

Kjos String Orchestra
Grade 4
Full Conductor Score
SO388F
\$7.00

Alexander Scriabin
Jeffrey Bishop, Arranger

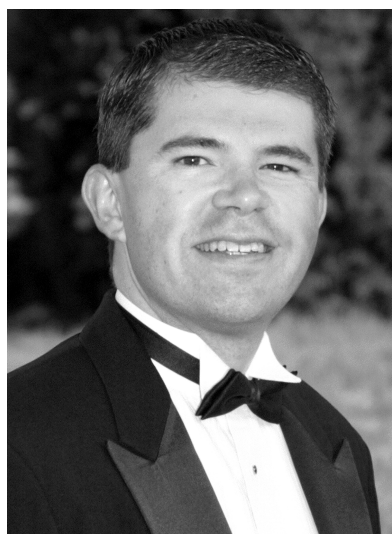
Scriabin: Andante
for String Orchestra



Neil A. Kjos Music Company • *Publisher*



The Arranger



Dr. Jeffrey S. Bishop is a music educator, composer, and conductor from Kansas City, Kansas. Jeffrey's compositions for string orchestra, full orchestra, concert band, and choir have been commissioned and performed in the United States, Mexico, and throughout Europe. The recipient of the 1997 National School Orchestra Association Composition Contest Award with his *Symphony for Strings No. 1*, Bishop has over one hundred instrumental pieces published by the Neil A. Kjos Music Company, Alfred Music, Wingert-Jones Publications, and C. Alan Publications. Jeffrey's choral music is distributed exclusively by MusicSpoke.com. Jeffrey's music is marked by strong pedagogical influences along with a traditional style that is at times reminiscent of the Renaissance period. He values melody and harmonic structure and strives to engage the audience as much as the performers through his music. He has appeared as a conductor/clinician for regional and state orchestras in Kansas, Missouri, Illinois, Minnesota, Texas, Oregon, and South Carolina. His conducting style is marked by attention to detail, a strong sense of humor, and the realization that every ensemble has different challenges and strengths. He believes that every ensemble is capable of reaching their ultimate potential through hard work, dedication, and practice!

Jeffrey earned his PhD in Curriculum & Instruction (Music Education Cognate) at Kansas State University in 2015. While at Kansas State he studied composition with Dr. Craig Weston. Jeffrey also studied composition with Dr. Walter A. Mays, Distinguished Professor of Music at the Wichita State University School of Music. He is a member of the American Composers Forum and the National Association for Music Education. An accomplished conductor, Bishop earned his M.M. in Orchestral Conducting from WSU in 1995. He graduated with his B.S. in Music Education from Northwest Missouri State University in 1993. Jeffrey is married to SueZanne and they are the proud parents of two children, Aaron and Emily.

Jeffrey completes between three and five commissions every year for a divergent range of ensembles, from college/university/civic orchestras and choirs to middle school bands and orchestras. Samples of his music can be found online at his YouTube Channel, www.youtube.com/jeffreysbishop. For more information on how to commission a piece for your ensemble, please visit www.jeffreysbishop.com.

Alexander Scriabin (1872-1915)

Alexander Scriabin was born in 1871 to a noble family in Moscow, Russia. His talents as a pianist were recognized at a young age, and as a teenager he studied at the Moscow Conservatory, where he also began to dabble in composition. After his studies, Scriabin traveled extensively and took up residence in numerous cities, including Paris, New York, and Brussels. He was known as one of the great piano virtuosos of his day.

Scriabin was heavily influenced by both European and Asian philosophy, and he believed in the supernatural. He viewed his music as a vehicle to mystical experiences and ecstasy. To him, music could symbolize the most profound truths of the universe and help people transcend the limits of physical reality. This belief shaped every aspect of his musical style; consequently, Scriabin's music is completely unique among early 20th-century composers in its philosophical ambitions. For example, his unfinished piece *Mysterium* (for full orchestra, chorus, vocal soloists, and piano) was intended for performance in a specially constructed temple in India, and would have united all the arts, including poetry, dancing, lights, and perfume. Sketches for the piece feature a chord consisting of all the notes in the chromatic scale, which for Scriabin symbolized transcendence. *Mysterium* is one of the most daring pieces in Western music history: it was so vast that a complete performance would have taken seven days and seven nights!

Scriabin's musical style was highly innovative. He was very interested in mathematical symmetry, which was reflected in his harmonic sensibility—for example, instead of dividing the octave into a perfect fifth and a fourth (for example, C-G-C), as is standard in tonal music, Scriabin favored the interval of a *tritone* (C-F#-C), which appears frequently in his music. Unusual harmonies and textures characterize many of his mature compositions. In his many works for piano, Scriabin stretched tonal music to its breaking point and beyond in an attempt to symbolize his mystical view of the universe. To many music historians, in fact, Scriabin was one of the first genuinely *atonal* composers. (Atonal music lacks a firm tonal center and does not follow expected harmonic rules.)

In addition to his philosophical beliefs, Scriabin's music was impacted by a neurological condition called synesthesia. Synesthetic people experience a mixing of the different senses; for example, tasting colors or feeling smells. Like many musicians with synesthesia, to Scriabin musical keys evoked distinct colors: Eb-major was purplish red, C was brilliant red, A was green, etc. These associations were so powerful for him that in *Prometheus* he included a part for an invented instrument, the "color organ," which projected colored light on the walls during performance.

Scriabin was a celebrity in Russia during the last decade of his life. Today, he is recognized as one of the most original voices in early twentieth-century Russian music.

Rehearsal Suggestions

Because of Scriabin's highly chromatic, almost bitonal harmonies, the conductor should offer the orchestra many opportunities to listen to this style of music and this piece of music in particular. Due to the fact that, at times, it is in both G and A Major, careful attention must be paid to all accidentals while listening to those members of the orchestra who correspond to their particular tonal center. Additionally, with the chromatic nature of certain phrases (measure 21 is one good example), strong listening skills and ability to play with good intonation as individuals, as a section, and as an orchestra are paramount.

Scriabin explores the differences between straight eighth notes, triplet eighth notes, and dotted-eighth sixteenth note figures. Players must be made aware that the dotted-eighth sixteenth figure should not be played like a triplet! The arranger has taken great care in providing bowings that help make Scriabin's rhythmic explorations more easy to achieve, such as measures 7 and 19 where there is a 6/8 vs. 3/4 feel between the upper and lower strings. Musicians should also be mindful, due to the "Andante" tempo, to take their time on quarter rests, which feel much longer in this work (measure 29 for example). Lastly, please note that due to the time signature, there are several phrases that begin on up bows in order to bring about the dynamic phrasing such as in measure 48 in the low strings. The arranger has taken great care to suggest bowings that will facilitate the phrasing that Scriabin dictates. Even though Scriabin's tonalities can be somewhat challenging at first, students will gain a great appreciation for the harmonic language of the late Romantic/early 20th Century through the performance of this beautiful piece. *Enjoy!*

-Jeffrey Bishop

Instrumentation List (Set C)

8 – 1st Violin
8 – 2nd Violin
5 – Viola
5 – Cello
5 – String Bass
1 – Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, please visit www.kjos.com.

Credit: The jacket and score photograph was taken at Robertson & Sons Violin Shop, Inc., Albuquerque, NM. For more information about their services, visit: www.robertsonviolins.com.

Scriabin: Andante

for String Orchestra

Full Conductor Score

Approx. performance time—3:10

Alexander Scriabin (1872–1915)

Arr. by Jeffrey S. Bishop (ASCAP)

Andante (♩ = 72)

Violins 1 & 2, Viola, Cello, String Bass

Measures 1–12 are shown. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *sf* (sforzando). A large 'SAMPLE' watermark is overlaid diagonally across the page.

13 14 15 16

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Cello *p*

Str. Bass *p*

17 18 19 20

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

p

21 22 23 24

molto rall.

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

f

25

25 26 27 28

1 Vlns. *mf* *mp*

2 Vlns. *mf* *mp*

Vla. *mf* *mp*

Cello *mf* *mp*

Str. Bass *mf* *mp*

The image shows a musical score for measures 25 through 28. The score is for five instruments: Violins 1 and 2, Viola, Cello, and String Bass. The key signature is one sharp (F#), and the time signature is 4/4. Measures 25 and 26 are marked with a forte (mf) dynamic. Measures 27 and 28 are marked with a mezzo-forte (mp) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as slurs and ties. There are also some performance markings like 'x' and 's' in measure 28.

29 30 31 32

Vlns. 1 *mp* *mf*

Vlns. 2 *mp* *mf*

Vla. *mp* *mf*

Cello *mp* *mf*

Str. Bass *mp* *mf*

This musical score is for measures 33 through 36 of the piece 'The Rose Tree'. It is arranged for a string quartet, with parts for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four measures, numbered 33, 34, 35, and 36. Measure 33 begins with a treble clef for the Violins and a bass clef for the other instruments. The Violins play a half note G4, while the other instruments play a half note F#4. Measure 34 features a melodic line in the Violins, starting with a half note G4 and followed by a quarter note A4. The other instruments play a half note F#4. Measure 35 continues the Violin melody with a half note B4 and a quarter note C5. The other instruments play a half note F#4. Measure 36 concludes the section with a half note G4 in the Violins and a half note F#4 in the other instruments. The score includes dynamic markings (p, mp, mf) and articulation (accents) to guide the performance.

poco rall.

37 38 39 40

Vlns. 1 *f* *p*

Vlns. 2 *f* *p*

Vla. *f* *p*

Cello *f* *p*

Str. Bass *f* *p*

41 Tempo primo (♩ = 72)

41 42 43 44

Vlns. 1 *pp* *mf* *p*

Vlns. 2 *pp* *mf* *p*

Vla. *pp* *mf* *p*

Cello *pp* *mf* *p*

Str. Bass *pp* *mf* *p*

45 46 47 48

Vlns. 1 *mf* *mp*

Vlns. 2 *mf* *mp*

Vla. *mf* *mp*

Cello *mf* *mp*

Str. Bass *mf* *mp*

49 50 51 52 53

Vlns. 1 *mf* *f* *mf*

Vlns. 2 *mf* *f* *mf*

Vla. *mf* *f* *mf*

Cello *mf* *f* *mf*

Str. Bass *mf* *f* *mf*

52

54 55 56 57

Vlns. 1 *f* *mp*

Vlns. 2 *f* *mp*

Vla. *f* *mp*

Cello *f* *mp*

Str. Bass *f* *mp*

54

58 59 60 61

Vlns. 1 *mf* *mp* *p* *pp*

Vlns. 2 *mf* *mp* *p* *pp*

Vla. *mf* *mp* *p* *pp*

Cello *mf* *mp* *p* *pp*

Str. Bass *mf* *mp* *p* *pp*

poco rall.

58

