

KENDOR APEX STRING ORCHESTRA SERIES

Procession Of The Sardar

(from *Caucasian Sketches*)

GRADE 4 • DURATION 3:50 - 4:40

Mikhail Ippolitov-Ivanov

(1859 - 1935)

arranged by Steven Frackenpohl

INSTRUMENTATION

- 1 - Full Score
- 8 - 1st Violin
- 8 - 2nd Violin
- 3 - 3rd Violin (Viola T.C.)
- 5 - Viola
- 5 - Cello
- 5 - Bass
- 1 - 1st Percussion (opt.)
- 1 - 2nd Percussion (opt.)

EXTRA SCORES & PARTS AVAILABLE

To The Director

Your string orchestra will experience the nobility and excitement of this popular piece by the Russian composer Ippolitov-Ivanov. The rhythmic intensity and dramatic dynamic changes are sure to please players and audiences alike.

Procession of the Sardar is the last movement of *Caucasian Sketches, Suite No. 1*, composed by Mikhail Ippolitov-Ivanov in 1894. Ippolitov-Ivanov studied with Rimsky-Korsakov, and his influence is evident in this piece. Ippolitov-Ivanov also spent time in the country of Georgia, at the junction of Western Asia and Eastern Europe, and the exotic elements in this piece reflect the influence of the folk music of this area. Sardar, in fact, is the Persian term for a military commander or nobleman.

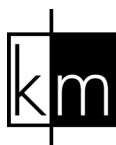
A range of tempos are suggested for this arrangement. The original score indicates quarter note = 72, which is not Allegro Moderato. However, as I listened to a variety of recorded versions, Russian orchestras were the only ones that played the piece that slowly and perhaps a little too stately. There were also recordings as fast as 120, which I think does not fit the nobility of the piece. Feel free to find a tempo that works for your group.

The percussion parts are optional but would add to the exotic sound of the performance. Because of the sixteenth note triplets, it would be best to have the tambourine mounted.

A recording of this piece can be downloaded at www.kendormusic.com

STEVEN FRACKENPOHL

Steven Frackenpohl has been an orchestra director and string instructor in the public schools for many years, and is currently at the West Genesee School District in Camillus, NY. He has received degrees from Ithaca College and the Crane School of Music. His experience as a performer, teacher and director leads to an understanding of orchestral writing and arranging.



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Procession Of The Sardar

(from Caucasian Sketches)

Mikhail Ippolitov-Ivanov
arranged by Steven Frackenpohl

FULL SCORE

Allegro Moderato ♩ = 82-100

1st Violin

2nd Violin

Viola (same part provided for 3rd Violin)

Cello

Bass

1st Percussion (Triangle, Bass Drum) (opt.)

2nd Percussion (Tambourine) (opt.)

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

Perc. I (Tri, B.D.) (opt.)

Perc. II (Tamb.) (opt.)

Procession Of The Sardar - 2

11

Musical score for measures 9-12. The score includes parts for Vln. I, Vln. II, Vla. (Vln. III), Cello, Bass, Perc. I (Tri., B.D.) (opt.), and Perc. II (Tamb.) (opt.). Measure 11 is marked with a box containing the number 11. A large purple watermark "FOR PREVIEW ONLY" is overlaid across the score.

Musical score for measures 13-16. The score includes parts for Vln. I, Vln. II, Vla. (Vln. III), Cello, Bass, Perc. I (Tri., B.D.) (opt.), and Perc. II (Tamb.) (opt.). Dynamic markings include *p*, *mf*, and *III*. A large purple watermark "REPRODUCTION PROHIBITED" is overlaid across the score.

Procession Of The Sardar - 3

19

Musical score for measures 17-20. The score includes parts for Vln. I, Vln. II, Vla. (Vln. III), Cello, Bass, Perc. I (Tri., B.D. (opt.)), and Perc. II (Tamb.) (opt.).

Measures 17-18: Vln. I starts with *p*, then *mf*. Cello has triplets and fingerings (1, 2, 3). Perc. I has a triplet. Perc. II has a triplet.

Measure 19: Vln. I has *f* and *arco*. Vln. II has *f* and *arco*. Vla. has *f* and *arco*. Cello has *f* and *arco*. Bass has *f*. Perc. I has *mf*. Perc. II has *mf*.

Measure 20: Continuation of the previous measures.

Musical score for measures 21-24. The score includes parts for Vln. I, Vln. II, Vla. (Vln. III), Cello, Bass, Perc. I (Tri., B.D. (opt.)), and Perc. II (Tamb.) (opt.).

Measure 21: Vln. I has *p* and *arco*. Vln. II has *p* and *arco*. Vla. has *p* and *arco*. Cello has *p* and *arco*. Bass has *p*. Perc. I has *p*. Perc. II has *p*.

Measure 22: Continuation of the previous measures.

Measure 23: Continuation of the previous measures.

Measure 24: Continuation of the previous measures.

Procession Of The Sardar - 4

Musical score for measures 25-28. The score includes parts for Vln. I, Vln. II, Vla. (Vln. III), Cello, Bass, Perc. I (Tri., B.D. (opt.)), and Perc. II (Tamb.) (opt.). The key signature is one sharp (F#) and the time signature is 4/4. A large purple watermark "FOR PREVIEW ONLY" is overlaid across the score. Measure numbers 25, 26, 27, and 28 are indicated at the bottom of the staves.

Musical score for measures 29-32. The score includes parts for Vln. I, Vln. II, Vla. (Vln. III), Cello, Bass, Perc. I (Tri., B.D. (opt.)), and Perc. II (Tamb.) (opt.). The key signature is one sharp (F#) and the time signature is 4/4. A large purple watermark "REPRODUCTION PROHIBITED" is overlaid across the score. A box containing the number "30" is placed above the first staff of this section. Measure numbers 29, 30, 31, and 32 are indicated at the bottom of the staves. Performance markings include *mp*, *p*, *mf*, *div.*, and *pizz.*

Procession Of The Sardar - 5

Vln. I
Vln. II
Vla. (Vln. III)
Cello
Bass
Perc. I (Tri, B.D.) (opt.)
Perc. II (Tamb.) (opt.)

Musical score for measures 33-35. The score includes staves for Violin I, Violin II, Viola (Violin III), Cello, Bass, Percussion I (Triangle, Bells, optional), and Percussion II (Tambourine, optional). The key signature is one sharp (F#) and the time signature is 3/4. Measures 33-35 feature complex rhythmic patterns with triplets and sixteenth notes. A large purple watermark 'FOR PREVIEW ONLY' is overlaid on the score.

36
Vln. I
Vln. II
Vla. (Vln. III)
Cello
Bass
Perc. I (Tri, B.D.) (opt.)
Perc. II (Tamb.) (opt.)

Musical score for measures 36-38. The score includes staves for Violin I, Violin II, Viola (Violin III), Cello, Bass, Percussion I (Triangle, Bells, optional), and Percussion II (Tambourine, optional). The key signature is one sharp (F#) and the time signature is 3/4. Measures 36-38 feature complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *mf* and *arco*. Fingerings and positions (1/2 pos.) are indicated. A large purple watermark 'REPRODUCTION PROHIBITED' is overlaid on the score.

Procession Of The Sardar - 6

Musical score for measures 39-41. The score includes parts for Vln. I, Vln. II, Vla. (Vln. III), Cello, Bass, Perc. I (Tri., B.D. (opt.)), and Perc. II (Tamb.) (opt.).

Measures 39-41:

- Vln. I:** Measure 39: quarter rest, quarter rest, quarter rest, quarter rest. Measure 40: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 41: quarter note G4, quarter note F#4, quarter note E4, quarter note D4.
- Vln. II:** Measure 39: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 40: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 41: quarter note G4, quarter note F#4, quarter note E4, quarter note D4.
- Vla. (Vln. III):** Measure 39: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 40: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 41: quarter note G4, quarter note F#4, quarter note E4, quarter note D4.
- Cello:** Measure 39: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 40: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 41: quarter note G4, quarter note F#4, quarter note E4, quarter note D4.
- Bass:** Measure 39: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 40: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 41: quarter note G4, quarter note F#4, quarter note E4, quarter note D4.
- Perc. I (Tri., B.D. (opt.)):** Measure 39: quarter rest, quarter rest, quarter rest, quarter rest. Measure 40: quarter rest, quarter rest, quarter rest, quarter rest. Measure 41: quarter rest, quarter rest, quarter rest, quarter rest.
- Perc. II (Tamb.) (opt.):** Measure 39: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 40: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 41: quarter note G4, quarter note F#4, quarter note E4, quarter note D4.

Dynamic markings: *p* (piano) in measures 40 and 41. *mf* (mezzo-forte) in measure 41. *simile* and *div.* (divisi) in measure 41.

Musical score for measures 42-44. The score includes parts for Vln. I, Vln. II, Vla. (Vln. III), Cello, Bass, Perc. I (Tri., B.D. (opt.)), and Perc. II (Tamb.) (opt.).

Measures 42-44:

- Vln. I:** Measure 42: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 43: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 44: quarter note G4, quarter note F#4, quarter note E4, quarter note D4.
- Vln. II:** Measure 42: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 43: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 44: quarter note G4, quarter note F#4, quarter note E4, quarter note D4.
- Vla. (Vln. III):** Measure 42: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 43: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 44: quarter note G4, quarter note F#4, quarter note E4, quarter note D4.
- Cello:** Measure 42: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 43: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 44: quarter note G4, quarter note F#4, quarter note E4, quarter note D4.
- Bass:** Measure 42: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 43: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 44: quarter note G4, quarter note F#4, quarter note E4, quarter note D4.
- Perc. I (Tri., B.D. (opt.)):** Measure 42: quarter rest, quarter rest, quarter rest, quarter rest. Measure 43: quarter rest, quarter rest, quarter rest, quarter rest. Measure 44: quarter rest, quarter rest, quarter rest, quarter rest.
- Perc. II (Tamb.) (opt.):** Measure 42: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 43: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 44: quarter note G4, quarter note F#4, quarter note E4, quarter note D4.

Dynamic markings: *mf* (mezzo-forte) in measure 42. *f* (forte) in measures 43 and 44. *p* (piano) in measures 43 and 44.

Procession Of The Sardar - 7

Vln. I

Vln. II *simile* 3 3 3 3 3 3

Vla. (Vln. III) *simile* 3 3 3 3 3 3

Cello 4 II I

Bass

Perc. I (Tri, B.D.) (opt.)

Perc. II (Tamb.) (opt.) 45 46 47

Vln. I *cresc. poco a poco* V

Vln. II *cresc. poco a poco* 3 3 3 3 3 3

Vla. (Vln. III) *cresc. poco a poco* 3 3 3 3 3 3

Cello *cresc. poco a poco* 2 II

Bass *cresc. poco a poco*

Perc. I (Tri, B.D.) (opt.)

Perc. II (Tamb.) (opt.) 48 49 50

Procession Of The Sardar - 8

51

Vln. I *f* III 1

Vln. II *f* 3 *p* *simile* 3 3 *f* 3

Vla. (Vln. III) *f* 3 *p* *simile* 3 3 *f* 3

Cello *f* 1 *p* II 2 *f* 1 4 II

Bass *f* *mp* *f*

Perc. I (Tri, B.D.) (opt.) *f* *mp* *f*

Perc. II (Tamb.) (opt.) 51 *f* 52 *p* 53 *f*

Vln. I *p* III 2 *f*

Vln. II *p* 3 3 *f* 3 3 4 3 3

Vla. (Vln. III) *p* 3 3 *f* 3 3 3 3

Cello 1 *p* IV 1 *f* 3 1

Bass *mp* *f*

Perc. I (Tri, B.D.) (opt.) *mp* *f*

Perc. II (Tamb.) (opt.) 54 *p* 55 *f* 56

Procession Of The Sardar - 9

59

Musical score for measures 57-59. The score includes parts for Vln. I, Vln. II, Vla. (Vln. III), Cello, Bass, Perc. I (Tri., B.D.) (opt.), and Perc. II (Tamb.) (opt.).

- Vln. I:** Starts with a first position (1) and a first finger (1) on the first note. Dynamics: *p*.
- Vln. II:** Features triplet patterns. Dynamics: *p*.
- Vla. (Vln. III):** Features triplet patterns. Dynamics: *p*.
- Cello:** Starts with a half position (½ pos.), second (2) and fourth (4) fingers, and a first finger (1). Includes a fourth measure repeat (x4). Dynamics: *p*.
- Bass:** Dynamics: *mf* and *p*.
- Perc. I (Tri., B.D.) (opt.):** Dynamics: *mf* and *p*.
- Perc. II (Tamb.) (opt.):** Features triplet patterns. Dynamics: *p*.

Measure numbers 57, 58, and 59 are indicated at the bottom of the staves.

Musical score for measures 60-62. The score includes parts for Vln. I, Vln. II, Vla. (Vln. III), Cello, Bass, Perc. I (Tri., B.D.) (opt.), and Perc. II (Tamb.) (opt.).

- Vln. I:** Starts with a half position (½ pos.), first (1) and second (2) fingers, and a first finger (1). Includes a third position (III) and a first finger (1). Dynamics: *mf* and *f*.
- Vln. II:** Features triplet patterns. Dynamics: *mf* and *f*.
- Vla. (Vln. III):** Features triplet patterns. Dynamics: *mf* and *f*.
- Cello:** Starts with a half position (½ pos.), first (1) and fourth (4) fingers, and a third (3) finger. Includes a third position (III) and a first finger (1). Dynamics: *mf* and *f*.
- Bass:** Dynamics: *mf* and *f*.
- Perc. I (Tri., B.D.) (opt.):** Dynamics: *mf* and *f*.
- Perc. II (Tamb.) (opt.):** Features triplet patterns. Dynamics: *mf* and *f*.

Measure numbers 60, 61, and 62 are indicated at the bottom of the staves.

Procession Of The Sardar - 10

Vln. I *pp* *f* *pp*

Vln. II *mf* *f* *pp*

Vla. (Vln. III) *mf* *f* *pp*

Cello *pp* *f* *pp*

Bass *pp* *f* *pp*

Perc. I (Tri, B.D.) (opt.)

Perc. II (Tamb.) (opt.) *pp* *f* *pp*

63 64 65

Vln. I *f* *pp* *cresc. poco a poco* *simile*

Vln. II *mf* *f* *p* *cresc. poco a poco*

Vla. (Vln. III) *mf* *f* *p* *cresc. poco a poco*

Cello *f* *pp* *cresc. poco a poco*

Bass *f* *pp* *cresc. poco a poco* $\frac{1}{2}$ pos.

Perc. I (Tri, B.D.) (opt.)

Perc. II (Tamb.) (opt.) *f* *pp* *cresc. poco a poco*

66 67 68

Procession Of The Sardar - 11

Musical score for measures 69-71. The score includes parts for Vln. I, Vln. II, Vla. (Vln. III), Cello, Bass, Perc. I (Tri., B.D.) (opt.), and Perc. II (Tamb.) (opt.). The key signature is one sharp (F#) and the time signature is 3/4. The music features complex rhythmic patterns with triplets and accents. Dynamics include *ff* and *f*. Measure numbers 69, 70, and 71 are indicated at the bottom of the staves.

Musical score for measures 72-74. The score includes parts for Vln. I, Vln. II, Vla. (Vln. III), Cello, Bass, Perc. I (Tri., B.D.) (opt.), and Perc. II (Tamb.) (opt.). The key signature is one sharp (F#) and the time signature is 3/4. The music features complex rhythmic patterns with triplets and accents. Dynamics include *rall.*. Measure numbers 72, 73, and 74 are indicated at the bottom of the staves.

Procession Of The Sardar - 12

75 *a tempo poco più mosso*

Vln. I *ff*

Vln. II *ff*

Vla. (Vln. III) *ff*

Cello *ff* *div.* *simile*

Bass *ff* *simile*

Perc. I (Tri, B.D.) (opt.) *ff*

Perc. II (Tamb.) (opt.) *ff*

75 76 77

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

Perc. I (Tri, B.D.) (opt.)

Perc. II (Tamb.) (opt.)

78 79 80

Procession Of The Sardar - 13

83

Musical score for measures 81-84. The score includes parts for Vln. I, Vln. II, Vla. (Vln. III), Cello, Bass, Perc. I (Tri., B.D.) (opt.), and Perc. II (Tamb.) (opt.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 83 is marked with a box containing the number 83. Dynamics include *pp* and *ppp*. Performance instructions include *I*, *III*, *1 on D*, and $\frac{1}{2}$ pos. ³. Fingerings and articulations are indicated with numbers 1-4 and accents.

Musical score for measures 85-88. The score includes parts for Vln. I, Vln. II, Vla. (Vln. III), Cello, Bass, Perc. I (Tri., B.D.) (opt.), and Perc. II (Tamb.) (opt.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 87 is marked with a box containing the number 87. Dynamics include *ff* and *ff*. Performance instructions include *simile*. Fingerings and articulations are indicated with numbers 1-4 and accents.

Procession Of The Sardar - 14

91

Vln. I *mf* *ff* *poco più mosso* *pp*

Vln. II *mf* *ff* *poco più mosso* *pp*

Vla. (Vln. III) *mf* *ff* *poco più mosso* *pp*

Cello *mf* *ff* *poco più mosso* *pp*

Bass *mf* *ff* *poco più mosso* *pp*

Perc. I (Tri, B.D.) (opt.) *mf* *f* *ff* *poco più mosso*

Perc. II (Tamb.) (opt.) *mf* *ff* *poco più mosso*

89 *mf* 90 *ff* 91 *poco più mosso*

Vln. I *ff* *pp* *ff* *sffz* *sffz* *sffz*

Vln. II *ff* *pp* *ff* *sffz* *sffz* *sffz*

Vla. (Vln. III) *ff* *pp* *ff* *sffz* *sffz* *sffz*

Cello *ff* *pp* *ff* *sffz* *sffz* *sffz*

Bass *ff* *pp* *ff* *sffz* *sffz* *sffz*

Perc. I (Tri, B.D.) (opt.) *ff* *ff*

Perc. II (Tamb.) (opt.) *ff* *ff*

92 93 94 95 *ff* 96