

KJOS STRING ORCHESTRA
Grade 3
Full Conductor Score: SO86F
\$7.00

VARIATIONS ON A WELL-KNOWN SEA CHANTEY

by Richard Stephan

The Composer

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 and conducted throughout Australia.

The winner of the 1986 National School Orchestra Association Composition Competition, Mr. Stephan has over 20 published compositions and arrangements. He has conducted and presented clinics throughout the Eastern United States and Canada, Washington D.C., Utah and Hawaii.

Since 1968, he 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.

Rehearsal Suggestions

The introduction calls for a firm, slightly spaced tone, bowing well into the string. The initial style should be jaunty rather than ponderous. Rehearse the 1st, 2nd violins and violas from meas. 7-15 for solid intonation before adding the cello and string bass pedal.

In *Variation 3*, it is important to work towards equal balance and to produce firm accents to enhance the canonic writing. *Variation 4* calls for firm but short strokes in the middle of the bow. The lighter spiccato stroke in *Variation 5* should provide a more delicate contrast in style to the preceding variations. Also make note of the time signature change 2/2 to 4/4! *Variation 6* features a simple motive which is playfully tossed back and forth from upper to lower strings. This section must remain strictly in tempo as rushing can be a tendency.

The mood changes again at the *Interlude* (measures 132-141) and it is important to help set this new mood by observing the "railroad tracks" at the end of measure 131. Allow the sound to dissipate before cueing the cellos and basses and make sure they observe the bow lift marks. At measure 134, work for a balance of the upper voices within a piano dynamic. At *Variations 8* and *9*, rehearse the sustained triads before setting the melody (2nd violins, then cellos) upon the legato background.

Variation 10 is a return of the opening, utilizing the rather gruff martelé stroke, upon modulating to e minor. The 2nd violins and violas should maintain the intensity as they "peel off" the unisons throughout the entire variation. All players should use a light spiccato stroke in measures 185-188, and then incorporate a broad détaché at measure 189. The rallentando at measure 191 sets up the majestic (not too slow) 4/4 *Finale*. Save a little volume and energy for the final section at measure 201 as the upper parts divide. Keep the tempo moving without a ritardando from the Coda (measure 208) to the end.

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

VARIATIONS ON A WELL-KNOWN SEA CHANTEY

Full Conductor Score

Approx. time-7:30

Richard Stephan

Energetically (♩ = 104)

Violins 1

Violins 2

* Viola

Cello

String Bass

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

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

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12 13 14 15 16

Vlns. 1 2

Vla.

Cello

Str. Bass

dim.

17 18 19 20 21

Vlns. 1 2

Vla.

Cello

Str. Bass

p

pizz.

22 23 24 25 26

Vlns. 1 2

Vla.

Cello

Str. Bass

mp

cresc.

pp

mp

cresc.

28 Theme

27 29 30

Vlns. 1 2

Vla.

Cello

Str. Bass

f *mf* *sim.* *mf*

31 32 33 34

Vlns. 1 2

Vla.

Cello

Str. Bass

arco v

35 36 37 38 39

Vlns. 1 2

Vla.

Cello

Str. Bass

f *f* *f* *f*

40 41 42 43

Vlns. 1 2

Vla.

Cello

Str. Bass

44 Var. 1 45 46 47

Vlns. 1 2

Vla.

Cello

Str. Bass

f-mp

48 49 50 51

Vlns. 1 2

Vla.

Cello

Str. Bass

52 Var. 2

non div.

53 *sim.* 54 55

Vlns. 1 *sempre f*

Vlns. 2 *sempre f*

Vla. *sempre f*

Cello *sempre f*

Str. Bass *sempre f*

56 57 58 59

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

60

61 *sim.* 62 63

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

64 65 66 67

Vlns. 1 2

Vla.

Cello

Str. Bass

68 Var. 3

69 70 71

Vlns. 1 2

Vla.

Cello

Str. Bass

72 73 74 75

Vlns. 1 2

Vla.

Cello

Str. Bass

76

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

80

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

81

82

83

84 Var. 4

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

85

86

87

88 89 90⁴ 91

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

92 93 94 95

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

96 97 98 99

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

III
4/4

100
Var. 5 (♩ = 126)

Vlns. 1 *p* spiccato lightly
Vlns. 2 *p* spiccato lightly
Vla. *p* spiccato lightly
Cello pizz. *p* lightly
Str. Bass pizz. *p* lightly

101 102 *simile* 103

Vlns. 1
Vlns. 2
Vla.
Cello (l.h.)
Str. Bass (l.h.)

104 105 106 107

108 109 110 *simile* 111

Vlns. 1 *f* heavier, but not ponderous
Vlns. 2 *f* heavier, but not ponderous
Vla. *f* heavier, but not ponderous
Cello arco *f* heavier, but not ponderous
Str. Bass arco *ff* heavier, but not ponderous

ff heavier, but not ponderous

112 113 114 115

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

ff *ff* *ff* *ff*

f *ff*

116 Var. 6 - Playfully (♩ = 126)

117 118 119 (l.h.) +

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

mf *mf* *mf* *mf*

(l.h.) + (l.h.) + (l.h.) + (l.h.) +

120 pizz. 121 122 123

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

p *pizz.* *p* *pizz.*

p *pizz.* *p* *pizz.*

124 Var. 7

Vlns. 1 *f-p* 125 126 127

Vlns. 2 *f-p*

Vla. *f-p*

Cello *f-p*

Str. Bass *f-p*

128 129 130 131

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

132 Interlude - Slowly and calmly (♩ = 80)

133 mutes 134 arco *p* 135 136

Vlns. 1 mutes arco *p*

Vlns. 2 mutes arco *div.* *p*

Vla. mutes arco *p*

Cello (Lift) arco *p* lightly (pizz.) *p*

Str. Bass *p* (D Str.)

137 138 139 140 141

Vlns. 1 rit. 2x

Vlns. 2 rit. 2x

Vla. rit. 2x

Cello rit. 2x

Str. Bass rit. 2x

142

Var. 8

Vlns. 1 *pp* unis.

Vlns. 2 *f legato espressivo*

Vla. *pp*

Cello *pp*

Str. Bass *pp* pizz. let ring

143 144 145

146 147 148 149 150

Vlns. 1

Vlns. 2

Vla.

Cello *div.*

Str. Bass

151 Var. 9

152 153 154 155 III

Vlns. 1 *spp*

Vlns. 2 *spp*

Vla. *spp*

Cello *spp unis.* *mf legato espressivo*

Str. Bass

156 157 I 2 158 159 160

Vlns. 1 *rit.*

Vlns. 2 *rit.*

Vla. *rit.*

Cello *rit.*

Str. Bass *rit.*

161 Interlude - Energetically (♩ = 104)

162 163 164

Vlns. 1 *mf* *mutes off* *v*

Vlns. 2 *mf* *mutes off* *v*

Vla. *mf* *mutes off* *v*

Cello *mf* *arco* *v*

Str. Bass *mf* *v*

165 166 167 168

Vlns. 1 2

Vla.

Cello

Str. Bass

169 Var. 10 170 171 172

Vlns. 1 2

Vla.

Cello

Str. Bass

173 174 175 176

Vlns. 1 2

Vla.

Cello

Str. Bass

177 178 179 180

Vlns. 1 2

Vla.

Cello

Str. Bass

181 182 183 184

Vlns. 1 2

Vla.

Cello

Str. Bass

185 186 187 188

Vlns. 1 2

Vla.

Cello

Str. Bass

p

189 190 191 192

Vlns. 1 *f* *rall.*

Vlns. 2 *f* *rall.*

Vla. *f* *rall.*

Cello *f* *rall.*

Str. Bass *f* *rall.*

Finale Var. 11 - Triumphantly (♩ = 104)

193

a tempo ♩ = ♩

194 195 196

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff* x4 2

Str. Bass *ff*

197 198 199 200 201

Vlns. 1 *ff* *div.*

Vlns. 2 *ff* *div.*

Vla. *ff* *div.*

Cello *ff* x4

Str. Bass *ff*

202 203 4 III 205 206 4

Vlns. 1 2

Vla.

Cello

Str. Bass

207 208 unis. 209 210

Vlns. 1 2

Vla.

Cello

Str. Bass

mf *mf* *mf* *ff*

mf *mf* *ff*

mf *mf* *ff*

mf *mf* *ff*

211 212 213 unis. 214

Vlns. 1 2

Vla.

Cello

Str. Bass

f *f* *ff* *ff*

f *ff* *ff*

f *ff* *ff*

f *ff* *ff*

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