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FJH DEVELOPING STRINGS

Grade 2.5

A LITTLE MISCHIEF MUSIC

Chris Thomas

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

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 Composer



Chris Thomas is an award-winning film composer with numerous film and television credits. In 2013, his score for *Grow Up, Tony Phillips* was voted best soundtrack at SXSW film and music festivals. In 2011, Chris won *Best Film & TV Music* at the *eWorld Music Awards* in Hollywood, and the *Gold Medal Prize* from the *Park City Film Music Festival*. In 2010, Chris wrote music for the documentary, *Woman Rebel*, which was short-listed for an *Academy Award* and nominated for an *Emmy Award*. In 2007, Chris was nominated for *Best Orchestrator* at the *Academy of Film & TV Music Awards* in Hollywood.

In television, Chris briefly orchestrated and conducted (uncredited) on ABC's hit show *LOST*. He has also composed special features music for *CSI:NY*. Recently, Chris composed commercial music for *Samsung*, *Coca Cola*, and *Chevron*.

In recent years, Chris has been in demand in the theme park industry, now the resident composer of the new *Evermore Adventure Park*. Since founding *Music for Haunts*, he has composed original soundtracks for the *Los Angeles Haunted Hayride*, *Ghost Ship*, *Killers NYC*, *Manormortis* (UK), & *Chambers of the Mausoleum*.

In the concert world, Chris orchestrated and arranged large works for the *Los Angeles Philharmonic* and *Master Chorale's* Easter Celebration at the Hollywood Bowl. His own works have been performed and recorded by the *Hollywood Studio Orchestra*, *Northwest Symphony Orchestra*, *Rose City Chamber Orchestra*, *University of Southern California Symphony*, *Angeles String Quartet*, *Los Angeles Doctors Symphony Orchestra*, *Fear No Music ensemble*, *Willamette University Chamber Choir*, *Oregon East Symphony*, *A-Sharp Youth Symphony* and various American festival ensembles.

He attended the University of Oregon (B.Mus. in Music Composition and B.A. in Political Science) and became involved with the Pacific Rim Balinese and Javanese Gamelan ensembles. Chris left the Northwest for the prestigious *Scoring for Motion Pictures* and Television program at University of Southern California's graduate school where he connected with many of Hollywood's A-list composers and filmmakers.

Chris currently resides in Los Angeles with his wife and two cats.

About the Music

Like many modern composers, I admire Russian music – the great 20th century Russian composers as well as traditional Russian folk songs. I also love those Russian fairy tales, so strange and unusual that Disney couldn't possibly adapt them for the screen. Upon reading several stories featuring wicked forest gnomes and devious pixies, these influences suddenly converged and *A Little Mischief Music* "poofed" into existence. While there is a touch of sneakiness in the music, there is also a sudden burst of dancing and joy in the middle.

Additionally, this music is an opportunity to explore low 1's, high 3's for violins and viola, and high 4 for cello. There is a lot of melodic independence, and call-and-response in this music. Everybody plays an important, melodic part. I also encourage a crisp marcato bowing in the sneaky sections, followed by a heavy legato bowing in the *Vivace*. That said, rosin up those bows, and let's create *A Little Mischief Music*.

A LITTLE MISCHIEF MUSIC

CHRIS THOMAS
(BMI)

Allegro (♩ = 126)
(sneaky and devious)

The musical score is written for a string quartet and piano. It is in the key of D major and 4/4 time. The tempo is marked 'Allegro' with a quarter note equal to 126 beats per minute. The mood is described as 'sneaky and devious'. The score consists of two systems of staves. The first system includes Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, Double Bass, and Piano. The second system includes Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, Double Bass, and Piano. The score is marked with dynamics such as *mp* (mezzo-piano) and *p* (piano). There are also performance instructions like *pizz.* (pizzicato) and *merrily marcato*. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the score.



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11

Musical score for measures 11-15. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. The key signature is one sharp (F#). The tempo/mood is *mf merrily marcato*. The score features a trill in the first violin part at measure 14. The piano part has a dynamic marking of *mf*. Measure numbers 11, 12, 13, 14, and 15 are indicated at the bottom.

Musical score for measures 16-20. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. The key signature is one sharp (F#). The tempo/mood is *mf merrily marcato*. The score features a trill in the first violin part at measure 18. The piano part has a dynamic marking of *p*. Measure numbers 16, 17, 18, 19, and 20 are indicated at the bottom.

21

21 22 23 24 25

This block contains the musical score for measures 21 through 25. It features six staves: Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B., along with a grand staff for the Piano. The key signature is one sharp (F#) and the time signature is 4/4. Measure 21 starts with a dynamic of *f*. Measure 22 includes a trill marked *tr* with a sharp sign. Measure 23 has a dynamic of *f*. Measure 24 features a dynamic of *mp* and includes a trill marked *tr* with a sharp sign. Measure 25 has a dynamic of *mp*. The Piano part includes a trill marked *tr* with a sharp sign. A large red watermark 'Preview Only' is overlaid diagonally across the score.

29

26 27 28 29 30

This block contains the musical score for measures 26 through 30. It features the same six staves as the previous block. Measure 26 has a dynamic of *f*. Measure 27 has a dynamic of *f*. Measure 28 has a dynamic of *f*. Measure 29 has a dynamic of *f*. Measure 30 has a dynamic of *f* and includes a trill marked *tr* with a sharp sign. The Piano part includes a trill marked *tr* with a sharp sign. A large red watermark 'Preview Only' is overlaid diagonally across the score.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

mp

31 32 33 34 35

Fine 37 *Vivace, con brio*

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

ff *f*

36 37 38 39 40

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

41 42 43 44 45

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

46 47 48 49 50

51

51 52 53 54 55

This block contains the musical score for measures 51 through 55. It features six staves: Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. at the top, and Piano at the bottom. The score includes dynamic markings such as *p* and *f*, and a hairpin crescendo. A rehearsal mark '51' is in a box at the top left. A large red watermark 'Preview Only' is overlaid diagonally across the page.

60

56 57 58 59 60

This block contains the musical score for measures 56 through 60. It features the same six staves as the previous block. The score includes dynamic markings such as *p* and *f*, and a hairpin crescendo. A rehearsal mark '60' is in a box at the top right. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

61 62 63 64 65

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

66 67 68 69 70

72

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

p

f

4

71 72 73 74 75

D.C. al Fine

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

ff

f

76 77 78 79 80