



Dancing with the Tzars

KAREN KYRIAKOU

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass

NOTES TO THE CONDUCTOR

Full of fun while very serious, this original piece also provides cool inter-disciplinary teaching opportunities and reproducible historical notes. From rags to riches, revolutions, glorious victories, the demise of empires, traitors, conspiracies, rebellions, suspicions, abominations, heroes and heroines, the history of Russian tzars is presented in three movements.

I. Reach for the Tzars ★ Catherine the Great (1729–1796)

This movement is to be played with a pompous and steady manner, to emulate the dignity that Catherine commanded. When playing the main theme, re-take the bow after the first beat and don't be afraid to land heavily on beat 2! At measure 30, make sure the upper strings remain steady and do not race the pizzicato. Keep the tremolo soft initially at measure 45, but play out when the theme returns after the violin solo. Feel free to really draw out the *molto* ralls when they occur.

II. Dark Tzar ★ Ivan the Terrible (1530–1584)

The initial impact of this piece is made by the immediate swell in bar 1. A gritty sound using the lower half of the bow is required for Ivan's theme at measure 9. All instruments play this theme at different times so it may be a good idea to rehearse the melodies in unison to practice this bowing technique. Although the dynamics can be quite loud at times, the bass line must always be heard. Unison rhythms at measure 33 and again at bar 57 need to be precise. At measure 50, play with as much *rubato* as you dare—but take a breather before returning to tempo!

III. Catch a Falling Tzar ★ Nicholas II (1868–1918)

The melody at measure 6 is to be played in a lyrical style. Ensure that dotted half notes are played to their full value. Let this melody swell but phrase off on the long notes—keep it classy! The upper strings need to be careful not to race at measure 22, letting the lower strings take over this melody. All gets more rigid at measure 39, however. Lower strings are to use short bows, on the string, maintaining this rhythm until measure 57. Violins and violas need to be delicate in their entry at measure 39, but everyone can go for it at measure 57 where chaos is about to unfold! Bars 66–77 may need to be rehearsed slowly. Enjoy the different textures of the music at bar 78 and use full bows with a rich and sustained sound.

At the website, www.inapiece.com.au, you will find teacher resources and warm up materials for this piece.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

DANCING WITH THE TZARS

by Karen Kyriakou

HISTORICAL INFORMATION

Movement I. Reach for the Tzars ★ Catharine the Great (1729–1796)

Sophie of Anhalt-Zerbst was born in Germany, a princess of a small German state. In order to marry Charles Peter Ulrich, heir to the Russian throne, she had to move from her homeland and convert to the Russian Orthodox faith, changing her name to Catherine. Her husband (Peter III) then inherited the throne and he proved himself to be an incompetent ruler—very childish and distracted—whereas Catherine was a dedicated scholar, motivated and highly intelligent. Her married life was very unhappy but she persevered in her role as a means to power. Catherine was allegedly involved in a coup, plotting against her husband, who soon died under ‘mysterious’ circumstances. She became the new ruler of Russia and worked hard to gain the trust and respect of her new homeland. She was then known as Catherine II. The empire Catherine inherited was full of corruption and injustice. She worked relentlessly to improve the image of Russia across Europe, investing in hospitals, schools and universities, and calling highly educated professionals to Russia. Heavily supportive of the arts, and wanting Russia to have the culture of cities such as Paris and Berlin, she had a theater and an opera house built and commissioned many grand works of art and architecture. The number of factories increased and Russia’s economy thrived during her leadership. Catherine died of a stroke at the age of 67, ending a thirty-four year reign. Russia was left as one of the strongest powers in Europe. She had been offered the title “Catherine the Great” by the Grand Commission, but never chose to use it.

Movement II. Dark Tzar ★ Ivan the Terrible (1530–1584)

Ivan IV Vasilyevich was a very complex and unstable person who perceived himself to be a moral and righteous man, but was actually known for his torturous and tyrannical ways. His cruelty was evident even at a young age and this most likely stemmed from his very neglected and abusive upbringing. He was crowned czar at the age of 17 and married Anastasia three weeks later, winning her in a competition. Ivan was initially guided by the Church, wanting to be considered a Christian ruler. He improved the structure of the Russian armies and implemented a new legal code to help Russia’s social problems. He also established the first Russian Parliament and a Council of Nobles. Russia was at war for much of Ivan’s reign, with varying levels of success. Ivan started a holy war against the Tartars, Russia’s Muslim neighbors, and he showed no mercy to anyone not belonging to the Orthodox Church. Through his reign he sent thousands of people into exile, condemning tens of thousands of others to their horrendous and torturous deaths. After Anastasia died, Ivan became even more unstable. In a fit of rage, he killed his own son by striking him with his staff. Riddled with guilt and remorse, he prayed for the souls of all the people he had executed. It wasn’t long however before he continued his harsh regime. Ivan was responsible for making the Russian culture more religious than ever before and through his wars, he expanded the boundaries of the Russian empire. He also left Russia in a state of desperate poverty and famine. Unbelievably enough, Ivan is sometimes thought of as a national hero.

Movement III. Catch a Falling Tzar ★ Nicholas II (1868–1918)

Nicholas II (Nikolai Alexandrovich Romanov) was the last emperor, or czar, of Russia. Completely unprepared to rule, Nicholas suddenly inherited the throne and was hurriedly married at 26 years of age. He would rather have been a farmer! He had a very devoted wife, Alexandra Fedorovna, who was heavily criticized for her faith in the controversial holy man, Rasputin. Nicholas, a gentle and passive character, was very much dominated by his wife and Alexandra made many of the important decisions during his rule. At the same time, he was stubborn, supporting the rights of the sovereign despite the people’s discontent. Nicholas’ downfall was obvious when World War I approached, as the army was completely unprepared and ill equipped to win. Over a million Russian soldiers and farmers lost their lives and nearly another million were injured. Nicholas’ insistence on commanding the army himself is directly linked to their demise. By the end of the war Russia was in a devastated position with massive casualties, huge inflation and extreme famine. The country was at the beginning of launching into the next Russian Revolution. In 1917, Nicholas was forced to abdicate his throne and flee. While in exile in Siberia in 1918, Nicholas and his family were assassinated by the opposing Bolshevik party, possibly under their leader Vladimir Lenin’s instructions. Their hidden bodies have only recently been uncovered and identified. The Russian Orthodox Church later declared Nicholas and his family to be royal martyrs.

Dancing with the Tzars

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CONDUCTOR SCORE

Karen Kyriakou

Duration - 2:30

I. Reach for the Tzars – Catherine the Great (1729–1796)

“Tzarting out - a journey to Russia”
Maestoso (♩ = 104)

Violins I

Violins II

Viola

Cello

String Bass

mp *pizz.* *mf* *sim.*

1 2 3 4 5

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

6 7 8 9 10

13

arco

mf

arco

V

mp

pizz.

mp

Vlns.

I

II

Vla.

Cello

Str. Bass

11

12

13

14

sim.

V

V

V

V

Vlns.

II

Vla.

Cello

Str. Bass

15

16

17

18

19

molto rall. 21 **A tempo**

Vlns. I *Lo 4*

Vlns. II *pizz.*

Vla. *pizz.*

Cello *arco*

Str. Bass *mf*

20 21 22 23

Vlns. I *mf* *arco* *Lo 4*

Vlns. II *f* *arco*

Vla. *f*

Cello *f*

Str. Bass *f*

24 25 26 27 28

30 "Plotting...Tzar Out!"

Vlns. I *mf* pizz. *p*

Vlns. II *p* pizz.

Vla. *p* pizz.

Cello *f*

Str. Bass *f*

29 30 31 32 33

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

34 35 36 37 38

poco rall.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

39 40 41 42 43

A tempo

Solo arco

45 "A Rising Tzar"

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

44 45 46 47

mp

mf arco

pp arco

pp

pp

50 "Cat's Empire - Super Tzar!"

Tutti

Vlns.

I

II

Vla.

Cello

Str. Bass

48

49

50

51

52

Vlns.

II

Vla.

Cello

Str. Bass

53

54

55

56

57

58

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf* pizz.

Cello

Str. Bass *mf*

58 59 60 61 62

Vlns. I

Vlns. II 4

Vla.

Cello arco

Str. Bass

63 64 65 66

II. Dark Tzar – Ivan the Terrible (1530–1584)

Duration - 1:22

“Child Tzar”
Allegro (♩ = 132)

Violins

Viola

Cello

String Bass

Measures 1-6 of the musical score. The score is for Violins I and II, Viola, Cello, and String Bass. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is Allegro (♩ = 132). The dynamics are marked *mf* (mezzo-forte) and *pizz.* (pizzicato). The Violins I and II parts have accents and slurs. The Viola part has a *pizz.* marking. The Cello and String Bass parts have *mf* and *pizz.* markings. The measures are numbered 1 through 6 at the bottom.

Vlns.

Vla.

Cello

Str. Bass

Measures 7-13 of the musical score. The score is for Violins I and II, Viola, Cello, and String Bass. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is Allegro (♩ = 132). The dynamics are marked *mf* (mezzo-forte) and *arco* (arco). The Violins I and II parts have accents and slurs. The Viola part has a *mf* marking. The Cello and String Bass parts have *arco* markings. The measures are numbered 7 through 13 at the bottom.

17 "Shooting Tzar"

Vlns. I
 Vlns. II
 Vla.
 Cello
 Str. Bass

pp cresc.
arco
Lo 1
V
-1 4
-1 -4 1

14 15 16 17 18 19

Vlns. I
 Vlns. II
 Vla.
 Cello
 Str. Bass

ff
Lo 1
x1

20 21 22 23 24 25

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

26 27 28 29 30 31 32

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

33 34 35 36 37 38 39

mp

41 "Tzar struck his son..."

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

40 41 42 43 44 45 46

"Lone Tzar - a brief moment of repentance..."

50 Adagio (♩ = 60)

(Vla.)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pp
legato

legato
pp

legato
pp

47 48 49 50 51 52 53

59 **Con brio** (♩ = 140)

Vlns. I *pp* *mf* *legato* *f*

Vlns. II *mf* *f*

Vla. *mf* *f*

Cello *mf* *legato*

Str. Bass *mp* *mf*

54 55 56 57 58 59 60

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

61 62 63 64 65 66

67

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

67 68 69 70 71 72 73

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

74 75 76 77 78 79 80

ff

div.

III. Catch A Falling Tzar – Nicholas II (1868–1918)

Duration - 2:15

Moderato (♩ = 104) **rit.**

Violins
I *mf*
II *mf*

Viola
mf

Cello
mf

String Bass
mf

1 2 3 4

“A Tzar is born...”
[5] **A tempo**

Vlins.
I *mp*
II *mp*

Vla.
mp

Cello
mp

Str. Bass
mp

5 6 7 8 9 10

13

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

11 12 13 14 15 16

21

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

17 18 19 20 21

mp

mp

mp

f

f

Score for measures 22-26, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

The score is written for four staves. The Violins (Vlns.) and Viola (Vla.) parts are in treble clef, while the Cello and String Bass (Str. Bass) parts are in bass clef. The key signature is one flat (B-flat).

Measures 22-26 show a rhythmic pattern of eighth and sixteenth notes, with a crescendo leading to a forte (*f*) dynamic in measure 25. A large red watermark "Preview Only" is overlaid on the score.

Measure numbers: 22, 23, 24, 25, 26.

Score for measures 27-31, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

The score is written for four staves. The Violins (Vlns.) and Viola (Vla.) parts are in treble clef, while the Cello and String Bass (Str. Bass) parts are in bass clef. The key signature is one flat (B-flat).

Measures 27-31 show a rhythmic pattern of eighth and sixteenth notes, with a crescendo leading to a forte (*f*) dynamic in measure 29. A large red watermark "Preview Only" is overlaid on the score.

Measure numbers: 27, 28, 29, 30, 31.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

32 *f* 33 34 35 36

“Tzar Wars”
Alla Marcia (♩ = 110)

38

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

37 *mf* 38 39 40 41 42 *sim.*

pp *pp* *pp* *mf* *sim.*

46

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

43 44 45 46 47 48

mf

mf

mf

V

V

V

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

49 50 51 52 53 54

sim.

sim.

56

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p

55 56 57 58 59 60

61

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

ff

ff

ff

ff

div.

61 62 63 64 65

rit.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

66 67 68 69 70

div.

4 2 -4

“Tzar Trek to Siberia”
Adagio (♩ = 84)

mf

mf

mf

pizz. div.

mf

mf

71 72 73 74 75 76

81

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

77 78 79 80 81 82 83

f

f

f

f

f

"Tzar in Heaven"

rit.

(V)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

84 85 86 87 88 89 90

ff

ff

ff

ff

ff

ff

ff

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