

# Curtain Up!

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Grade I

**BEGINNING STRINGS**

Complete Concert Vol. I

## **I. COURTLY DANCE AND PROCESSION**

Brian Balmages

## **II. HIAWATHA**

Soon Hee Newbold

## **III. THE CUCKOO CLOCK**

Lauren Bernofsky

## **IV. SOURWOOD MOUNTAIN**

Arranged by Carrie Lane Gruselle

### **Instrumentation**

- 1 - Conductor's Full Score**
- 8 - Violin 1**
- 8 - Violin 2**
- 5 - Violin 3 (Viola T.C.)**
- 5 - Viola**
- 5 - Violoncello**
- 5 - Double Bass**
- 1 - Piano**
- 1 - Tambourine**

**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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## About the Composers



Brian Balmages (b. 1975) is an active composer, conductor, producer, and performer. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. Mr. Balmages's works for symphonic band, orchestra, and brass have been performed throughout the world, including the College Band Directors National and Regional Conferences, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions has included groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, the Miami Symphony Orchestra, the University of Miami Wind Ensemble, Dominion Brass, members of the U.S. Marine Band, and others. He has also enjoyed world premieres in prestigious venues such as Carnegie Hall.

As a conductor, Mr. Balmages enjoys engagements with numerous all-state and regional honor bands and orchestras, university groups, and professional ensembles throughout the country. Notable guest conducting appearances have included the Midwest Clinic, College Band Directors Regional Conference, Mid-Atlantic Wind Conductors Conference, the Atlantic Classical Orchestra Brass Ensemble, and Meyerhoff Symphony Hall in Baltimore. He has also served as an adjunct professor of instrumental conducting and acting director of the symphonic band at Towson University in Maryland.

Currently, Mr. Balmages is the Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife, Lisa, and their sons, Jacob and Collin.



Soon Hee Newbold began studying piano at age five and violin at age seven. She has won many prestigious competitions and has performed throughout the world in venues such as Carnegie Hall, the Kennedy Center, Wolf Trap, Disney World, Aspen, and Tanglewood. Ms. Newbold received her Bachelor of Music degree from James Madison University, where she studied film scoring, orchestration, and audio production. After graduation, she moved to Orlando, Florida, where she produced albums and wrote for various recording projects and ensembles. Currently, Ms. Newbold works in southern California as a producer, actress, and composer for film, television, and commercials.



Hailed by Lukas Foss as “a master composer,” Lauren Bernofsky has written over eighty works, including solo, chamber, and choral music, as well as larger-scale works for orchestra, film, and ballet. With performances spanning the world, her music has been described as “fantastic,” “delightful,” “evocative and witty,” “brilliant,” and destined to “become standard repertoire.”

She holds a master’s degree in composition from the New England Conservatory and a doctorate in composition from Boston University, and she has taught as a professor at the Peabody Institute.

Bernofsky has received numerous grants from institutions including The National Foundation for the Advancement of the Arts, The American Music Center, and The American Composers Forum. She has been honored with a Longfellow Chorus Award of Distinction and an Excellence in Composition Award from the Brass Chamber Music Forum. Her compositions have been commissioned by The Del Mar Trio, The Holyoke Civic Symphony, The Litchfield County Children's Choir, The South Shore Conservatory, Sinfonia Calcania of Boston, and The Harford Ballet.

Her Concerto for Trumpet and Orchestra has been featured in the journal of the International Trumpet Guild and was the subject of a doctoral dissertation at the University of Wisconsin-Madison. Her string quartet *Anacostia Journal* was featured on the PBS program “NOW with Bill Moyers.” As the winning entry of the Dalai Lama Composition Contest, Bernofsky’s choral work *Prayer of Shantideva* was premiered in the presence of the Dalai Lama of Tibet, who was said to be “enchanted” with the music.

Lauren Bernofsky strives to capture the unique expressive potential of each instrument, an approach that has made her work popular with musicians looking for new works to showcase their abilities. Her philosophy of composition is simple: music should be a joy both to play and to hear.

Her music has been performed across the United States as well as in England, Wales, Canada, Germany, Norway, Iceland, Spain, New Zealand, and Australia. She is published by The FJH Music Company, Frank E. Warren Music Service, Dorn Publications, Hal Leonard, Grand Mesa, Alfred, and Boosey & Hawkes.



Carrie Lane Gruselle is a native of Stevens Point, Wisconsin. She received a Bachelor of Music Education degree from the University of Wisconsin–Eau Claire, and a Master of Music Education degree, Suzuki Emphasis, from the University of Wisconsin–Stevens Point. Ms. Gruselle currently teaches elementary and middle level strings for the Appleton Area School District in Appleton, Wisconsin. In addition, she is lead teacher and coordinator of the ASTA with NSOA String Project, a teacher-training program at Lawrence University in Appleton.

A member of the Wisconsin School Music Association/Wisconsin Music Educators Association, Ms. Gruselle is past orchestra coordinator for the WSMA Middle Level Honors Project, and is currently a member of the WMEA Comprehensive Musicianship Through Performance Committee. Her arrangements and compositions for beginning and developing string players are performed across the nation and abroad.

# About the Music

## Courtly Dance and Procession . . . . . 5

Renaissance-style music is well suited for young musicians because it can be played effectively with the limited rhythms and range available at this grade level. While this work is not based on preexisting material, it does embody the characteristics of Renaissance music. All instruments use only six notes (D through B) and have equal opportunities at playing the melody. An optional tambourine part adds to the overall sound.

In the opening and all related sections, work to give quarter notes their full value, in contrast with the shorter eighth notes. Whole notes should also be sustained and given their full value. In measure 27, try to achieve a nice contrast between the staccato bass line and legato upper voices before all voices become legato in measure 31. Make certain that the last note of the piece is not clipped—it should resonate after the ensemble finishes.

## Hiawatha . . . . . 11

The legend of Hiawatha dates back to the 1400s. The Native American Chief Hiawatha became famous because he promoted peace. He taught agriculture, art, and medicine to the various tribes and became known as the Chief of Chiefs.

The violas, cellos, and basses begin with a percussive rhythm, imitating the beating of drums. The melody begins with the violins but is passed to the violas and cellos. Students should play the legato section lyrically to emphasize the contrast from previous sections.

## The Cuckoo Clock . . . . . 16

The idea for *The Cuckoo Clock* came while I was visiting Germany, the birthplace of cuckoo clocks. (The first cuckoo clock was built in the Black Forest in 1738.) My son was watching German cartoons one morning when I suddenly heard a cuckoo sound coming from the TV. I realized that a piece about a cuckoo clock would work nicely for young string players. My son's nap times provided the perfect opportunity to write.

I chose pizzicato (plucking) for the entire piece because I felt this would best articulate the cuckoo sound and also reflect the mechanical workings of the clock. Listen for the clock striking 5 at the end of the piece.

## Sourwood Mountain . . . . . 18

*Sourwood Mountain* is a folk song from the Appalachian Mountain region of the United States, an area rich in musical tradition. The settlers to the region were heavily Irish, Scottish, and English, and being set apart from neighboring regions geographically, they formed strong cultural conventions.

As can be found in much folk music around the world, the tune is pentatonic—that is, it uses only five notes of the western scale: do, re, mi, sol, and la—and the text deals with issues of the common man. Folk songs such as this one have been passed from one generation to the next by oral tradition, and endure because of their beauty, simplicity, and relevance to the community.

Chickens are crowin' on Sourwood Mountain,  
Hey, ho, diddle dum day!  
So many pretty girls you can't count 'em,  
Hey, ho, diddle dum day!

Beginning string students who have mastered the D major scale will be able to play this arrangement, which limits itself to basic rhythmic and melodic patterns while offering interesting parts and independent voices.

Approx. Performance Time = 2:14

# I. COURTLY DANCE AND PROCESSION

BRIAN BALMAGES  
(ASCAP)

Stately (♩ = 100)

Violin 1

Violin 2/3 (Viola T.C.)

Viola

Violoncello

Double Bass

Rehearsal Piano

Opt. Tambourine

Vln. 1

Vln. 2/3 (Vla. T.C.)

Vla

Vcl.

D.B.

Reh. Piano

Opt. Tamb.

9

6 7 8 9 10

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Courtly Dance and Procession

Vln. 1

Vln. 2/3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

Opt. Tamb.

*mp*

*mf*

11 12 13 14 15

Vln. 1

Vln. 2/3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

Opt. Tamb.

*f*

*mf*

16 17 18 19 20

Vln. 1

Vln. 2/3 (Vla. T.C.)

Vla

Vcl.

D.B.

Reh. Piano

Opt. Tamb.

*mf*

*mf*

*mf*

21 22 23 24 25

Vln. 1

Vln. 2/3 (Vla. T.C.)

Vla

Vcl.

D.B.

Reh. Piano

Opt. Tamb.

*mp*

*p*

*p*

*p*

*p*

26 27 28 29 30

Vln. 1 *p*

Vln. 2/3 (Vla. T.C.) *mp*

Vla. *mp*

Vcl. *mp* *p*

D.B. *mp* *p*

Reh. Piano

Opt. Tamb.

31 32 33 34 35

Vln. 1

Vln. 2/3 (Vla. T.C.) *p*

Vla. *p*

Vcl. *mp*

D.B. *mp*

Reh. Piano

Opt. Tamb.

36 37 38 39 40



Courtly Dance and Procession

43

Vln. 1

Vln. 2/3 (Vla. T.C.)

Vla

Vcl.

D.B.

Reh. Piano

Opt. Tamb.

41 42 43 44 45

Vln. 1

Vln. 2/3 (Vla. T.C.)

Vla

Vcl.

D.B.

Reh. Piano

Opt. Tamb.

46 47 48 49 50

51

Vln. 1

Vln. 2/3 (Vla. T.C.)

Vla

Vcl.

D.B.

Reh. Piano

Opt. Tamb.

51 *f* 52 53 54 55

Vln. 1

Vln. 2/3 (Vla. T.C.)

Vla

Vcl.

D.B.

Reh. Piano

Opt. Tamb.

56 57 58 59 60

# HIAWATHA

SOON HEE NEWBOLD  
(ASCAP)

Moderato (♩ = 100)  
Beating Drums

The musical score is arranged in two systems. The first system includes parts for Violin 1, Violin 2, Opt. Violin 3 (Viola), Viola, Violoncello, Double Bass, and Piano. The second system includes parts for Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., and Piano. The score is in 4/4 time and features a prominent red watermark that reads "Preview Only - Legal Use Requires Purchase" diagonally across the page. The tempo is marked "Moderato" with a quarter note equal to 100 beats per minute. The dynamics are marked with a forte *f* dynamic. The score includes various musical notations such as stems, beams, and slurs, along with performance markings like "Beating Drums" and "2", "3", "4", "5", "6", "7", "8", "9" indicating specific measures.



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Hiawatha

12

*pizz.*

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Piano

10 11 12 13 14

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Piano

15 16 17 18 19

22

Vln. 1 *arco* *p* *legato*

Vln. 2 *arco* *p* *legato*

Opt. Vln. 3 (Vla.) *p* *legato*

Vla. *p* *legato*

Vcl. *p legato*

D.B. *arco* *p legato*

Piano *p* *legato*

20 21 22 23 24 25

30

Vln. 1 *f*

Vln. 2 *f*

Opt. Vln. 3 (Vla.) *f*

Vla. *f*

Vcl. *f*

D.B. *f*

Piano *f*

26 27 28 29 30 31

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Piano

32 33 34 35 36

37

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Piano

37 38 39 40 41

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Piano

42 43 44 45

Vln. 1

Vln. 2

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B.

Piano

46 47 48 49 50

dedicated to Julie M. Diehl

# THE CUCKOO CLOCK

LAUREN BERNOFSKY  
(BMI)

Moderato (♩ = 144)

Violin 1

Violin 2/3 (Viola)

Viola

Violoncello

Double Bass

Rehearsal Piano

Vln. 1

Vln. 2/3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Piano

2 3 4 5 6

9

7 8 9 10 11 12 13

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17

Vln. 1

Vln. 2/3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Piano

14 15 16 17 18 19 20

G.P.

Vln. 1

Vln. 2/3 (Vla.)

Vla.

Vcl.

D.B.

Reh. Piano

21 22 23 24 25 26 27 28

# SOURWOOD MOUNTAIN

APPALACHIAN FOLK SONG  
Arranged by CARRIE LANE GRUSELLE  
(ASCAP)

Allegro (♩ = 144)

Violin 1  
*mf*

Violin 2/3  
(Viola T.C.)  
*mf*

Viola  
*mf*

Violoncello  
*pizz.*  
*mf*

Double Bass  
*pizz.*  
*mf*

Piano  
*mf*

2 3 4 5

Vln. 1  
*p*

Vln. 2/3  
(Vla. T.C.)  
*p*

Vla.  
*p*

Vcl.  
*mf*  
*p arco*

D.B.  
*mf*  
*p arco*

Piano  
*p*

6 7 8 9 10 11

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13

Vln. 1

Vln. 2/3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

*f*

*pizz.*

*arco*

12 13 14 15 16 17

21

Vln. 1

Vln. 2/3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

*mf*

*(melody)*

*arco*

*mf*

18 19 20 21 22 23

Vln. 1

Vln. 2/3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

24 25 26 27 28

29

Vln. 1

Vln. 2/3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

29 30 31 32 33 34

37

arco pizz. arco

Vln. 1

Vln. 2/3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

mp f mf

35 36 37 38 39

pizz. arco

Vln. 1

Vln. 2/3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

40 41 42 43 44

Sourwood Mountain

45 49

Vln. 1

Vln. 2/3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

45 46 47 48 49

53

Vln. 1

Vln. 2/3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

50 51 52 53 54

57

Vln. 1

Vln. 2/3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

55 56 57 58 59

61

Vln. 1

Vln. 2/3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

60 61 62 63 64

*ff*