

VIKING

Soon Hee Newbold

Instrumentation

Usage Guidelines

Full Score

Adaptable Parts

(includes part 1, 2, 3, and 4
for each instrument)

Violin

Viola

Violoncello

Double Bass

Accompaniment

Piano / Guitar

Percussion

Low Tom (opt. Snare Drum)

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
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MUSIC
COMPANY
I N C.

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About the Series

Originally designed to address the needs of small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* has grown into a series that not only offers great, functional music for ensembles of all sizes and instrumentation, but also includes a wealth of additional teaching opportunities that extend beyond performance. The following are just some examples of how this series can be used to deepen the musical understanding of students regardless of ability level.

Adaptable Parts

The primary goal of this series is to make sure every single musician has access to all the parts of a composition. Thus, if a piece is reimagined in 3 parts, a bass player is able to practice all 3 parts just like a violinist can. This becomes particularly valuable if students are in sectionals but still want to be able to hear all the elements of a piece. If an ensemble does not have a bass clef voice, directors can assign this part to another player with ease. So even if a director only has a group of violists, they can still perform the music without issue.

Accompaniment

An easy piano part is included to provide additional support. Further, chords are written above the part where appropriate, allowing for a guitar player to play along as well. This part is also available as an mp3 download for students to practice with at home.

Percussion

Optional percussion parts are included but are not necessary. Students have the option of playing along with background tracks (including piano and percussion) or just perform with piano / guitar accompaniment alone.

Teaching Opportunities Far Beyond Performance

This series offers many opportunities to dive deeper into the musical decisions that are made in bringing each piece to life — from composition to orchestration and more. For example, students themselves can make decisions about orchestration during rehearsal. What happens if the basses play part 1 and cellos play part 3? Does it sound good? This will undoubtedly lead to wonderful discussions about orchestration and arranging, with students participating in the orchestration of a piece and discovering new, exciting combinations of instruments that give a piece an entirely new sound. Teachers may also choose to flip their orchestra and have all low voices play part 1 while all high voices play the bass line. These situations make students increasingly aware of the various parts in a piece of music other than their own. Sight reading is yet another benefit, as ensembles can sight read a piece multiple times with members switching parts each time.

Reimagining Opportunities for Musicians

Born out of the need to address small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* also unlocks a wealth of opportunities for teaching music in both familiar and new ways. We hope you share the excitement for what this series has to offer, and how it can help you reimagine your rehearsals and your curriculum!

Recommended Part Assignments

While there are many options for students to participate in “orchestrating” these works (see above), the following are recommended “standard” part assignments and may be adapted as needed. In cases where full instrumentation is available, consider performing the original version.

Three-Part Works:

- Part 1: Violin, Viola, Cello
- Part 2: Violin, Viola, Cello
- Part 3: Cello, Double Bass

Four-Part Works:

- Part 1: Violin, Viola
- Part 2: Violin, Viola, Cello
- Part 3: Violin, Viola, Cello
- Part 4: Cello, Double Bass



The Composer

Soon Hee Newbold began studying piano at age five and violin at age seven. She has won many prestigious competitions and has performed throughout the world in venues such as Carnegie Hall, the Kennedy Center, Wolf Trap, Disney World, Aspen, and Tanglewood. Ms. Newbold received her Bachelor of Music degree from James Madison University, where she studied film scoring, orchestration, and audio production. After graduation, she moved to Orlando, Florida, where she produced albums and wrote for various recording projects and ensembles. Currently, Ms. Newbold works in southern California as a producer, actress, and composer for film, television, and commercials.

About the Music

Some legends and myth depict the Vikings as ruthless savages from the north, invading and conquering lands wearing horned helmets. A more accurate picture portrays these ancient Scandinavians as explorers and pirates who did a fair amount of raiding but also traded and settled in many parts of Europe during the Viking Age (800 AD to 1050 AD). Their famous long boats were fast and agile allowing them to enter smaller inlets and shallow water. My maternal grandfather is a descendant of Erik the Red, a legendary Viking who established a settlement in Greenland while his son, Leif Ericson, is credited with being one of the first Europeans to reach North America hundreds of years before Christopher Columbus.

The word "viking" originally referred to an expedition overseas. The reference evolved over time to encompass "piracy," "noble savage," and "barbaric warrior." Modern usage often refers to any Scandinavian living during the Viking Age.

When performing the piece, think of strength and power using lots of bow but keeping the quarter notes a bit staccato and slightly accented. In the piano sections, contrast with a more lyrical and legato bow technique making sure to keep the dynamic very soft.

- Soon Hee Newbold

VIKING

SOON HEE NEWBOLD
(ASCAP)

Spirito (♩ = 168)

PART 1

Violin

Viola

Violoncello

Double Bass

f (opt. lower note div.)

PART 2

Violin

Viola

Violoncello

Double Bass

f

PART 3

Violin

Viola

Violoncello

Double Bass

f

PART 4

Violin

Viola

Violoncello

Double Bass

f

Low Tom

(opt. S.D. w/snares off)

f

Am G Am G Am G Am G Am G

Piano (Guitar)

f

2 3 4 5

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PART 1

Vln. *f* *V*

Vla. *f* *V*

Vcl. *f* *V*

D.B. *f* *V*

PART 2

Vln. *f* *V*

Vla. *f* *V*

Vcl. *f* *V*

D.B. *f* *V*

PART 3

Vln. *V*

Vla. *V*

Vcl. *V*

D.B. *V*

PART 4

Vln. *V*

Vla. *V*

Vcl. *V*

D.B. *V*

Tom

Pno. (Gtr.)

Am C D Am C D Am

6 7 8 9 10 11

PART 1

Vln.

Vla.

Vcl.

D.B.

PART 2

Vln.

Vla.

Vcl.

D.B.

PART 3

Vln.

Vla.

Vcl.

D.B.

PART 4

Vln.

Vla.

Vcl.

D.B.

Tom

C G Am C D Em

Pno. (Gtr.)

PART 1

Vln. Vla. Vcl. D.B.

Musical notation for Part 1, measures 18-21. Includes staves for Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

PART 2

Vln. Vla. Vcl. D.B.

Musical notation for Part 2, measures 18-21. Includes staves for Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

PART 3

Vln. Vla. Vcl. D.B.

Musical notation for Part 3, measures 18-21. Includes staves for Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

PART 4

Vln. Vla. Vcl. D.B.

Musical notation for Part 4, measures 18-21. Includes staves for Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

Tom

Musical notation for Tom, measures 18-21.

Pno. (Gtr.)

Musical notation for Piano/Guitar, measures 18-21. Includes chord symbols G, Am, C, D, Am, G, Am, G.

18

19

20

21

22

23

25

PART 1

Vln. *f* (opt. lower note div.)

Vla. *f*

Vcl. *f*

D.B. *f*

PART 2

Vln. *f* pizz. arco

Vla. *f* pizz. arco

Vcl. *f* pizz. arco

D.B. *f* pizz. arco

PART 3

Vln. *f* pizz.

Vla. *f* pizz.

Vcl. *f* pizz.

D.B. *f* pizz.

PART 4

Vln. *f* pizz.

Vla. *f* pizz.

Vcl. *f* pizz.

D.B. *f* pizz.

Tom

mf

Pno. (Gr.)

f

Am G Am G Am

33

PART 1

Vln. *p*

Vla. *p*

Vcl. *p*

D.B. *p*

PART 2

Vln. *p*

Vla. *p*

Vcl. *p*

D.B. *p*

PART 3

Vln. *p* arco

Vla. *p* arco

Vcl. *p* arco

D.B. *p* arco

PART 4

Vln.

Vla.

Vcl.

D.B.

Tom

Pno. (Gtr.)

G Am G Am F G Am F G

p

PART 1

Vln. *f* (opt. lower note div.)

Vla. *f*

Vcl. *f*

D.B. (opt. upper note div.) *f*

PART 2

Vln. *f*

Vla. *f*

Vcl. *f*

D.B. *f*

PART 3

Vln. *f*

Vla. *f*

Vcl. *f*

D.B. *f*

PART 4

Vln. arco *p* *f*

Vla. arco *p* *f*

Vcl. arco *p* *f*

D.B. arco *p* *f*

Tom

Pno. (Gtr.) *p* *f*

Dm F G Dm F G Am G

PART 1

Vln.

Vla.

Vcl.

D.B.

PART 2

Vln.

Vla.

Vcl.

D.B.

PART 3

Vln.

Vla.

Vcl.

D.B.

PART 4

Vln.

Vla.

Vcl.

D.B.

Tom

Pno. (Gtr.)

42

43

44

45

46

47

PART 1

Vln. Vla. Vcl. D.B.

PART 2

Vln. Vla. Vcl. D.B.

PART 3

Vln. Vla. Vcl. D.B.

PART 4

Vln. Vla. Vcl. D.B.

Tom

Tom

Pno. (Gtr.)

57

PART 1

Vln. *f* pizz.

Vla. *f* pizz.

Vcl. *f* pizz.

D.B. *f* pizz.

PART 2

Vln. *f* pizz.

Vla. *f* pizz.

Vcl. *f* pizz.

D.B. *f* pizz.

PART 3

Vln. *f* pizz.

Vla. *f* pizz.

Vcl. *f* pizz.

D.B. *f* pizz.

PART 4

Vln. *f*

Vla. *f*

Vcl. *f*

D.B. *f*

Tom

Tom

p

C D Em Am D G

Pno. (Gtr.) *f*

54 55 56 57 58 59

65

PART 1

Vln. arco

Vla. arco

Vcl. arco

D.B. arco

PART 2

Vln. arco

Vla. arco

Vcl. arco

D.B. arco

PART 3

Vln. arco

Vla. arco

Vcl. arco

D.B. arco

PART 4

Vln. arco

Vla. arco

Vcl. arco

D.B. arco

Tom

Pno. (Gtr.)

Em Am D Em D Em

f *ff* *ff* *ff* *ff* *ff*

60 61 62 63 64 65

PART 1

Vln. Vln. Vcl. D.B.

Musical notation for Part 1, measures 66-71. Includes staves for Violin (Vln.), Viola (Vln.), Violoncello (Vcl.), and Double Bass (D.B.).

PART 2

Vln. Vln. Vcl. D.B.

Musical notation for Part 2, measures 66-71. Includes staves for Violin (Vln.), Viola (Vln.), Violoncello (Vcl.), and Double Bass (D.B.).

PART 3

Vln. Vln. Vcl. D.B.

Musical notation for Part 3, measures 66-71. Includes staves for Violin (Vln.), Viola (Vln.), Violoncello (Vcl.), and Double Bass (D.B.).

PART 4

Vln. Vln. Vcl. D.B.

Musical notation for Part 4, measures 66-71. Includes staves for Violin (Vln.), Viola (Vln.), Violoncello (Vcl.), and Double Bass (D.B.).

Tom

Musical notation for Tom, measures 66-71.

Pno. (Gtr.)

C D Em C D

Musical notation for Piano/Guitar (Pno. (Gtr.)), measures 66-71, including chord symbols: C, D, Em, C, D.

66 67 68 69 70 71

PART 1

Vln.

Vla.

Vcl.

D.B.

PART 2

Vln.

Vla.

Vcl.

D.B.

PART 3

Vln.

Vla.

Vcl.

D.B.

PART 4

Vln.

Vla.

Vcl.

D.B.

Tom

Pno. (Gtr.)

Am G Am G Am G Am G Am C D

72 73 74 75 76 77

78

PART 1

Vln. *f*

Vla. *f*

Vcl. *f*

D.B. *f*

PART 2

Vln. *f*

Vla. *f*

Vcl. *f*

D.B. *f*

PART 3

Vln.

Vla.

Vcl.

D.B.

PART 4

Vln.

Vla.

Vcl.

D.B.

Tom

Pno. (Gtr.)

Am C D Am

78 79 80 81 82 83

PART 1

Vln. Vla. Vcl. D.B.

Musical notation for Part 1, measures 84-89. Includes staves for Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

PART 2

Vln. Vla. Vcl. D.B.

Musical notation for Part 2, measures 84-89. Includes staves for Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

PART 3

Vln. Vla. Vcl. D.B.

Musical notation for Part 3, measures 84-89. Includes staves for Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

PART 4

Vln. Vla. Vcl. D.B.

Musical notation for Part 4, measures 84-89. Includes staves for Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

Tom

Musical notation for Tom, measures 84-89.

Pno. (Gtr.)

Musical notation for Piano/Guitar (Pno. (Gtr.)), measures 84-89. Includes chord symbols: C, G, Am, C, D, Em, G.

PART 1

Vln.

Vla.

Vcl.

D.B.

PART 2

Vln.

Vla.

Vcl.

D.B.

PART 3

Vln.

Vla.

Vcl.

D.B.

PART 4

Vln.

Vla.

Vcl.

D.B.

Tom

Pno. (Gtr.)

PART 1

Vln. Vla. Vcl. D.B.

PART 2

Vln. Vla. Vcl. D.B.

PART 3

Vln. Vla. Vcl. D.B.

PART 4

Vln. Vla. Vcl. D.B.

Tom

F G Am G Am G Am G Am

Pno. (Gtr.)

96 97 98 99 100