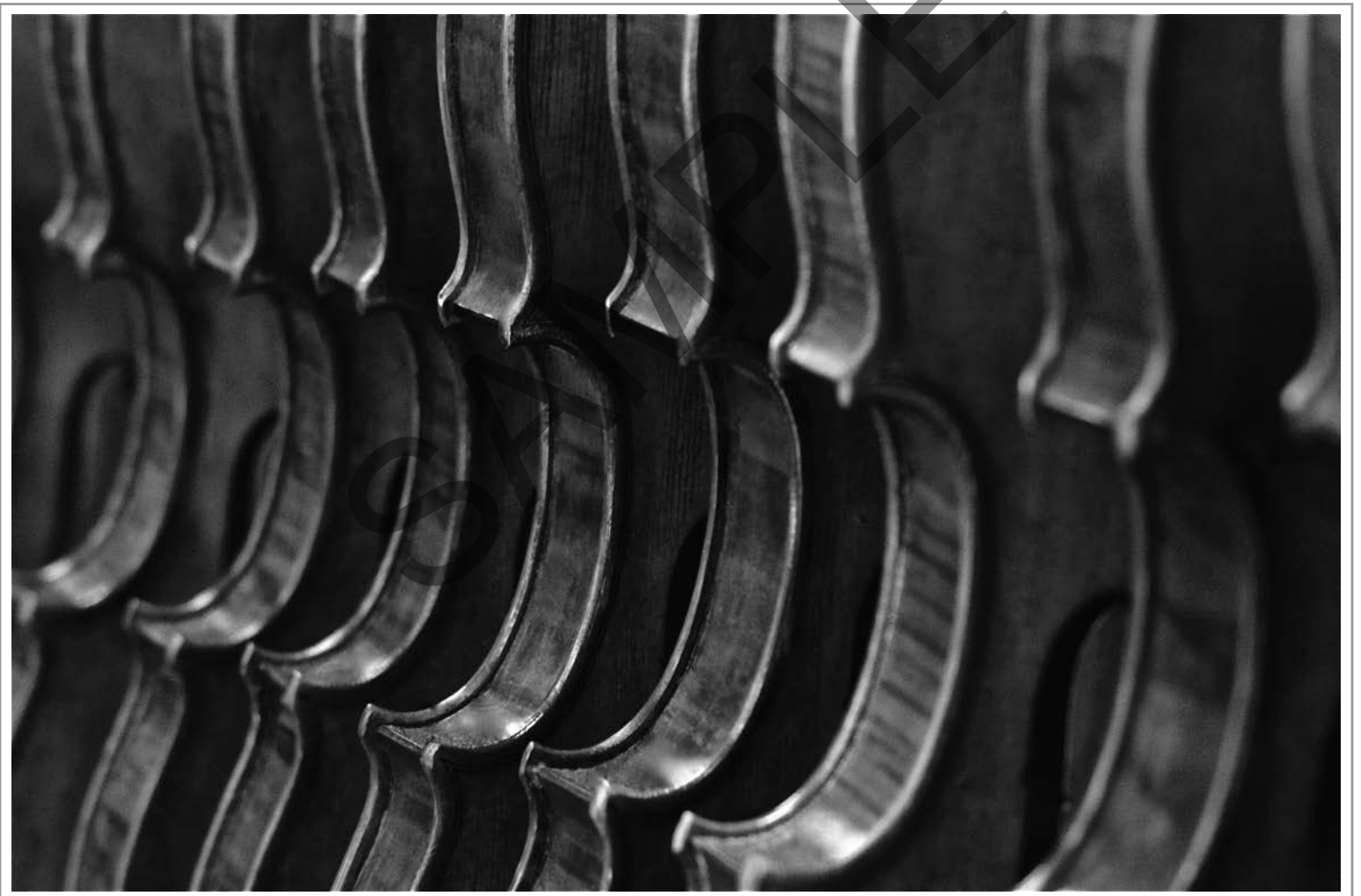


Kjos String Orchestra
Grade 2½
Full Conductor Score
SO497F

Samuel Coleridge-Taylor
Luke Miller, Arranger

Viking Song



Neil A. Kjos Music Company • *Publisher*



The Arranger



Luke Miller is the orchestra director at the McCarthy Middle School in Chelmsford, Massachusetts. He has taught and conducted orchestras for the past 15 years at the elementary through the university level. He has guest conducted middle school orchestra festivals in Massachusetts and New Hampshire and was named the Massachusetts ASTA Orchestra Director of the Year in 2018. His primary instrument is the violin, though he has also performed on the viola, cello, bass, and trumpet. He earned his Bachelor of Arts in Music and Master of Arts in Teaching degrees from the University of New Hampshire, and studied composition with Andrew Boysen, Jr. He is an active member of the Massachusetts Music Educators Association, having served on the executive board of the Northeastern District, as well as managing festival orchestras at the Jr. District, Sr. District, and All State levels. Outside of teaching and performing music, he loves reading, cycling, swimming, and spending time with his family. He currently lives in Groton, Massachusetts with his wife and two daughters.

Performance Notes

Viking Song takes the listener on a short but epic journey to the North Sea, and should be performed with high energy and enthusiasm. The sections at the beginning and measure 51 should have a powerful march-like feel, with some separation between the accompanying quarter notes to keep the music driving forward. Many of the accented quarter notes represent the “clang, clang, clang” of the anvil from the lyrics, and should be played with an articulation that evokes that image. The inner two sections starting at measures 19 and 35 should be softer with a bit more connection and a broadening feel at each of the *Largamente* markings.

Instrumentation List (Set C)

- 8 – 1st Violin
- 8 – 2nd Violin
- 5 – 3rd Violin (Viola T.C)
- 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, go to www.kjos.com.

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The Composer



Samuel Coleridge-Taylor (1875-1912), a British composer born to an English woman and a father, native of West Africa, began studying music at a young age with violin and voice. While a student at the Royal College of Music, he studied composition and found great success with his instrumental works. He was inspired by Dvořák, Brahms, and Tchaikovsky, along with African American folk music. In fact, Coleridge-Taylor's research, and application of African American folk songs into his own music brought much popularity and acclaim. He was inspired by what Dvořák had done for Bohemian music and wanted to do the same with African music.

Not only was Samuel Coleridge-Taylor noted to be a talented composer, but he was also an excellent conductor. He was taken under the wing of a group of African American music lovers who formed the Coleridge-Taylor Society. They performed and promoted his works in the United States and ultimately brought him over for three tours. His three tours were quite successful, and while on his 1902 tour, was invited to conduct the U.S. Marine Band. In 1904, he was invited to the White House at the request of President Theodore Roosevelt.

This was an extraordinary honor for a man of African descent. Once back in England, he continued composing, conducting, and teaching. His success contributed to the empowerment of African American artists that came after him.

Unfortunately, at age 37, he contracted pneumonia likely due to overwork and the stress of ongoing financial challenges. He died in 1912, nonetheless his work remained popular after his passing. He is best known for his cantata, *Hiawatha's Wedding Feast*. It's considered one of his greatest masterpieces.

The Composition

Viking Song was published in 1911 as a part-song for mixed voices, with lyrics by David McKee Wright (1869-1928). The lyrics were originally published in the Sydney Herald (Australia) drawing inspiration from the journeys of the Vikings across the North Sea. The main character is Thor. In Norse mythology, he was the god of thunder and sky. Thor frequently carried his hammer as depicted in stories and art. His hammer carried the power of lightning. Thor was the eldest son of Odin, also referenced in the song. He was widely worshipped by farmers because he could bring rain to crops. Thor was the strongest of the gods, the best fighter, and the most popular because he was the protector of mankind.

Lyrics (verses 1 and 2):

*Clang, clang, clang on the anvil,
In the smithy by the dark North Sea;
Is it Thor that is smiting with the hammer,
Is it Odin with the leather on his knee?
Clang, clang, clang on the anvil
There are steel ships wanted on the sea!*

*Clang, clang, clang on the anvil,
And the flames of the forges leap.
Old Thor, with his red beard glowing,
Has his eyes on the furrows of the deep.
Clang, clang, clang on the anvil
For the forge of the Viking may not sleep!*



"Thor, the Thundergod"
Johannes Gehrts (1855-1921)

Viking Song

Full Conductor Score
Approx. performance time—2:20

Samuel Coleridge-Taylor
Arranged by Luke Miller

In march time (♩ = 120)

The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The instruments are Violins (1 and 2), Viola*, Cello, and String Bass. The key signature has one flat (Bb) and the time signature is 2/2. Dynamics include *f* (forte) and *mf* (mezzo-forte). Performance markings include accents (>) and slurs. A large 'SAMPLE' watermark is overlaid on the score.

*A part for 3rd Violin (Viola T.C.) is included.

11

9 4 10 (V) 12

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

ff

f

13 rall. 14 a tempo 15 16

Vlns. 1 *pesante*

Vlns. 2 *pesante*

Vla. *pesante*

Cello *pesante* x1 1

Str. Bass *pesante* 1 2 -2 4

rall.

a tempo

17 18 19 20

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

p

mp

mp

mp pizz.

mp pizz.

mp

21 22 23 V 24

Vlns. 1 2

Vla.

Cello

Str. Bass

25 26 V 27 **Largamente** 28

Vlns. 1 2

Vla.

Cello

Str. Bass

mf

arco

mf arco

2 x2 x4

mf

29 30 **rall.** 31 **a tempo** 32

Vlns. 1 2

Vla.

Cello

Str. Bass

33 34 35 36

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

p

mp

p

37 38 39 40

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

mp

mp

p

41 42 43 Largamente 44

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

mf

mf

mf

rall. **a tempo**

45 46 47 48

Vlns. 1 *mf*

Vlns. 2

Vla.

Cello

Str. Bass

49 50 51 52

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

51

53 54 55 56

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

59

1 Vlns. 2 Vlns. Vla. Cello Str. Bass

57 58 (V) 60

ff

1 Vlns. 2 Vlns. Vla. Cello Str. Bass

61 62 *rall.* 63 *a tempo* 64

pesante *cresc.*

1 Vlns. 2 Vlns. Vla. Cello Str. Bass

65 *rall.* 66 67 68

SAMPLE

SAMPLE

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