

Kjos String Orchestra
Grade 2½
Full Conductor Score
SO455F

Basile Barès
Jeffrey S. Bishop, Arr.
Basile's Galop, Op. 9



Neil A. Kjos Music Company • *Publisher*



The Arranger



Dr. Jeffrey S. Bishop is a music educator, composer, and conductor from Kansas City, Kansas. Jeffrey's compositions for string orchestra, full orchestra, concert band, and choir have been commissioned and performed in the United States, Mexico, Australia, China, and throughout Europe. The recipient of the 1997 National School Orchestra Association Composition Contest Award with his *Symphony for Strings No. 1*, Jeffrey has nearly one hundred instrumental pieces published by Neil A. Kjos Music Company, Alfred Publishing Company, Wingert-Jones Music, and C-Alan Publications. Jeffrey's music is marked by strong pedagogical influences along with a traditional style that is at times reminiscent of the Renaissance period. He values melody and harmonic structure and strives to engage the audience as much as the performers through his music.

Jeffrey has appeared as a conductor/clinician for regional and state orchestras in Kansas, Missouri, Illinois, Minnesota, Texas, Oregon, and South Carolina. His conducting style is marked by attention to detail, a strong sense of humor, and the realization that every ensemble has different challenges and strengths. He believes that every ensemble can reach their ultimate potential through hard work, dedication, and practice!

Jeffrey earned his PhD in Curriculum & Instruction (Music Education Cognate) at Kansas State University in 2015. While at Kansas State he studied composition with Dr. Craig Weston. He also studied composition with Dr. Walter A. Mays, Distinguished Professor of Music at the Wichita State University School of Music. He is a member of the National Association for Music Education and the American String Teachers Association. An accomplished conductor, Dr. Bishop earned his M.M. in Orchestral Conducting from WSU in 1995. He graduated with his B.S. in Music Education from Northwest Missouri State University in 1993.

Jeffrey is married to SueZanne, and they are the proud parents of two daughters, Emily and Erin.

Jeffrey completes between three and five commissions every year for a divergent range of ensembles, from college/university/civic orchestras and choirs to middle school bands and orchestras. Samples of his music can be found online at his YouTube Channel, www.youtube.com/jeffreysbishop. For more information on how to commission a piece for your ensemble, please visit www.jeffreysbishop.com.

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.

Rehearsal Suggestions

This little piece has much to offer pedagogically. The first half, played off the string, contrasts well with the second half, played with a more legato, on-the-string style. Care should be taken to allow the pizzicato notes to "fill" the entire space for which they are written, lest the piece begin to rush. In the arranger's opinion, measures 25 to 32 in the upper strings should be played on the string in the upper half to facilitate the rhythm at such a high tempo. Careful attention to the dynamics throughout the work will give a much more satisfactory performance, as the contrast in volume is quite drastic. Though not a part of the original piece, the bass solo at measure 69 gives the audience a reprieve from the frenetic tempo while giving your principal bass (or the entire section) an opportunity to shine. Take care to make this as humorous as possible (while writing this section, the arranger had Saint-Saens' *The Elephant* from *Carnival of the Animals* in mind, albeit with a sillier elephant).

Don't miss an opportunity to talk with your students about Basile Barès. Our students need to understand the darker aspects of our nation's history and the determination of subjugated people to overcome racial and social prejudices. The fact that a person in Basile's social position was able to write such joyous music is a testament to his spirit. Here is a composer that needs to be celebrated as an American treasure. Page 3 provides a brief biography about Barès and it is also included in the student parts.

Basile Barès (1845-1902)



Born in New Orleans, Louisiana, Basile Jean Barès and his brother began life as slave children under the roof of Adolph Périer, their slave owner. Adolph Périer owned the Périer Piano and Music Emporium in the French Quarter area of New Orleans, Louisiana which gave them the opportunity to learn how to tune and repair pianos. Barès also studied composition and took piano lessons, all at a young age.

Barès' first published composition for piano, *Grand polka des Chasseurs à pied de la Louisiane*, was written when he was 16 years of age. In 1860, he was the first African American to be granted a copyright for a musical composition. This achievement was quite extraordinary considering the limits placed on slaves during that time.

Barès became quite a popular pianist and composer of dance music following the Civil War. Over time, he published more than 20 piano pieces. He performed with bands and was often found playing for local carnivals and street fairs. Barès traveled to Paris several times on business for the Périers and, in 1867, performed for four months at the Paris World Exposition. It's no doubt that his career illustrated the attempt of people of color to promote racial integration.

19th Century New Orleans boasted a number of opera companies, theatres, concert halls, over a dozen music publishing firms, and a wealth of composers—including newcomers who were captivated by the unique and groundbreaking cultural opportunities. The influences of Barès and other African and Creole American musicians possibly helped set the stage for the early development of Jazz.



Canal Street, 1857. It was (and remains) a major New Orleans thoroughfare. This is how it appeared during Barès' childhood.

Basile's Galop, Op. 9

Full Conductor Score
Approx. performance time—2:00

Basile Barés
Arranged by Jeffrey S. Bishop
(ASCAP)

Allegro Vivace ($\text{♩} = 144$)

spiccato

1 Violins *mf* *f* *p*

2 Violins *mf* *f* *p*

Viola* *mf* *f* *p*

Cello *mf* *f* *p*

String Bass *mf* *f* *p*

8 9 10 11 12 13 14

Vlins. *mf* *sfz* *mf*

2 Vlins. *mf* *sfz* *mf*

Vla. *mf* *sfz* *mf*

Cello *mf* *f* *mf*

Str. Bass *mf* *f* *mf*

Lo 4 6 0 Hi 3

Lo 1

Lo 2 Hi 3 4

4 2 1 0

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

17

15 16 17 18 19 20 21 22

Vlns. 1 *f sfz* *sub. p* *pizz.*

Vlns. 2 *f sfz* *sub. p* *pizz.*

Vla. *f sfz* *sub. p* *pizz.*

Cello *f* *sub. p*

Str. Bass *f* *sub. p*

25

23 24 25 26 27 28

Vlns. 1 *f sfz* *mf* *f*

Vlns. 2 *f sfz* *mf* *f*

Vla. *f sfz* *mf* *f*

Cello *f* *ff* *mf* *f*

Str. Bass *f* *ff* *mf* *f*

arco

V

Fine 33

29 30 31 32 33 34 35 36

Vlns. 1 *p* *ff*

Vlns. 2 *p* *ff*

Vla. *p* *ff*

Cello *p* *ff* *(ff)* *arco*

Str. Bass *p* *ff* *(ff)* *arco*

61 arco 62 63 64 65 66 67 68

Vlins. 1 (p) mf sfz

Vlins. 2 (pp) mf sfz

Vla. (pp) mf sfz

Cello (pp) mf sfz

Str. Bass (pp) mf sfz

69 Adagio molto rubato con umoristico (♩ = 60) 70 71 72 73 74 75 76

Vlins. 1

Vlins. 2

Vla.

Cello Bass cue f

Str. Bass Solo or Soli f

77 molto accel. 78 79 80 81 Tempo Primo (♩ = 144) D.C. al Fine 82 83 84

Vlins. 1

Vlins. 2

Vla.

Cello Play 2 x4

Str. Bass

Kjos Music's Guide to © Copyright

Composers rely on the income that their compositions generate, and it is the job of the copyright holder to protect the work from infringement. Copyright laws can be pretty tricky to navigate, so here are a few helpful tips to guide you through the process.

Adjudicator Copies

During contest and festival season, the majority of the inquiries we receive concern making photocopies of scores to meet specific requirements for the judges at a festival.

If you're performing a concert selection out of one of our method books (*Tradition of Excellence*, *String Basics: Steps to Success*, *First Place for Jazz*, among others), permission may already be given to make the necessary photocopies for judges at these festivals. Please refer to the notices printed in the teacher score on the specific piece.

If a student is performing a solo from one of the method books listed above, permission is already given. In addition, a photocopy may be given to the accompanist.

Extra scores for our band and string repertoire (*Beginning BandWorks*, *BandWorks*, *Conservatory Editions*, *StringTracks*, and *Steps to Successful Literature*, among others) are available for purchase from your favorite music dealer. If you're performing a work from a series that's not listed above, please contact us for permission.

Making an Audio or Video Recording

A license is required any time you make an audio or video recording of a copyrighted work. Audio recordings are compulsory, meaning, we can't deny your request; you just need to apply for the Mechanical License and pay the royalty. The royalty rate is set by the Library of Congress. For current rates, please visit www.copyright.gov.

The license to make a video of a performance, known as a Synchronization License, is not compulsory. Permission must be obtained from the copyright holder before distributing any copies, regardless if they are being sold or given away for free.

Arranging for Marching Band or Another Ensemble

We're pleased to grant licenses to make a marching band (or other) arrangement of one of our concert works. However, permission is required before work can begin, and there are a few works whose composers have indicated that they do not want their compositions to be altered. Please contact us to make sure the piece you're interested in is available for licensing.

If you're planning to play the original piece without **any** alterations or additions, then a license isn't needed. However, for example, if you're rewriting the brass parts for marching instruments (mellophones, bugles), or adding marching percussion, or making cuts, adding repeats, or creating a medley with another composition, a license is required.

What If I Want To ... ?

If you'd like to use a composition in **any** other way, please contact us and we would be glad to advise you.

Contest and festival season is a busy time for our Copyright Office. Please contact us at least **three weeks** before your concert date so that we may help you in time. Please visit www.kjos.com and click on the Licensing tab to find out more information or to submit a license request.

We're so pleased that you've chosen to perform one of our pieces! We appreciate your support and we want to make the licensing process as easy as possible for you.

Neil A. Kjos Music Company, Publisher • San Diego, CA • www.kjos.com

Credit: The jacket and score photograph was taken at Robertson & Sons Violin Shop, Inc., Albuquerque, NM. For more information about their services, visit: www.robertsonviolins.com.

SO455F - Basile's Galop, Op. 9



0 84027 05277 8