

Kjos String Orchestra
Grade 3½
Full Conductor Score
SO279F
\$6.00

Robert Sieving, Arranger

A Swedish Melody





The Arranger

Robert Sieving (b. 1942) is a Minneapolis-based composer, arranger, and retired high school choral music educator. He received his B.S. and M.S. in Vocal Music Education from St. Cloud State University.

In addition to his pieces for string orchestra, Mr. Sieving is active as a composer and arranger of choral works. His compositions are in the active catalogs of a number of major publishers, including *I Lift Up My Eyes* and *Calloway County*, both of which are published by the Neil A. Kjos Music Company. He has served as president of the American Choral Directors Association (ACDA) of Minnesota, and is a past recipient of the ACDA of Minnesota “Conductor of the Year Award” and the Plymouth Music Series (now VocalEssence) “Award for Creative Programming.”

The Arrangement

A Swedish Melody (*Ack Värmeland, du Sköna*) is an outstanding representative of a certain quality inherent in many Scandinavian folk melodies. The song is imbued with a deep sense of place and a love of nature; a haunting, yearning sentiment is present, as if reminding the listener of love of family, country, and a way of life. The folk qualities in the tonal language and the phrasing are echoed in many of the choral compositions and arrangements from Sweden and Norway beginning with the surge of Scandinavian nationalism in the 19th century. As a choral conductor and educator, I have grown to appreciate this genre of unaccompanied choral literature, and have sought to emulate that style and feeling in this arrangement for string orchestra. The choral style, then, is key in approaching *A Swedish Melody*. Careful attention should be paid to the natural rise and fall of the phrases, maintaining a lush, legato ensemble sound, and keeping good intonation, both in octave tuning and close inner harmonies. The exemplary sound of Scandinavian and Baltic choirs is rich and lustrous yet clear and somewhat transparent, providing the possibility of endless inspiration for tonal expressivity.

A few suggestions to conductors:

- In the introduction, the isolated quarter-notes should blend seamlessly into the sustained background (example: Viola, m. 3) – use a light bow hand in these passages.
- Students should work to eliminate open strings whenever possible to keep a smooth vibrato going throughout.
- Proper balance must be maintained between the melody and supporting harmonies where all parts have the same dynamic level.
- Mild syncopation should be treated subtly without undue accenting (ex: Bass, mm. 28-31).

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.

A Swedish Melody

Ack Värmeland, du Sköna

Full Conductor Score
Approx. time – 3:40

Swedish Folk Song
Arranged by Robert Sieving

1 *Legato e espressivo* (♩ = c.76)

Violins 1
Violins 2
Viola
Cello
String Bass

7
Vlns. 1
Vlns. 2
Vla.
Cello
Str. Bass

p free bowing

p *pp* *p*

mp *p* *mp* *p*

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13 14 15 16 17 18

Vlns. 1 *mp* *cresc.* *mf* *dim.*

Vlns. 2 *mp* *cresc.* *mf* *mp* *dim.*

Vla. *mp* *mf* *mp* *dim.*

Cello *mp* *mf* *mp* *dim.*

Str. Bass *mp* *mf* *mp* *dim.*

div. *unis.*

19 20 21 22 A Tempo 23 24

Vlns. 1 *rit.* *p*

Vlns. 2 *rit.* *pp* *p*

Vla. *rit.* *pp* *p*

Cello *rit.* *pp* *mf*

Str. Bass *rit.* *pp* *p*

Soli

25 26 27 28 29

Vlns. 1 *p* *mp* *cresc.*

Vlns. 2 *unis.* *p* *mp* *cresc.*

Vla. *mp* *div.* *mp* *cresc.*

Cello *mp* *div.* *unis.* *cresc.* *div.*

Str. Bass *mp* *cresc.*

30 31 32 33 34 35

Vlns. 1 *mf* *rit.* *pp*

Vlns. 2 *mf* *rit.* *pp*

Vla. *mf* *rit.* *pp*

Cello *mf* *rit.* *pp* *unis.*

Str. Bass *mf* *rit.* *pp*

36 **A Tempo** 37 38 39 40 41

Vlns. 1 *pp* *div.*

Vlns. 2 *pp* *div.*

Vla. *pp*

Cello *pp* *div.*

Str. Bass *pp*

44 **Più lento** (♩ = c.68) 45 46 47

Vlns. 1 *mp* *Soli*

Vlns. 2 *mp* *unis.*

Vla. *mp*

Cello *mp* *unis.*

Str. Bass *mp*

48 div. 49 50 (n) 51 unis. V 52 53

Vlins. 1 *pp sempre*

Vlins. 2 *pp sempre*

Vla. *cresc.* *mf* *dim.* *p*

Cello *cresc.* *mf* *dim.* *p*

Str. Bass *p* *mp* *dim.* *p*

54 **Tempo primo** div. 55 unis. 56 div. 57 unis. 58 59

Vlins. 1 *p*

Vlins. 2 *p*

Vla. *mp* *p* *p* *sol* *mp*

Cello *mp* *p* *p*

Str. Bass *mp* *p* *p*

60 61 62 63 64 65

Vlins. 1 *pp* *mp* *mf rit.* *dim.* *pp*

Vlins. 2 *pp* *mp* *mf rit.* *dim.* *pp*

Vla. *mf* *rit. mp* *dim.* *pp*

Cello *p* *mf* *rit. mp* *dim.* *pp*

Str. Bass *mp* *mf* *rit.* *pp*

SAMPLE

SAMPLE

 **KIDS**