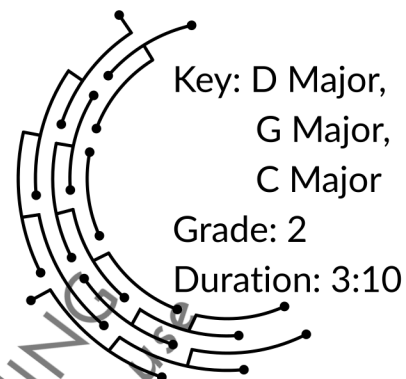


Robot Quill Revolution Publishing

String Orchestra Series

Conductor Score

DY-SO-AR



Andee's Rag

David Yamamoto

Instrumentation

Violin I

Violin II

Cello

Double Bass

Piano (optional)

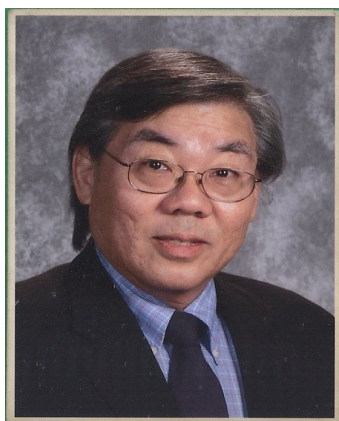


www.robotquill.com

Sacramento, CA

Los Angeles, CA

ABOUT THE COMPOSER



David Yamamoto got into arranging and composing as much out of necessity as interest. Wanting to put together a Tijuana Brass cover band in Junior High, he found he had to write parts out for his friend playing alto sax and for himself on trombone to cover the non-lead harmonies. Later in high school, he began writing custom arrangements for halftime shows that matched the show's format and the strengths of his school's band. Other local high schools began asking him to do arrangements as well, from fight songs to alma maters to current pop tunes. He continued doing the same in college, learning from the likes of Ron Logan, Ted Ricketts, and James Christensen of Disney fame. Already experienced in concert band and Jazz styles, he studied string orchestration as well, taking inspiration and learning from myriad examples, including obvious classical sources, to Barry Manilow, to all the current neo-classical

movie composers.

Dave taught instrumental and choral music for 45 years at the Elementary, High School, and most fondly at the Junior High and Middle School levels. At every assignment, he wrote arrangements and original compositions that took advantage of each school group's strengths, or that he could use to teach a particular skill or style that would challenge and expand his students' musical vistas. He continues to do so in his retirement from active teaching. He hopes that these compositions will help all school music teachers to do as he did with his students, as well as to entertain their audiences memorably.

PROGRAM NOTES

Andee (Andrea) is my younger daughter, who as a young girl was a very happy-go-lucky sprite who loved nothing more than to play and sing all day (today she is a graduate of the University of Arizona with a BA in Classical Voice and an MA in Vocal Pedagogy from Ryder University). Her little-sister spirit inspired this light-hearted Ragtime piece, **Andee's Rag**, written with the needs of my middle school string students in mind.

NOTES FOR THE DIRECTOR

There are many skill builders I have incorporated into this piece:

- Players must pay attention to the roadmap (there are opportunities for cuts to shorten the piece if necessary)
- The syncopation figures so typical to Ragtime are terrific training aids for counting.
- Chromatic shifts and enharmonic reading opportunities abound throughout.
- There are bowing challenges, especially in the final strain beginning at m64.
- The solid spikes in place of staccato marks indicate spiccato bowing.
- Cellos are required to play the low C# with an extended fourth finger on the G string.
- Violas have C# on the G string as well, requiring low fourth or extended third finger.
- The key changes from D to G to C, requiring attention to scales and finger shifts.
- This affords an opportunity to teach the history of Ragtime form and history.

All of this is wrapped in an easy to understand, tuneful piece my students and their audiences have thoroughly enjoyed. I hope you find it useful and fun!

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STRING ORCHESTRA WORK: Andee's Rag by David Yamamoto

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Director

Administrator



Andee's Rag

for String Orchestra

by Dave Yamamoto

Con moto ♩ = 136 (or faster)

4

Violin I *f* *mf* *v*

Violin II *f*

Viola *f*

Violoncello *f* *mf* *pizz.* ** pizz if able*

Double Bass *f* *mf* *pizz.*

Piano *f* *mf*

2 3 4 5 6

Vln. I *v* 1. 2.

Vln. II

Vla.

Vc.

Db.

Pno. *v* 1. 2.

7 8 9 10 11 12 13



15

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

14 15 16 17 18 19

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

20 21 22 23 24

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

25 26 27 28 29 30

mp

mp

mp

31

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

pizz.

mp

pizz.

mp

31

Pno.

mp

31 32 33 34 35 36

Violin I
Violin II
Viola
Violoncello
Double Bass
Piano

37 38 39 40 41 42

Violin I
Violin II
Viola
Violoncello
Double Bass
Piano

43 44 45 46 47

1. 2.

mp

48

Vln. I *mf*

Vln. II *arco* *mf*

Vla. *arco* *mf*

Vc. *arco* *mf*

Db. *mf*

Pno. *mp*

48 49 50 51 52 53

54 55 56 57 58 59 60

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64

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

61 62 63 64 65 66

64

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

67 68 69 70 71 72

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[illegible]

Vln. I
 Vln. II
 Vla.
 Vc.
 Db.
 Pno.

80 81 82 83 84 85