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FJH STRING ORCHESTRA

Grade 3

PIZZICATO POLKA

JOHANN STRAUSS JR. AND JOSEF STRAUSS

Arranged by

Robert D. McCashin

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.

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2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



The Arranger

Dr. Robert McCashin is currently Director of Orchestras and professor of conducting at James Madison University, where he serves as music director and conductor for the Symphony, Chamber Orchestra, and Opera/Theater Orchestras. In addition, he teaches orchestral conducting at the graduate and undergraduate levels, string literature and pedagogy, and applied violin.

Dr. McCashin earned Bachelor and Master of Music degrees in violin performance from Louisiana State University, and a Doctor of Musical Arts degree in conducting from the University of Arizona. He regularly presents seminars and lectures in the areas of conducting pedagogy and violin performance physiology. Dr. McCashin's conducting schedule includes appearances with professional orchestras as well as district, regional, and state honor orchestras.

Dr. McCashin is string editor for The FJH Music Company Inc. and maintains a busy schedule adjudicating at state and national levels. He was recently elected president of the College Orchestra Directors Association.

About the Music

The "Polka", as a dance form, appeared as a popular Bohemian dance some time in the early to mid-nineteenth century. It is invariably in 2/4 meter, and generally is described as a "round-dance" with three short, heel-and-toe half steps on the first three half-beats and a rest on the fourth. The name is likely derived from the Czech word pulka (meaning 'half'). The polka was first introduced in Prague around the late 1830s, and was exported to Vienna within a few years. By the mid-1840s to 1850s, it had become the most popular dance throughout Europe and the U.S.

Robert McCashin arranged this work for string orchestra, keeping the original spirit of the dance style. To offer some 'variation' (to the all pizzicato), there are indications in the score showing passages that could be played arco. Look for (* to start arco, and *) to end arco. This arrangement is sure to be the hit of your concert performance.

String Editing: Dr. Robert McCashin

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Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

17 18 19 20 21 22

molto rall.

(pizz.) 25 *poco accel.*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

23 24 25 26 27

To Coda ☼

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

28 29 30 31 32

33 Trio

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are in treble clef with a key signature of one flat. Viola (Vla.) is in alto clef with a key signature of one flat. Violoncello (Vcl.) and Double Bass (D.B.) are in bass clef with a key signature of one flat. The music is marked *f* (forte) at measure 33. The measures shown are 33, 34, 35, 36, 37, and 38.

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are in treble clef with a key signature of one flat. Viola (Vla.) is in alto clef with a key signature of one flat. Violoncello (Vcl.) and Double Bass (D.B.) are in bass clef with a key signature of one flat. The music is marked *p* (piano) at measure 39. The measures shown are 39, 40, 41, 42, 43, and 44.

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are in treble clef with a key signature of one flat. Viola (Vla.) is in alto clef with a key signature of one flat. Violoncello (Vcl.) and Double Bass (D.B.) are in bass clef with a key signature of one flat. The music is marked *f* (forte) at measure 49. The measures shown are 45, 46, 47, 48, and 49.

Violin 1, Violin 2, Viola, Violoncello, Double Bass

50 51 52 53 54

p

Violin 1, Violin 2, Viola, Violoncello, Double Bass

55 56 58 59

mp *f*

Violin 1, Violin 2, Viola, Violoncello, Double Bass

60 61 62 63 64

p *div.* *mp*

D.C. al Coda

65 **poco più mosso**
 Coda (opt. arco)

Vln. 1 *p* *ff* *p*
 (opt. arco)

Vln. 2 *p* *ff* *p*
 (opt. arco)

Vla. *p* *ff* *p*
 (opt. arco)

Vcl. *ff*
 (opt. arco)

D.B. *ff* (opt. arco)

65 66 67 68 69

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

70 71 72 73 74

Vln. 1 *sfz* *div.*

Vln. 2 *sfz* *div.*

Vla. *sfz* *div.*

Vcl. *sfz* *div.*

D.B. *sfz* *div.*

75 76 77 78 79