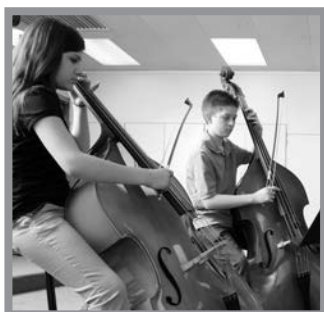


Raymond Brown

The Viking Longship

Correlated with String Basics, Book 1, page 35



Steps to Successful Literature presents exceptional performance literature - concert and festival pieces - for beginning to intermediate string orchestras. Each piece is correlated with a specific location in **String Basics - Steps to Success for String Orchestra Comprehensive Method** by Terry Shade, Jeremy Woolstenhulme, and Wendy Barden. Literature reinforces musical skills, concepts, and terms introduced in the method. Sometime, a few new concepts are included. They are officially introduced and described in the score.



The Composer

Dr. Raymond T. Brown is an active music educator who has taught at Centennial High School and Grant Sawyer Middle School in Las Vegas, Nevada. Since 2008, Ray has been the founding director of the North Las Vegas Stake Center Orchestra Orchestra. As a clinician and adjudicator, Dr. Brown has presented on conducting, program recruitment, and music education throughout the Western United States.

Dr. Raymond Brown holds a BM Degree in Music Education from Brigham Young University - Idaho. He studied conducting and composition with Harold Farberman while earning an MFA in Orchestra Conducting from Bard College. In 2008, he was awarded a DMA in Instrumental Conducting from the University of Nevada, Las Vegas.

Ray and his wife, Marianne, live in North Las Vegas with their three children: Marcellus, Neva, and Asher.

Basics About the Composition

The Viking Longship is designed for orchestras just starting to work with ensemble-style music in four parts. Arco and pizzicato help create interesting timbres and the pizzicato is included to help students establish and retain steady tempo. The correlation location is designated at page 35 of **String Basics Book 1**. It was earmarked there primarily to reinforce finger patterns required for C Major (and for A Natural Minor in the case of this composition). Dynamics are featured in **The Viking Longship** and although not introduced in the method book, can be easily integrated as the polishing work begins closer to performance time. A special dynamics chart has been provided on all student parts and is located in this score on page 5.

Instrumentation List (Set C)

- 16 – Violin
- 5 – Alternate Violin (Viola T.C.)
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Piano Accompaniment (Optional)
- 1 – Full Conductor Score

Additional scores and parts are available.

To hear this piece or any other Kjos publication, go to www.kjos.com.

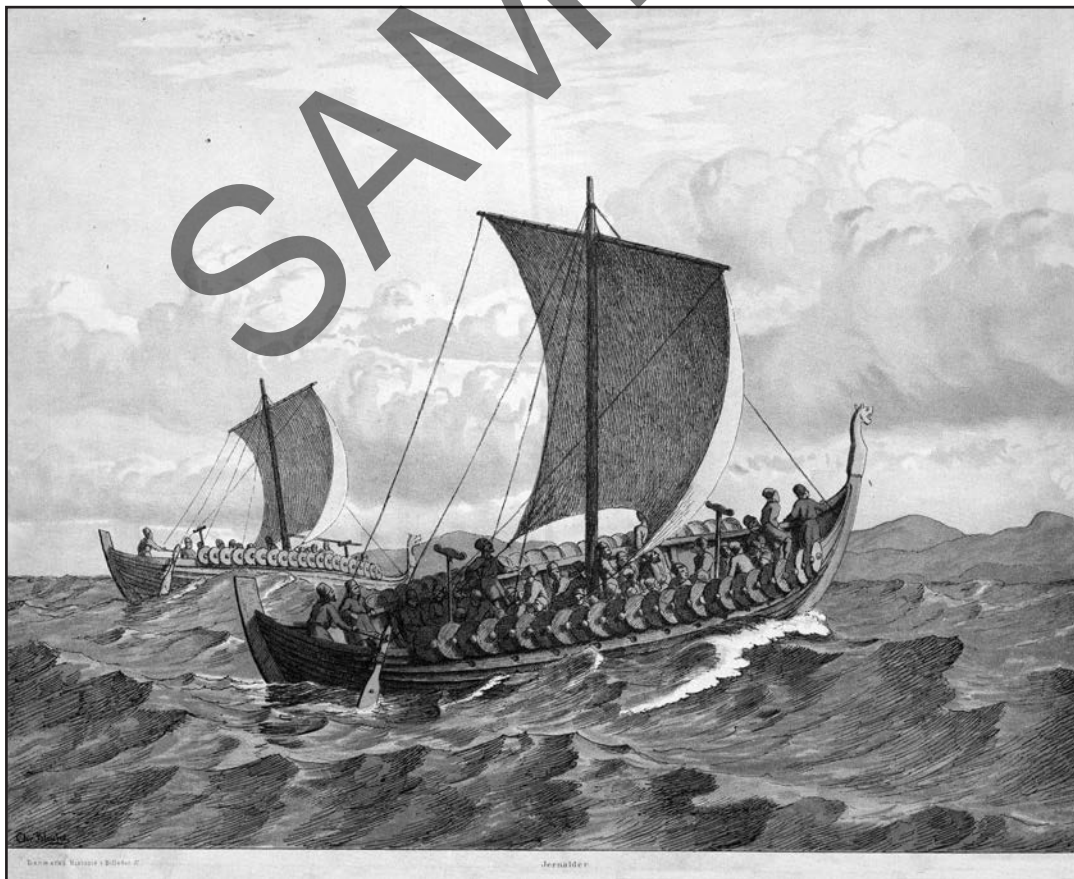
Longships

To find the first true rowing longship ever built, your time machine needs to be set to approximately 350AD. Your location: Denmark. From there, you need to travel to Norway and move forward in time to the 9th through the 13th centuries to find the most common types of Viking longships. The Vikings were people from Scandinavia (Denmark, Norway, Sweden). They were seafarers who built and sailed on longboats for combat, trade, cargo transportation, and exploration.

Vikings used different sizes of longships depending on the purpose of their work or journey, however, all longships were long, narrow, and lightweight. They were built with oak and sometimes elm and pine. Builders used iron rivets to hold the wooden frames in place and gaps were filled with a mixture of animal hair and tar to make the ship waterproof. The longships were outfitted with oars and sails, and there was a steering oar at the back of the ship. A common type of longship, called a snekkja, was typically about 56 feet long and 8.2 feet wide. It could hold a crew of 41 men. Larger models could carry up to 60 men. The diet on a longship consisted of preserved fish, dried fruit, and stale bread. When the crew slept, they used fur-lined sleeping bags. And what about a lavatory? Well, don't ask, because there wasn't one!

Sailors back then used the position of the sun, moon, and stars to navigate their way from place to place. They also used their knowledge of birds, fish, and mammals to help gauge their location. The Vikings were considered skillful navigators, although bad weather conditions did influence getting off course or even lost.

Viking explorers made their way to many different countries (as we know them today) including The British Isles, Spain, France, Italy, North Africa, Greenland, Iceland, and Newfoundland. They are credited for discovering Greenland and Iceland.



Dynamics

Dynamics in music refer to the different levels of loudness or softness. Dynamics make music more interesting and exciting. A composer indicates how loud or soft the music should be played with dynamic signs. Below is a listing of dynamics starting with the softest and ending with the loudest. Their matching names in Italian are also listed.

Sign	Italian	English
<i>pp</i>	Pianissimo	very soft
<i>p</i>	Piano	soft
<i>mp</i>	Mezzo Piano	medium soft
<i>mf</i>	Mezzo Forte	medium loud
<i>f</i>	Forte	loud
<i>ff</i>	Fortissimo	very loud

Create Your Own Dynamics!

The rhythm line below needs dynamics. Choose 4 different dynamics from the list shown above and write in your choices under the notes. You may have one or two different dynamic markings per measure, but not more than two. When finished, clap your newly enhanced rhythm line. Do you like the dynamics you added? Make improvements until you are satisfied with what you have written. Perform your composition for a partner or for the class.



Correlated with String Basics, Book 1, page 35

Full Conductor Score

Approx. performance time—2:35

Raymond Brown

1 **Allegro** (♩ = 120)

2 3 4

Violin

Viola

pizz.

p

pizz.

Cello

p

pizz.

String Bass

p

Allegro (♩ = 120)

Piano (opt.)

5

6 4 7 8 9

Vln.

mf

Vla.

mf

Cello

mf

Str. Bass

mf

5

Pno.

mf

© 2015 Kjos Music Press, Neil A. Kjos Music Company, Distributor, 4382 Jutland Drive, San Diego, California, 92117.

International copyright secured. All rights reserved. Printed in the U. S. A. **WARNING!** The contents of this publication are protected by copyright law. To copy or reproduce them by any method is an infringement of the copyright law. Anyone who reproduces copyrighted material is subject to substantial penalties and assessments for each infringement.

SO350F

13

f

16 17 18 4

4

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system has a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The second system continues the melody and accompaniment. The score includes measure numbers 33, 36, 37, and 38. A large, diagonal watermark reading "SAMPLE" is overlaid across the entire page.

41

Vln. 40 42 43 44

Vla.

Cello

Str. Bass

Pno. 41

45 46 47 48 49

Vln. *mf*

Vla. *p* *mf*

Cello *p*

Str. Bass

Pno. 49 *mf* *p*

The musical score is arranged in four systems. The first system contains measures 40-44, with a box labeled '41' above measure 41. The second system contains measures 45-48, with a box labeled '49' above measure 49. The third system contains measure 49, with a box labeled '49' above it. The instruments are Violin I, Violin II, Viola, Cello, Double Bass, and Piano. The piano part has a box labeled '49' at measure 49. Dynamics include p, mf, and p. A large 'SAMPLE' watermark is overlaid diagonally across the page.

50 51 52 53 54

Vln.

Vla.

Cello

Str. Bass

Pno.

p

55 56 57 58 59

Vln.

Vla.

Cello

Str. Bass

Pno.

f

mf

f

mf

57

57

60 4 61 62 63 64 4

Vln.

Vla.

Cello

Str. Bass

Pno.

65 66 67 68 69

Vln.

Vla.

Cello

Str. Bass

Pno.

f

f

67

The musical score is arranged in two systems. The first system covers measures 60 to 64. The second system covers measures 65 to 69. Each system includes staves for Violin (Vln.), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano (Pno.). The Violin and Viola parts feature eighth-note patterns with some rests. The Cello and String Bass parts play sustained notes. The Piano part provides harmonic support with chords and moving lines. A large 'SAMPLE' watermark is oriented diagonally across the page. Measure numbers 60, 61, 62, 63, and 64 are placed above the Violin staff in the first system. Measures 65, 66, 67, 68, and 69 are placed above the Violin staff in the second system. Measure 67 is highlighted with a box containing the number 67. The dynamic marking 'f' (forte) appears in measures 67 and 68, positioned between the Cello and String Bass staves.

70 71 72 73 74

Vln. *ff*

Vla. *ff*

Cello *ff* V

Str. Bass *ff* V

Pno. *ff*

75 76 77 78

Vln. *p* *mf* *f* *ff*

Vla. *p* *mf* *f* *ff*

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

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

Pno. *p* *mp* *mf* *f* *ff*

