

# 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.

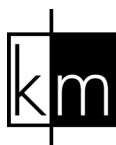
A range of tempos are suggested for this arrangement. The original score indicates quarter note = 72, which is not Allegro Moderato. However, as I listened to a variety of recorded versions, Russian orchestras were the only ones that played the piece that slowly and perhaps a little too stately. There 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](http://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.



**KENDOR MUSIC, INC.**  
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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. Performance markings include 'H3' for the woodwinds and 'x4' for the cello. Fingerings and articulations are indicated with numbers 1, 2, 3, and III. A large purple watermark 'FOR PREVIEW ONLY' is overlaid on 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.). Performance markings include dynamics *p* and *mf*. Fingerings and articulations are indicated with numbers 1, 2, 3, and III. A large purple watermark 'REPRODUCTION PROHIBITED' is overlaid on 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 fingerings 1, 2, 3 and articulation III. Perc. I has *mf*.

Measure 19: Vln. I has *f* and *arco*. Vln. II has *f* and *arco*. Vla. has *f* and *arco*. Cello has fingerings 1, 2, 3 and articulation II. Bass has *f* and *arco*. Perc. I has *mf*. Perc. II has *mf*.

Measure 20: Perc. I has *mf*. Perc. II has *mf*.

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 articulation III and fingerings 1, 3. Vln. II has fingering 3. Perc. I has *mf*. Perc. II has *mf*.

Measure 22: Perc. I has *mf*. Perc. II has *mf*.

Measure 23: Perc. I has *mf*. Perc. II has *mf*.

Measure 24: Perc. I has *mf*. Perc. II has *mf*.

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.).

Measures 25-26: Vln. I and II play a melodic line with dynamics *f* and *mf*. Vla. (Vln. III) plays a rhythmic accompaniment. Cello and Bass play a bass line with dynamics *f* and *mf*. Perc. I and II provide rhythmic accompaniment.

Measures 27-28: Vln. I and II play a melodic line with dynamics *f* and *mf*. Vla. (Vln. III) plays a rhythmic accompaniment. Cello and Bass play a bass line with dynamics *f* and *mf*. Perc. I and II provide rhythmic accompaniment.

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.).

Measure 29: Vln. I and II play a melodic line with dynamics *mp* and *p*. Vla. (Vln. III) plays a rhythmic accompaniment. Cello and Bass play a bass line with dynamics *mp* and *p*. Perc. I and II provide rhythmic accompaniment.

Measures 30-32: Vln. I and II play a melodic line with dynamics *p* and *mf*. Vla. (Vln. III) plays a rhythmic accompaniment. Cello and Bass play a bass line with dynamics *p* and *mf*. Perc. I and II provide rhythmic accompaniment.

Procession Of The Sardar - 5

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

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

Perc. II (Tamb.) (opt.)

33 34 35

36

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

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

Perc. II (Tamb.) (opt.)

36 37 38

*mf*

*mf*

*mf*

*arco*

*mf*

*mf*

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.).

- Vln. I:** Starts with a rest, then plays a melodic line with a 4-measure slur and a *p* dynamic.
- Vln. II:** Features a complex rhythmic pattern with triplets and a 4-measure slur, starting with a *p* dynamic.
- Vla. (Vln. III):** Plays a rhythmic accompaniment with triplets, starting with a *p* dynamic. It includes markings for *simile* and *div.* in measure 41.
- Cello:** Provides a rhythmic accompaniment with triplets, starting with a *p* dynamic and moving to *mf* in measure 41.
- Bass:** Provides a rhythmic accompaniment with triplets, starting with a *p* dynamic and moving to *mf* in measure 41.
- Perc. I (Tri., B.D. (opt.)):** Remains silent throughout these measures.
- Perc. II (Tamb.) (opt.):** Plays a rhythmic pattern of triplets, starting with a *p* dynamic.

Measures 39, 40, and 41 are indicated at the bottom of the score.

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.).

- Vln. I:** Starts with a 2-measure slur and a *mf* dynamic, then continues with a melodic line. A box containing the number 44 is positioned above the staff.
- Vln. II:** Features a complex rhythmic pattern with triplets and a 4-measure slur, starting with a *f* dynamic and moving to *p* in measure 44.
- Vla. (Vln. III):** Plays a rhythmic accompaniment with triplets, starting with a *f* dynamic and moving to *p* in measure 44. It includes a marking for *H3*.
- Cello:** Provides a rhythmic accompaniment with triplets, starting with a *p* dynamic and moving to *f* in measure 44.
- Bass:** Provides a rhythmic accompaniment with triplets, starting with a *p* dynamic and moving to *f* in measure 44.
- Perc. I (Tri., B.D. (opt.)):** Remains silent throughout these measures.
- Perc. II (Tamb.) (opt.):** Plays a rhythmic pattern of triplets, starting with a *f* dynamic and moving to *p* in measure 44.

Measures 42, 43, and 44 are indicated at the bottom of the score.

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 *cresc. poco a poco* 49 50



Procession Of The Sardar - 8

51

Vln. I *f* 1 III *p* 1 *f*

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

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

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

Bass *f* *mp* *f*

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

Perc. II (Tamb.) (opt.) 51 *f* 3 3 52 *p* 3 3 53 *f* 3 3

Vln. I *p* 2 III *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 *f* 3 1

Bass *mp* *f*

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

Perc. II (Tamb.) (opt.) 54 *p* 3 3 55 *f* 3 3 56 *f* 3 3

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:** Treble clef, key signature of one sharp (F#). Measure 57: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 58: quarter rest, quarter rest, quarter note B4, quarter note A4. Measure 59: quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Dynamics: *p*.
- Vln. II:** Treble clef, key signature of one sharp (F#). Measure 57: eighth notes G4, A4, B4, C5. Measure 58: eighth notes G4, A4, B4, C5. Measure 59: eighth notes G4, A4, B4, C5. Dynamics: *p*.
- Vla. (Vln. III):** Bass clef, key signature of one sharp (F#). Measure 57: eighth notes G3, A3, B3, C4. Measure 58: eighth notes G3, A3, B3, C4. Measure 59: eighth notes G3, A3, B3, C4. Dynamics: *p*.
- Cello:** Bass clef, key signature of one sharp (F#). Measure 57: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 58: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 59: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Dynamics: *p*.
- Bass:** Bass clef, key signature of one sharp (F#). Measure 57: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 58: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 59: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Dynamics: *mf* in 58, *p* in 59.
- Perc. I (Tri., B.D.) (opt.):** Treble clef, key signature of one sharp (F#). Measure 57: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 58: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 59: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *mf* in 58, *p* in 59.
- Perc. II (Tamb.) (opt.):** Treble clef, key signature of one sharp (F#). Measure 57: eighth notes G4, A4, B4, C5. Measure 58: eighth notes G4, A4, B4, C5. Measure 59: eighth notes G4, A4, B4, C5. Dynamics: *p*.

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:** Treble clef, key signature of one sharp (F#). Measure 60: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 61: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 62: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *mf* in 61, *f* in 62.
- Vln. II:** Treble clef, key signature of one sharp (F#). Measure 60: eighth notes G4, A4, B4, C5. Measure 61: eighth notes G4, A4, B4, C5. Measure 62: eighth notes G4, A4, B4, C5. Dynamics: *mf* in 61, *f* in 62.
- Vla. (Vln. III):** Bass clef, key signature of one sharp (F#). Measure 60: eighth notes G3, A3, B3, C4. Measure 61: eighth notes G3, A3, B3, C4. Measure 62: eighth notes G3, A3, B3, C4. Dynamics: *mf* in 61, *f* in 62.
- Cello:** Bass clef, key signature of one sharp (F#). Measure 60: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 61: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 62: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Dynamics: *mf* in 61, *f* in 62.
- Bass:** Bass clef, key signature of one sharp (F#). Measure 60: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 61: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 62: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Dynamics: *mf* in 61, *f* in 62.
- Perc. I (Tri., B.D.) (opt.):** Treble clef, key signature of one sharp (F#). Measure 60: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 61: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 62: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *mf* in 61, *f* in 62.
- Perc. II (Tamb.) (opt.):** Treble clef, key signature of one sharp (F#). Measure 60: eighth notes G4, A4, B4, C5. Measure 61: eighth notes G4, A4, B4, C5. Measure 62: eighth notes G4, A4, B4, C5. Dynamics: *mf* in 61, *f* in 62.

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 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 triplets, accents, and a *div.* marking. 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

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

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

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