

FULL CONDUCTOR SCORE

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# Rowing To Aunt Rhody

“Lightly Row” and “Go Tell Aunt Rhody”

Arranged by  
Janelle Zook Cunalata

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# ROWING TO AUNT RHODY

## “Lightly Row” and “Go Tell Aunt Rhody”

Arranged by  
**Janelle Zook Cunalata**

### Instrumentation

Conductor Score.....	1
Violin I.....	15
Violin II.....	15
Violin III (Viola substitute).....	3
Viola.....	6
Cello.....	5
Bass.....	5
Piano/Keyboard (rehearsal only).....	1

### Program Notes

**Rowing To Aunt Rhody** cleverly weaves together two familiar tunes, known from childhood as well as the Suzuki method: “Lightly Row” and “Go Tell Aunt Rhody.” Each melody is introduced separately before being played simultaneously. My goal in composing this piece was to provide a very easy, yet musical work for beginner string orchestras, and to provide each instrument section a turn at playing the melody.

### Rehearsal Suggestions

Since this piece employs very simple quarter note, half note, and eighth note rhythms, it is a perfect opportunity to teach playing with a steady beat as an ensemble, and subdividing 1+2+3+4+ out loud or mentally, to keep from rushing, particularly on the pizzicato quarter notes. M. 33 to 40 particularly requires students to listen to the steady stream of eighth notes composed from each of the parts played together.

When “Go Tell Aunt Rhody” appears at m. 40, the first violins should come in with confidence and authority, even though they are interrupting the end of the “Lightly Row” melody played by the rest of the orchestra.

At m. 56, the two melodies are played simultaneously and should be equal in dynamic level. If a true *piano* can be accomplished at m. 75 following the *forte*, it will be quite surprising and exciting for both the orchestra and audience. Delay the crescendo as much as possible for the *piano* to be experienced at m. 75, and build to an exciting *forte* and pizzicato at the end.

I hope you, your students, and audiences enjoy the interesting combination of these two familiar tunes crafted together in **Rowing To Aunt Rhody!**



### About the Arranger



**Janelle Zook Cunalata** is an active composer and music educator in central Pennsylvania. Her music is compelling, passionate, exciting, and meaningful. Heartfelt and creative music-making in a context where performers are relaxed, engaged, and having a novel experience is Janelle’s passion. She is a member of the American Society for Composers, Authors and Publishers and The National Association for Music Education.

Music has long been a part of Janelle’s life from her mother playing guitar, taking piano lessons, playing oboe, participating in various district, regional, and state orchestras and bands in Pennsylvania, later in Virginia, and finally choosing music as her career. She received her Masters of Music degree from Sam Houston State University at the American Band College in Ashland, Oregon in 2010, and a BS in Music Education as well as an Oboe Performance Certificate in 2006 from Penn State University.

One of Janelle’s passions is passing the joy of music to the next generation through teaching and composing for students of all levels. Janelle taught orchestra and band in public schools for 4 years in Southern Lehigh Bethlehem Area School Districts before moving to Ecuador, where she taught large and small group music and composition lessons to students in Riobamba.

While in Ecuador, Janelle auditioned to play first oboe with the Ecuador National Symphony and also expanded her musical endeavors by discovering a new passion, music composition, although improvisation had always been an integral part of her musical experience. Inspired by her students and the violin lessons she had taken previously, Janelle began her composition career writing for string orchestra. Upon returning stateside in 2016, Janelle has expanded her writing to include a more diverse body of ensembles inspired by music composition teachers, Dr. Mark Lochstampfer and Dr. Scott Watson.

While Janelle loves writing new music and motivating students, she can also be found exploring the unknown, hosting family and friends, and spending time with her husband, Franklin, and their young daughter, Elizabeth.

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# ROWING TO AUNT RHODY

Conductor Score  
ARC-7076-00

"Lightly Row" and "Go Tell Aunt Rhody"

Arranged by  
Janelle Zook Cunalata (ASCAP)

Happily ♩ = 120

5

Violin I  
Violin II  
Violin III (Viola substitute)  
Viola  
Cello  
Bass  
Piano/Keyboard (rehearsal only)

*f* *mf*

1 2 3 4 5 6

Detailed description: This block contains the first six measures of the conductor score. It features staves for Violin I, Violin II, Violin III (Viola substitute), Viola, Cello, Bass, and Piano/Keyboard (rehearsal only). The music is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Happily' with a quarter note equal to 120 beats. Dynamics range from *f* (forte) to *mf* (mezzo-forte). A rehearsal mark '5' is placed above the first measure of the second system. A large watermark 'Not valid for performance' is overlaid diagonally across the page.

Vln. I  
Vln. II  
Vln. III  
Vla.  
Vc.  
Bass  
Pno.

7 8 9 10 11 12

Detailed description: This block contains the remaining six measures (measures 7-12) of the conductor score. It features staves for Violin I, Violin II, Violin III, Viola, Violoncello (Vc.), Bass, and Piano (Pno.). The instrumentation continues from the previous block. The music maintains the same 4/4 time and key signature. Dynamics are consistent with the previous section. A large watermark 'Not valid for performance' is overlaid diagonally across the page.

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13

17

Vln. I *pizz.* *mp* *mf* *arco*  
 Vln. II *mp* *mf*  
 Vln. III *mp* *mf*  
 Vla. *mp* *mf*  
 Vc. *mp* *mf* *pizz.* *arco*  
 Bass *mp* *mf* *pizz.* *arco*  
 Pno. *mp* *mf* *mp* *mf*

13 14 15 16 17 18 19



21

25

Vln. I *f* *mp*  
 Vln. II *f* *mf*  
 Vln. III *f* *mf*  
 Vla. *f* *mf*  
 Vc. *f* *mf*  
 Bass *f* *mf*  
 Pno. *f* *mf*

20 21 22 23 24 25

Vln. I *mf* *mp* *mf*

Vln. II

Vln. III

Vla.

Vc.

Bass

Pno.

26 27 28 29 30 31 32

33 37

Vln. I *p* *mp* *p* *mp*

Vln. II *p* *mp* *mf*

Vln. III *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

Bass *mf*

Pno. *p* *mp* *mf*

33 34 35 36 37 38

40

Vln. I *f*

Vln. II *mf*

Vln. III *mf*

Vla. *mf*

Vc. *f* *mf* *f* *mf* *f*

Bass *f* *mf* *f* *mf* *f*

Pno. *f*

39 40 41 42 43 44 45



48

Vln. I *f*

Vln. II *f* *mf*

Vln. III *f* *mf*

Vla. *f* *mf*

Vc. *mf* *f* *mf* *f*

Bass *mf* *f* *mf* *f*

Pno.

46 47 48 49 50 51

52 56

Vln. I *mp* *f*

Vln. II *mp* *f*

Vln. III *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *f*

Bass *mp* *f*

Pno. *mp* *mf*

52 53 54 55 56 57 58

64

Vln. I *mf* *mp*

Vln. II *p* *mp*

Vln. III *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Bass *p* *mp*

Pno. *p* *mp*

59 60 61 62 63 64 65



68

Vln. I *mp* *mf* *f*

Vln. II *mp* *mf* *f*

Vln. III *mp* *mp* *mf*

Vla. *mp* *mp* *mf*

Vc. *f* arco

Bass *f*

Pno. *mf* *f*

66

67

68

69

70

71



72

75

Vln. I *p* *f* pizz.

Vln. II *p* *f* pizz.

Vln. III *p* *f* pizz.

Vla. *p* *f* pizz.

Vc. *p* *f* pizz.

Bass *p* *f* pizz.

Pno. *p* *f*

72

73

74

75

76

77

78