

Kjos String Orchestra

Grade 4

Full Conductor Score

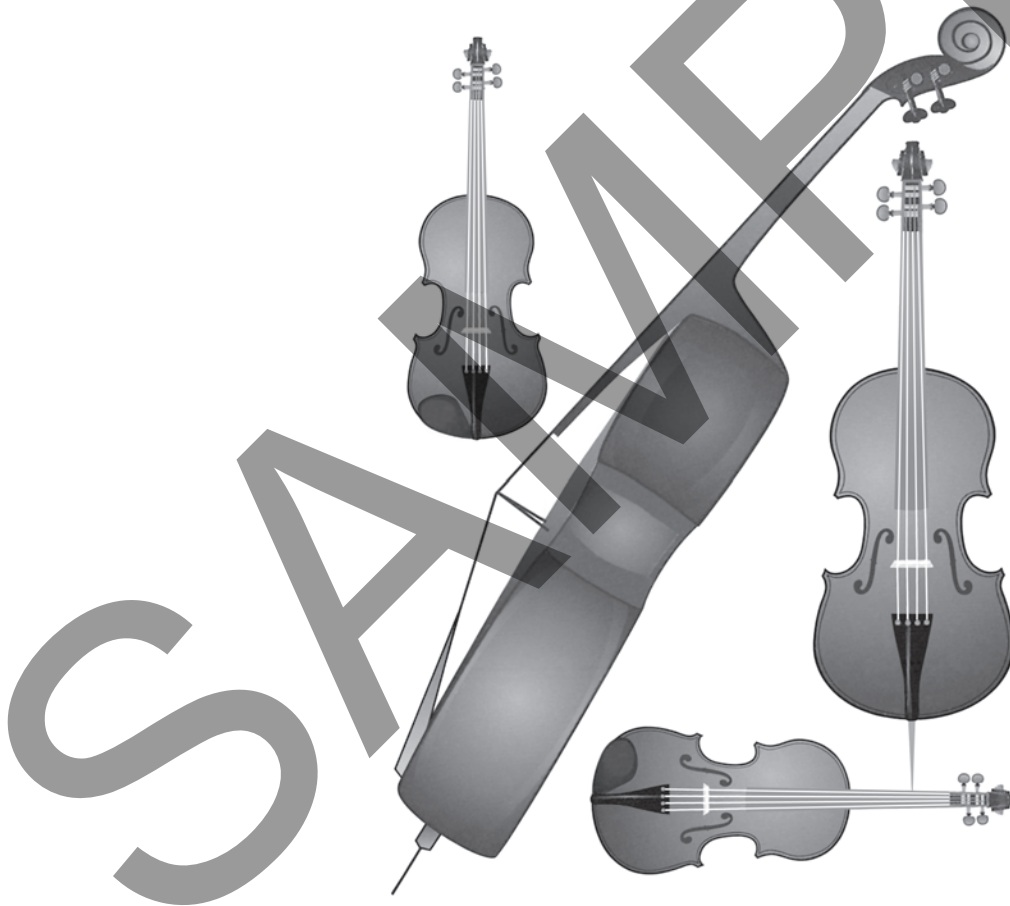
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\$5.00

Richard A. Stephan

Arranger

Fantasia on a 17th Century Tune





The Arranger

Richard Stephan taught instrumental music and was a coordinator of music in the public schools of New York state for many years. In 1980, he conducted the opening ceremonies of the Winter Olympics and as a Fulbright Senior Scholar, in 1984, he lectured throughout Australia.

The winner of the 1986 National School Orchestra Association Composition Contest, Mr. Stephan has over twenty published compositions and arrangements. His string orchestra compositions and arrangements published by the Neil A. Kjos Music Company include "Adirondack Sleighride," "Australian Folk Suite," "Cats & Dogs," "Dance in D," "Two German Folksongs," "Vanguard Overture" and "Variations on a Well-Known Sea Chantey."

Since 1968, Mr. Stephan has been Professor of Music at the Crane School of Music, Potsdam College, State University of New York where he teaches strings and conducts the Symphony Orchestra.

The Arrangement

Fantasia on a 17th Century Tune (formerly published as "Meditation") begins mysteriously with tremolo in the upper strings and fragments of the melody played pizzicato by the rest of the string orchestra. As the celli begin the theme in measure 7, "Let All Mortal Flesh Keep Silence," the upper strings accompany with open sounding chords. This ethereal effect can be enhanced in the accompaniment by playing slightly over the fingerboard and using very little vibrato. Beginning in measure 14, chromaticism is heard in the accompaniment. It is especially critical that the melody and accompaniment are played with purity of tone and accurate intonation for the most convincing effect.

Work for a rich, flowing tone throughout measures 23 - 42. The cello line should be clearly heard in the variation beginning at measure 43. In measures 66 - 72, the string basses need to play the pizzicato notes with a warm tone. After the climax at measure 95, the decrescendo that follows is very gradual and the tempo unhurried. Return to the serene mood at measure 118 and gradually work up to the triumphal final statement at measure 136. Observe carefully the divisi in the codetta. It is important that the cello line is heard as it utters the last fragment of the minor theme against the major chord in the upper strings.

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.

Fantasia on a 17th Century Tune

(formerly published as "Meditation")

Full Conductor Score
Approx. time - 6:10

arr. Richard A. Stephan
(revision 1995)

Mysteriously (♩ = 63)

1 2 3 4 5 6

Violins
1 div. *sfx*
2 div. *sfx*

Viola
pizz. *sfx*

Cello
non. div. *pizz.* *sfx*

String Bass
pizz. *sfx*

7 **Tranquilly** 8 9 10 11 12 13

Vlins.
1 *pp*
2 *pp*

Vla.
mp

Cello
arco *mp*

Str. Bass
mp

14 15 16 17 18 19 20

Vlins.
1 *p*
2 *p*

Vla.
arco *mf*

Cello
mf

Str. Bass
mp

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23 Smoothly, with motion

21 22 23 24 25 26

Vlns. 1 2

Vla.

Cello

Str. Bass

musical notation for measures 21-26

27 28 29 30 31 32

Vlns. 1 2

Vla.

Cello

Str. Bass

musical notation for measures 27-32

35

33 34 35 36 37 38

Vlns. 1 2

Vla.

Cello

Str. Bass

musical notation for measures 33-38

39 40 41 42 43

Vlns. 1 2

Vla.

Cello

Str. Bass

unis. 0 III 1

pp

pp

pp

0 2 1 2

div.

IV 1 2 4

44 45 46 47 48

Vlns. 1 2

Vla.

Cello

Str. Bass

unis.

pp

p

V 4 2 II IV II 3 III IV 3

49 50 51 52 53 54

Vlns. 1 2

Vla.

Cello

Str. Bass

pp

pp

pp

pp

rall.

rall.

rall.

rall.

rall.

rall.

V 1

V 10

55 Majestically (in 4, ♩ = 92)

Vlns. 1 *f* rit.....
Vlns. 2 *f* rit.....
Vla. *f* rit.....
Cello *f* rit.....
Str. Bass *f* rit.....

61 Tempo I (in 2)

Vlns. 1 *mf*
Vlns. 2 *mf*
Vla. *mf*
Cello *mf*
Str. Bass *mf* pizz. *p*

67

Vlns. 1 *p* *mf*
Vlns. 2 *mp* *mf*
Vla. *p* *mf*
Cello *pp* *mf*
Str. Bass *pp* *mf*

73 V 0 III 2 74 75 76 77 78 79

Vlns. 1 2

Vla.

Cello

Str. Bass

p

p

p

arco V

mp

80 81 82 83 84 Agitated, pushing forward 85 86

Vlns. 1 2

Vla.

Cello

Str. Bass

con sord.

con sord.

con sord.

con sord.

Soli

87 88 89 90 91 92

Vlns. 1 2

Vla.

Cello

Str. Bass

x1

x4

IV

Deliberate

93 94 95 96 97 98 99

Vlns. 1 *f* *ff* *decrease...*

Vlns. 2 *f* *ff* *decrease...*

Vla. *f* *ff* *decrease...*

Cello *f* *ff* *decrease...*

Str. Bass

100 101 102 103 104 105 106

Vlns. 1 *pp* *div.*

Vlns. 2 *pp* *div.*

Vla. *pp*

Cello *pp* *p*

Str. Bass *p*

107 Freely

Steady

108 109 110 111 112 113

Vlns. 1 *p* *un.* *un.* *accel.* *f*

Vlns. 2 *p* *un.* *un.* *accel.* *f*

Vla. *p* *un.* *un.* *accel.* *f*

Cello *p* *un.* *un.* *accel.* *f*

Str. Bass *p* *un.* *un.* *accel.* *f*

114 div. 115 v 116 117 **118** A tempo senza sord. 119 unis. 120

Vlns. 1 2

Vla.

Cello

Str. Bass

f *rit.* *pp* *mf*

121 122 123 124 125 126 127

Vlns. 1 2

Vla.

Cello

Str. Bass

mp *mp* *mp* *mp* *mp* *mp* *mp*

128 129 130 131 132 Restlessly 133 134

Vlns. 1 2

Vla.

Cello

Str. Bass

pp *pp* *pp* *pp* *pp* *pp* *pp*

poco a poco cresc.

$\frac{1}{2}$ pos.

135 *div.* III 1 **136 Majestically** 137 138 139

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *mf* *ff*

arco $\frac{1}{2}$ pos. 1

$\frac{1}{2}$ pos.

140 141 142 **A tempo** 143

Vlns. 1 *rall.*

Vlns. 2 *rall.*

Vla. *rall.*

Cello *rall.*

Str. Bass *rall.*

$\times 1$ 0 II $\frac{1}{2}$

$\frac{1}{2}$ pos.

non div.

144 145 146 147 148

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

non div. *unis.* *div.*

rit. *p*

rit. *p*

rit. *p*

rit. *(non div.)* *div.* *pp*

rit. *mf* *pp*

SAMPLE

SAMPLE

KJOS