

Janice L. McAllister &
Robert S. Frost, Arrangers

Kjos String Orchestra
Grade 3½
Full Conductor Score
SO308F
\$8.00

Bon Voyage! *Destination... Russia*

Russian Folk Songs





The Arrangers

Robert S. Frost earned his B.A. and M.A. degrees in Music Education from Utah State University, and his Ph.D. in Music Education from the University of Northern Colorado. He has held the positions of secretary and vice president of Orchestra for the *Utah Music Educators Association* (UMEA), president of the *National School Orchestra Association* (NSOA) (1986-88), and president of the Utah State Chapter of the *American String Teachers Association* (ASTA) (2000-2002). Dr. Frost has also served as guest lecturer and clinician, and has conducted honor and clinic orchestras at many state, national, and international music educator's conferences.

Dr. Frost is currently retired from the Cache County School District (Utah) after dedicating 30 years as a string specialist, having taught strings and orchestras at all levels. He directs the Cache Symphony Orchestra, has a private lesson studio, and is active as a composer, arranger, author, clinician, and adjudicator. He holds membership in the *Utah Education Association*, *National Education Association*, *American String Teachers Association* (ASTA), *European String Teachers Association* (ESTA), *National Association for Music Education* (MENC), and the *American Society for Composers, Authors, and Publishers* (ASCAP).

Dr. Frost is the co-author of *All For Strings Comprehensive String Method* and curriculum, *Artistry in Strings Comprehensive String Method* and curriculum, and *Viva Vibrato*. Additionally, he has over 200 published works to his credit, including *String Techniques for Superior Musical Performance* and *Rhythm Techniques for Superior Musical Performance*.

Dr. Frost and his wife, Dona, reside in Smithfield, Utah, and are the parents of five children.



Janice L. McAllister, graduate of the University of Utah, is the co-author of *Strings Extraordinaire!*, *Holidays Extraordinaire!*, and *More Strings Extraordinaire!* She is part of the award-winning orchestra teaching team in the Logan City School District as well as a private teacher of violin and viola. She has performed with the Utah Festival Opera Orchestra, Camerata Werdenfels (Garmisch, Germany), Classical Music Festival Orchestra (Eisenstadt, Austria), Cache Chamber and Symphony Orchestras, and the American Festival Orchestra. Ms. McAllister has served as a frequent faculty member of the Utah State University Summer Music Clinic, presenter at music educator's conferences, string adjudicator, and clinician. She was named the "Secondary Teacher of the Year" in 1998 by the Utah Chapter of the ASTA and honored by the Utah Music Educators Association with their "Superior Accomplishment Award" for the 2002-2003 school year. In 2006 she was selected to be a participant in the Japan Fulbright Memorial Fund Teacher Program. She is a Past President of the Utah Chapter of the ASTA.

Ms. McAllister and her husband, Byron, reside in Logan, Utah and are the parents of four children, all string musicians.

The Arrangements

A highlight of my time in Eisenstadt, Austria was the afternoon I shared with my Russian friend, Busya, and an elderly Czech couple who had lived in Russia. I asked them to teach me music from their native lands. *Korobushka* is one of those songs.

Folk music is like the blood of life to the older generation of people from Russia, Bohemia, and the rest of Eastern Europe. Asking them to sing these songs is like an invitation to open up a treasure chest. Eyes sparkle and faces light up with smiles as much-loved music brings back floods of memories. They play, sing, and dance around the room with increasing energy and enjoyment, one song leading to another, then another.

Could this incredible sharing of beloved music (often passed down through many centuries) happen with the younger generation? Sadly, the answer is “probably not.” Many fear that the world-wide spread of Western popular music is replacing the love of native music among the young in far too many countries. We need to keep this traditional music alive for generations that follow.

Korobushka

Korobushka (ka-ROH-boosh-ka) is the Russian tale of a young peddler traveling from village to village, displaying his beautiful wares of calicos, prints and brocades. He waits for the girl with the dark eyes. She bargains with him; he kisses her red lips then bids her to add to the price, for he paid dearly for his goods.

Slowly and methodically the tune is introduced. Variations follow, momentum increases, driving toward the final *vivace*. Strong accents propel the energy and excitement so typical of Russian music.

Bayushki Bayu

Bayushki Bayu (ba-YOOSH-ki ba-yoo) is a Cossack lullaby, sung by Russians to their children at night (and adapted by the Germans). One common translation begins as follows: *Sleep my child I'll rock you gently, bayushki bayu / While I sing this Cossack lullaby, bayushki bayu*. “Beauty in simplicity” best describes this haunting and somewhat melancholy tune. Under the framework of minor tonality, an eight-measure phrase is enlarged by key, meter and melodic variations. Tremolo is used on occasion to add authenticity as an accompaniment feature.

Since the melody is scored in various instruments throughout the composition, its prominence always needs to be considered and emphasized. Various accompaniment styles and figures are used to add additional interest throughout the variations but should enhance not detract from the melody. Legato is the bowing of choice. The bells and piano provide additional color when desired. Although tempo changes are essential to each variation, it is well to remember that the essence of the composition lies in its title: Cossack Lullaby.

Instrumentation List (Set C)

- 8 – 1st Violin
- 8 – 2nd Violin
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Piano (optional)
- 1 – Percussion (optional):
Tambourine, Mark Tree, Bells
- 1 – Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, please visit www.kjos.com.

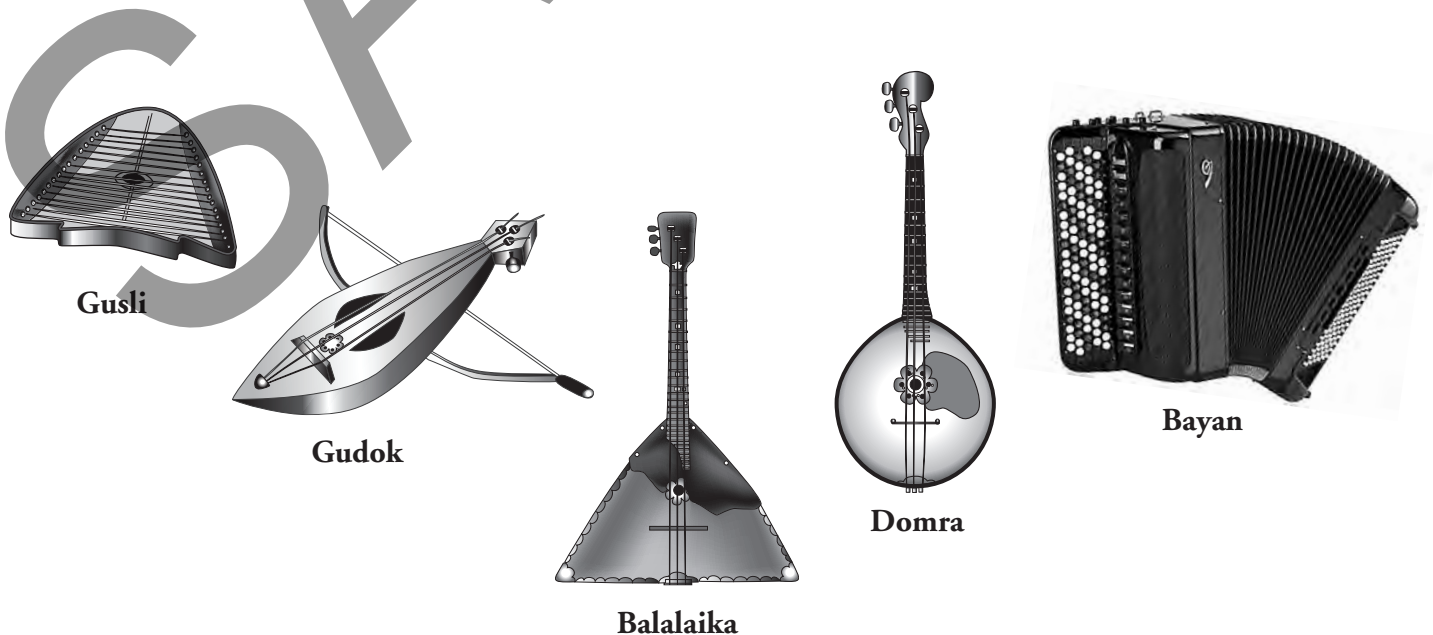
Learning Bank: Russian Folk Music



Russia's history may well date back to the first millennium AD when Slavic tribes first settled in the European part of what is now Russia. Greek writings from 591 AD refer to their musical instruments, and we can be sure the early roots of Russian folk music stretch back much earlier than this. These tribes were famous for their love and mastery of music, singing, and dancing, according to Byzantine and German manuscripts.

Modern Russia has a landmass of vast size, making it the largest country in the world. It extends across the whole of northern Asia and 40% of Europe. Its population comprises well over 300 ethnic groups, each bringing traditions reflecting their own unique background. This great cultural diversity results in a richness of literature, art, architecture, and a wealth of music in a variety of styles.

Early examples of Russian string instruments include the **gusli**, dating back to the 11th century, and the **gudok**, a three-string fiddle used since 12th century. Today the instruments symbolizing Russian folk music are often the **balalaika**, **domra**, and **bayan**. (Students: Try to imitate a shimmering balalaika-like sound with the tremolos in both pieces.)



Korobushka

(The Peddler's Box)

Full Conductor Score
Approx. time – 4:50

Russian Folk Song
Arranged by Janice L. McAllister with Robert S. Frost

1 **Andante** (♩=92) 2 3 4 **Rit.** 5 **Slow and deliberate** (♩=84) 6 *sim.*

Violins 1 2 *mf* *f* *pesante* *sim.*

Viola *mf* *f* *pesante* *sim.*

Cello *pizz.* *p* *f* *div. arco* *sfz* *f* *pesante* *sim.*

String Bass *p* *pizz.* *f* *arco* *sfz* *f* *pesante* *sim.*

Piano (opt.) **Andante** (♩=92) **Rit.** 5 **Slow and deliberate** (♩=84) *f* *pesante*

Percussion (opt.) **Andante** (♩=92) **Rit.** **Tamb.** 5 **Slow and deliberate** (♩=84) *mp* *mf*

7 8 9 10 11 12

Vlins. 1 2 *mf* *f* *sim.*

Vla. *mf* *mf* *sim.*

Cello *mf* *sim.*

Str. Bass *mf* *sim.*

Pno. *sim.*

Tamb. *mp* *mf*

13 14 15 16 17 18 **Accel.**

Vlns. 1 *mf*

Vlns. 2

Vla. *f*

Cello *f*

Str. Bass *f*

Pno. **Accel.**

Tamb. **Accel.**

19 **Moderato** (♩ = 108) 20 21 22 23 (*div.) 24

Vlns. 1 *sub. mp* *div.* *mf* *unis.*

Vlns. 2 *sub. p* *sim.* *mp*

Vla. *sub. p* *sim.* *mp*

Cello *sub. p* *sim.* *mp*

Str. Bass *sub. p* *sim.* *mp*

19 **Moderato** (♩ = 108) 23

Pno. *sub. mp* *sim.* *mf*

19 **Moderato** (♩ = 108) 23 **to Mark Tree**

Tamb. *sub. p*

* Higher octave available for more advanced players.

25 26 27 28 29 30

1 Vlns. *unis.*

2 Vlns.

Vla.

Cello

Str. Bass

Pno.

Mark Tree

31 32 33 34 35 36

1 Vlns. *mp*

2 Vlns. *mp*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Pno. *mp*

Mark Tree

This musical score page contains two systems of music. The first system covers measures 37 to 42, and the second system covers measures 43 to 48. The instruments are arranged as follows:

- Vlns. (Violins):** Two staves, 1 and 2.
- Vla. (Viola):** One staff.
- Cello:** One staff.
- Str. Bass (String Bass):** One staff.
- Pno. (Piano):** Two staves (treble and bass).
- Mark Tree:** One staff.

Measure numbers are indicated at the top of each system: 37, 38, 39, 40, 41, 42 in the first system; and 43, 44, 45, 46, 47, 48 in the second system. Performance markings include *div.* (divisi), *unis.* (unison), and *mp* (mezzo-piano). A large, semi-transparent watermark is overlaid diagonally across the page.

49 50 51 52 53 54

Vlns. 1 U.H. *p*

Vlns. 2 U.H. *p*

Vla. *legato* *p*

Cello *legato* *p*

Str. Bass *pizz.* *p*

Pno. *p legato*

Mark Tree 51 Mark Tree

55 56 57 58 59 60

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mf* *pizz.* 2 *arco* *mp*

Pno. *mp*

Mark Tree 55 59 to Tamb.

Detailed description: This is a page of a musical score for measures 49 through 60. The score is arranged in a system with six staves. The top five staves are for the string section: Violins 1 and 2, Viola, Cello, and String Bass. The sixth staff is for the Piano. The seventh staff is for the Mark Tree. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as dynamics (p, mp, mf), articulation (pizz., arco), and performance instructions (legato, marcato). Measure numbers are indicated at the beginning of each staff. A large, semi-transparent watermark 'SAMPLE' is overlaid diagonally across the page.

61 62 63 div. *mf* 64 65 66 unis.

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf* *marcato*

Cello *mf*

Str. Bass *mf*

Pno. *mf*

Tamb. 63

67 div. *f* 68 69 70 unis. 71 *Rit.* *mp* *div. pizz.* 72 *pizz.* *mp*

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Pno. *f* 71 *Rit.* *mp*

Tamb. 67 *Tamb.* *mf* 71 *Rit.*

A tempo

73 unis. 74 75 76 77 78

Vlns. 1 *p*

Vlns. 2 *p* pizz.

Vla. *p* arco *mp* marcato

Cello *p* pizz. *mp* marcato (pizz.)

Str. Bass *p* pizz.

A tempo

77 *p* *mp* *sim.*

Pno. *p* *mp*

A tempo

77 *p*

Tamb. *p*

81 Accel.

79 80 81 82 83 84 unis.

Vlns. 1 *mp* arco *mp* arco

Vlns. 2 *mp* arco

Vla. *mp* arco

Cello *mp* arco unis. arco

Str. Bass *mp* arco

81 Accel.

Pno. *mp* *mp*

81 Accel.

Tamb. *mp*

85 **Allegro** (♩ = 120)

1 Vlns. *mf*

2 Vlns. *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Pno. *mf*

Tamb. *mf*

86 87 88 89 *div.* 90

91 92 93 *unis.* 94 95 *(*div.)* 96

1 Vlns. *f*

2 Vlns. *sim.*

Vla. *sim.*

Cello *sim.*

Str. Bass *sim.*

Pno. *f*

Tamb. *mf*

* Higher octave available for more advanced players.

1 97 98 99 100 101 unis.

Vlns. 1 2

Vla. Bring out melody *marcato*

Cello

Str. Bass

Pno. 97 101

Tamb. 97 101

102 103 104 105 106 107 div. unis. sim.

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno. 105

Tamb. 105

* When bass extension is available

108 2 (*div.) 109 110 2 111 112 2 4

Vlns. 1 2 *piu f* *cresc.*

Vla. *piu f* *cresc.*

Cello *piu f* *marcato* Bring out melody *cresc.*

Str. Bass *piu f* *marcato* Bring out melody *cresc.*

Pno. *piu f* *cresc.*

Tamb. 109 *cresc.*

113 114 2 115 116 117 118 3

Vlns. 1 2 *sub. p* *un.* *div.*

Vla. *sub. p*

Cello *sub. p* *pizz.* *arco* *pizz.*

Str. Bass *sub. p* *pizz.* *arco* *pizz.*

Pno. *sub. p*

Tamb. 113 117 *sub. p*

* Higher octave available for more advanced players.

Accel. **121 Vivace** (♩ = 132+)

119 120 121 122 123 124

Vlns. 1 *f* Bring out melody

Vlns. 2 *f*

Vla. *f*

Cello *f* *sim.*

Str. Bass *f* *sim.*

Accel. **121 Vivace** (♩ = 132+)

Accel. **121 Vivace** (♩ = 132+)

125 126 127 128 129 unis.

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

Pno. *ff*

Tamb. *ff*

Bayushki Bayu

(Cossack Lullaby)

Russian Folk Song

Approx. time – 5:30

Arranged by Robert S. Frost with Janice L. McAllister

Andante (♩ = 80 - 84)

Violins 1
Violins 2
Viola
Cello
String Bass

Piano (opt.)

Bells
Mark Tree

Vlins. 1
Vlins. 2
Vla.
Cello
Str. Bass

Pno.

Bells

* Bells can be substituted with keyboard.

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Piu mosso (♩ = 92 - 100)

1st time slurs only
2nd time add tremolo

25 26 27 28 29 30 31

Vlns. 1 *f* *dim.* *p-mf*

Vlns. 2 *f* *dim.* *p-mf*

Vla. *f* *dim.* *p-mf*

Cello *f* *dim.* *p-mf*

Str. Bass *f* *dim.* *p-mf*

Pno. *f* *dim.* *p-mf*

Bells *f* *mf*

25 29 2nd time only

32 33 34 35 36 37 38

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Pno.

Bells

39 40 41 42 43 44 45 **Poco rit.**

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

46 47 48 49 50 51 52 **Piu mosso accel.**

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

mf *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.*

arco

53 Moderato (♩ = 76 - 92)

1 Vlns. *p* *sim.*

2 Vlns. *p*

Vla. *p*

Cello *p*

Str. Bass

53 Moderato (♩ = 76 - 92)

Pno. *p*

53 Moderato (♩ = 76 - 92)

Bells *p*

57 *mf* *Poco rit.*

1 Vlns. *mf*

2 Vlns. *mf*

Vla. *mf*

Cello *mf*

Str. Bass

57 *mf* *Poco rit.*

Pno. *mf*

57 *mf* *Poco rit.*

Bells *mf*

61 **A tempo**

62 63 64

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf* pizz.

Pno. *mf*

Bells

65 66 67 **Rit.** 68 **A tempo**

Vlns. 1 *ten.* *p* *cresc.*

Vlns. 2 *ten.* *p* *cresc.*

Vla. *ten.* *p* *cresc.*

Cello *ten.* *p* *cresc.*

Str. Bass *arco* *ten.* *p* *cresc.*

Pno. *ten.* *p* *cresc.*

Bells *Rit.* *A tempo* *p* *cresc.*

69 **Molto rit.** *ten. ten.* 71 **Molto sostenuto** (♩ = 72 - 80) 72 73

Vlns. 1 2

Vla.

Cello

Str. Bass *mf cresc.* *ten.* *ff*

Pno. **Molto rit.** *ten. ten.* 71 **Molto sostenuto** (♩ = 72 - 80) *ff*

Bells **Molto rit.** 71 **Molto sostenuto** (♩ = 72 - 80) *ff*

74 75 76 77 78

Vlns. 1 2 *mf* *mf* *mp*

Vla. *mf* *mp*

Cello *mf* *mp*

Str. Bass *mf* *mp*

Pno. *mf* *mp*

Bells 75 *mf* *mp*

79 80 81 82 83

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

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

Vla. *mf* *f* *mf*

Cello *mf* *f* *mf*

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

Pno. *mf* *f* *mf*

Bells *mf* *f* *mf*

Poco a poco ritard e diminuendo

84 85 86 87 88 89 90

Vlns. 1 *mp* *p*

Vlns. 2 *mp* *p*

Vla. *mp* *p*

Cello *mp* *p*

Str. Bass *mp* *p*

Pno. *mp* *p*

Bells *mp* *p*

Mark Tree

SAMPLE

KIDS

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