

Kjos String Orchestra
Grade 4
Full Conductor Score
SO294F
\$6.00

Zach Wallmark

Transylvanian Tango





The Composer

Zach Wallmark received his B.M. in Bass Performance from NYU and his M.A. in Music History from the University of Oregon. At present, Mr. Wallmark is pursuing a Ph.D. in Musicology at UCLA. As a music scholar, he has published his research in leading academic journals and has appeared as a speaker at numerous conferences. In addition to his musicological work, Mr. Wallmark is an active composer and bassist. His pieces appear on numerous critically acclaimed jazz recordings, including discs by the Ben Darwish Trio and Gian Tornatore. Mr. Wallmark has performed extensively at top venues in New York City, Miami, and Portland, OR. He currently lives and works in Los Angeles.

The Composition

Vampires have long been the object of popular fascination (see **Learning Bank** on the next page). Today is no different – our undying love for the undead is reflected in hundreds of films, TV shows, and books. Now as much as in Victorian times, the legend of the vampire holds us captive. I wrote *Transylvanian Tango* so that young string players can explore this alluring theme through music.

The tango style represents the dark, mysterious, and romantic element of popular vampire mythology. Have violinists play the melody with lyricism and plenty of vibrato. Don't shy away from a little schmaltz – it wouldn't be a vampire story without some camp. The tempo needs to hold steady, however, and one should imagine the graceful undulations of skilled tango dancers. Each voice – the 1st violin at m. 4, 2nd violin at m. 12, and cello countermelody at m. 21 – is a new character in the ever-evolving dance. The tone changes in m. 37 as cellos and violas take the melody and violins supply the jazz-influenced harmonies. Make sure basses keep the rhythmic momentum going throughout this section: they are the pumping heart that spreads blood through the body of the ensemble. To represent the vampires' extreme old age and genteel sophistication, m. 58 catapults us back to the Baroque era with a brief section of counterpoint. For the best effect, instruct students to play with sharp, dry, detached bows. In m. 81, the tango feel returns for a recapitulation of the intro material. Bring the group down to a sudden, dramatic whisper in mm. 115-116 before returning to a robust dynamic for the concluding flourish. Try to make sure the orchestra is perfectly synchronized and avoid rushing the unison figure in m. 119. The piece should end with a bite!

I hope your orchestra has a blast with *Transylvanian Tango*.

Instrumentation List (Set C)

- 8 – 1st Violin
- 8 – 2nd Violin
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 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: The Vampire Legend and “Count Dracula”



The origins of the vampire legend are murky. Although the story is ancient, nobody knows exactly where and when it was developed. Our contemporary knowledge of vampires, however, comes from Eastern Europe, where the mythology was concentrated. During the 17th and 18th centuries, mass hysteria over the undead periodically swept the region, spilling over occasionally into Western Europe. At this time, vampires were very different creatures than they are today: with bloated, discolored faces, they were considered monsters. It wasn't until much later that today's version of the vampire came into being.

The modern concept of the suave, gentleman vampire was created by John Polidori in the early 1800s when a group of friends, including the famous poet Lord Byron, met one cold and rainy summer to write horror stories for fun. Polidori's 1819 novel "The Vampyre: A Tale" was a huge success, and it launched a literary movement of vampire books. The greatest and most influential vampire story, however, came much later with the publication of Bram Stoker's "Dracula" (1897). Stoker's novel thrilled and terrified Victorian audiences, assuring the vampire's spot in the immortal pantheon of legend.

"Dracula" tells the story of an English real-estate agent on a trip to Transylvania (a remote region of Romania) to meet with the mysterious, eccentric Count Dracula. Soon, the unwitting agent realizes that his strange host is really an ancient vampire intent on moving to London to spread terror. With a vivid and innovative narrative style and unforgettable characters, Stoker's tale unfolds with taut suspense as the Count pursues his dark goals. "Dracula" has been adapted into hundreds of films, including the world's first horror movie, the silent "Nosferatu" (1922) from Germany; the classic "Dracula" (1931), starring the spooky Hungarian actor Bela Lugosi; and director Francis Ford Coppola's modern "Bram Stoker's Dracula" (1992).

While it may seem completely fantastical, the inspiration behind Stoker's tale was not purely the stuff of legend. Stoker got the name "Dracula" from a real historical person, the Romanian prince Vlad Dracula (1431-1476). *Dracula* means "son of the dragon" in the Romanian language. Vlad was one of the most cruel, vicious leaders of the era. But rest assured – there is no historical evidence that Vlad was a real vampire!

Now as much as ever, vampires continue to capture our imagination. The 21st century vampire is a complex character, devilish yet also sympathetic. The psychological depth of the legend, as well as its ageless ability to frighten, ensure that it will always be a familiar story in our culture.

Transylvanian Tango

Full Conductor Score
Approx. time – 4:00

Zach Wallmark

1 Smoldering (♩ = c. 120)

Violins
1
2

Viola
div., pizz.
f
mf

Cello

String Bass
pizz.
f
mf

6
1
2
Vlns.
Vla.
Cello
Str. Bass

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11 12 13 14 15

Vlns. 1 2

Vla.

Cello

Str. Bass

f legato

16 17 18 19 20

Vlns. 1 2

Vla.

Cello

Str. Bass

pizz.
f

21 22 23 24 25

Vlns. 1 2

Vla.

Cello

Str. Bass

arco
legato
mf

26 27 28 29 30

Vlns. 1 2

Vla.

Cello

Str. Bass

31 32 33 34 35V 36

Vlns. 1 2

Vla.

Cello

Str. Bass

arco

unis.

37 38 39 40 41 42

Vlns. 1 2

Vla.

Cello

Str. Bass

div. □

mp

mf

43 44 unis. V *mf* 45 46 47

Vlns. 1 2

Vla. *div.* *mp*

Cello *div.* *mp*

Str. Bass

48 49 50 51 52 *div.*

Vlns. 1 2

Vla.

Cello

Str. Bass

53 54 55 unis. 56 57

Vlns. 1 2 *f* *sub. P*

Vla. *f* *sub. P* *unis.* *div.* *sub. P*

Cello *f* *sub. P* *unis.* *sub. P*

Str. Bass *f* *sub. P*

58 Detached

Vlns. 1 *f* *mp*

Vlns. 2 *f* *mp*

Vla. *f* *mp*

Cello *f*

Str. Bass *f*

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

71

73 *div.* 74 75 76 77 *unis.*

Vlns. 1 2

Vla. *div.* *unis.* *div.*

Cello *div.*

Str. Bass

78 79 80 81 82

Vlns. 1 *mp* *f*

Vlns. 2 *mp*

Vla. *unis.* *f* *div.* *mp*

Cello *unis.* *f*

Str. Bass *mp* *f* *mp*

83 84 85 86 87 88

Vlns. 1 *mf legato*

Vlns. 2

Vla. *simile*

Cello

Str. Bass *simile*

89 90 91 92 93

Vlns. 1 2

Vla.

Cello

Str. Bass

mf legato

94 95 96 97 98

Vlns. 1 2

Vla.

Cello

Str. Bass

99 100 101 102 103

Vlns. 1 2

Vla.

Cello

Str. Bass

mf *legato*

SAMPLE

KIDS