

Kjos String Orchestra
Grade 3
Full Conductor Score
SO278F
\$6.00

Alexander Borodin
Deborah Baker Monday, Arranger

In the Steppes of Central Asia





The Arranger

Deborah Baker Monday currently teaches in the Logan City School District Orchestra Program in Logan, Utah. She is a cello/bass specialist who works with 4th through 8th grade students in several schools. Ms. Monday received her B.M.E. from Florida State University with an emphasis in strings and an M.M. in Composition from the University of Alabama. She began working on a D.M.A. at Louisiana State University in Baton Rouge while teaching string classes at the 4th through 12th grade levels.

Ms. Monday is an active bass performer and private teacher. She has served as an adjunct bass instructor at Utah State University for several years, has been on the faculty of the Utah ASTA with NSOA Bass Fest, and has served as a clinician at the Midwest Clinic, ASTA with NSOA National Conference, and various state music educators conventions throughout the country. In 1999, she was named the Utah ASTA with

NSOA Elementary Teacher of the Year and she also received the award for “Superior Accomplishment” at the 2003 Utah Music Educators Association Conference acknowledging her exceptional contributions to educational music for young string players. Ms. Monday was declared winner of the 2006 Utah ASTA Composition Competition for her composition *Chant-Formations*.

Ms. Monday has many publications to her credit including three collections coauthored with Janice L. McAllister, *Strings Extraordinaire!*, *Holidays Extraordinaire!*, and *More Strings Extraordinaire!* She is also coauthor (with Robert S. Frost) of *Artistry in Ensembles*.

The Arrangement

This arrangement is close to the original in its form. The first theme (m. 5) is stated by the upper strings in the keys of A and C major with a connecting thread of a pedal E played as a harmonic throughout the section. The exotic second theme appears first in the cellos (m. 43), then doubled in violas in A natural minor. A recurring *pizzicato* passage with accented harmonics in 5ths creates a sense of travel and motion that resolves into the melodic sections. The orchestra reaches a beautiful climax when both themes occur simultaneously in the key of A major (m. 181). All instruments share in the melodic interest and contribute to the rich orchestral palette. In the conclusion, the ensemble gradually gets softer to end on a whisper.

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.

Learning Bank: Alexander Borodin (1833–1887)



Born in St. Petersburg, Russia, to a prince and his mistress, the young Borodin showed a passion for both music and science. In his youth, he attended medical school and specialized in chemistry while composing music on the weekends (he later referred to himself as a “Sunday composer”). After finishing his degree, he worked as a physician alongside the great composer Modest Mussorgsky, who was an officer in the military. In the 1860s, Borodin and Mussorgsky joined three other Russian composers to form a group that came to be known as “The Mighty Handful.” These self-taught musicians strove to create a distinctly Russian sound, leading their nation’s first major musical movement.

After a number of early successes, Borodin found himself balancing his music with family life and his career as a chemist. For this reason, many of his compositions remained “works in progress” for years. Despite these distractions, however, he produced many compositions of lasting importance. In addition to three symphonies and numerous chamber and piano works, Borodin’s most influential compositions include the opera

Prince Igor, *Polovtsian Dances* (part of the opera), and of course, *In the Steppes of Central Asia*. Composed in early 1880 to commemorate 25 years of Tsar Alexander II’s reign, Borodin’s masterpiece was heavily influenced by Russian folk song. The *steppes* are a dry, prairie landscape that stretch from Eastern Europe all the way to Mongolia. Much of this region came under the Russian sphere of influence in the 19th century, and this complex relationship between the Tsar and this vast territory is represented musically in the work. It was designed with two main themes that gradually work their way into counterpoint with one another: the first, simple and noble, represents the glory of Russia. The second theme conjures the exotic East with its elaborate ornamentation (grace notes). While presented independently at first, these themes start to intermingle towards the end of the piece, representing a fusion of Russian and Eastern influences. *In the Steppes of Central Asia* is a timeless piece of music, but it also represents the political realities of its time.

SAMPLE

In the Steppes of Central Asia

Full Conductor Score
Approx. time – 5:10

Alexander Borodin
Arranged by Deborah Baker Monday

1 Allegretto con moto (♩ = 92)

5

1 2 3 4 5 6 7 8 9

Violins 1

Violins 2

Viola

Cello

String Bass

mp

pp free bowing

pp free bowing

pp free bowing

pp free bowing

E

16

10 11 12 13 14 15 16 17 18

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

free bowing

mf

mf

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19 20 21 22 23 24 25 26 27

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

p

pizz.

p

pizz.

p

28 div. 29 30 31 32 33 34

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

div.

ov

ov

35 36 37 38 39 unis. 40 41

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

mp

42 43 44 45 46 47 48

1 Vlns. 2

Vla.

Cello

Str. Bass

mp

mp arco

mf arco

mp

49 50 51 52 53 54 55

1 Vlns. 2

Vla.

Cello

Str. Bass

mp

mf

56 57 58 59 60 61 62

1 Vlns. 2

Vla.

Cello

Str. Bass

p

p

pizz.

mp

pizz.

63 div. 64 65 66 67 68 69

Vlns. 1 2

Vla.

Cello

Str. Bass

70 71 72 73 74 75 76

Vlns. 1 2

Vla.

Cello

Str. Bass

div.

77 78 79 80 81 82 83

Vlns. 1 2

Vla.

Cello

Str. Bass

80 unis. mf unis. mp mp

-1 4 1 4 -1

D A D

84 85 86 87 88 89 90

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

D G D

91 92 93 94 95 96 97 98

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

f legato
mf legato arco
mf legato arco
mf legato

99 100 101 102 103 104 105 106

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

107 108 109 110 111 112 113 114 115

Vlns. 1 *f marcato*

Vlns. 2 *mf* *f marcato*

Vla. *f marcato*

Cello *f marcato*

Str. Bass *f marcato*

116 117 118 119 120 121 122 123 124

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

125 126 127 128 129 div. 130 131 132

Vlns. 1 *mf*

Vlns. 2 *sub. p*

Vla. *div.* *sub. p* *unis.*

Cello *pizz.* *sub. p*

Str. Bass *sub. p*

133 134 135 136 137 138 139

Vlns. 1 2

Vla.

Cello

Str. Bass

140 141 142 143 144 145 146

Vlns. 1 2

Vla.

Cello

Str. Bass

mf *p* *p* *arco* *mf arco* *p*

147 148 149 150 151 152 153

Vlns. 1 2

Vla.

Cello

Str. Bass

154 155 156 157 158 159 160

Vlns. 1

Vlns. 2

Vla. *mf*

Cello

Str. Bass

161 162 163 unis. 164 165 166 167

Vlns. 1

Vlns. 2 *div.*

Vla. *sub. f*

Cello *f*

Str. Bass *sub. f*

168 169 170 171 172 173 174

Vlns. 1

Vlns. 2 *div.*

Vla.

Cello

Str. Bass

175 176 177 178 179 180 181

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

f

182 183 184 185 186 187 188

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

189 190 191 192 193 194 195

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

legato

legato

pizz.

f

196 197 198 199 200 201 202

Vlns. 1 *mf* unis.

Vlns. 2 *f* div.

Vla. *f* div. unis.

Cello *f* arco

Str. Bass *f*

203 204 205 206 207 208

Vlns. 1 *f* unis.

Vlns. 2 *f* unis.

Vla. *f* unis.

Cello *f* unis.

Str. Bass *f* unis.

210 211 212 213 214 215 216

Vlns. 1 *dim.*

Vlns. 2 *mf*

Vla. *mf* pizz.

Cello *mf* div.

Str. Bass *mf* pizz.

217 218 219 220 221 222 223

Vlns. 1 *mf*

Vlns. 2 *dim.* *div.* *mp*

Vla. *dim.*

Cello

Str. Bass *dim.*

224 225 226 227 228 229 230

Vlns. 1 *mf dolce*

Vlns. 2 *mf dolce*

Vla. *unis.*

Cello *mf dolce*

Str. Bass

231 232 233 234 235 236 237

Vlns. 1 *dim.* *p*

Vlns. 2 *dim.* *p* *arco*

Vla. *dim.* *p*

Cello *dim.* *p* *arco*

Str. Bass *dim.* *p*

SAMPLE

SAMPLE

 **KIDS**