordal texture across all instruments, marked with a forte (*f*) dynamic. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

125 126 127 128 129

sf *p*

This system contains measures 125 to 129. The instrumentation remains the same. Measures 125-127 show a continuation of the melodic lines in Vln. 1 and Vln. 2, with a sforzando (*sf*) dynamic. Measures 128-129 feature a shift in dynamics to piano (*p*) and include triplet markings in Vln. 2, Vla., Vcl., and D.B. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

130 133 134

mf *ff* *ff* *div.*

This system contains measures 130 to 134. The instrumentation remains the same. Measures 130-132 feature melodic lines in Vln. 1 and Vln. 2 with a mezzo-forte (*mf*) dynamic. Measures 133-134 feature a powerful, sustained chordal texture across all instruments, marked with fortissimo (*ff*) dynamics. A 'div.' (divisi) marking is present in the Vcl. staff in measure 134. A large red watermark 'Preview Only' is overlaid diagonally across the page.