

# Leaps and Bounds

*For string orchestra*

By Kevin Sluder

Score

Violin I

Violin II

Viola

Cello

Double Bass

*(Violin III - Viola TC)*

*(Bass on Cello - Advanced)*



## About the Composer

Kevin Sluder is an orchestra director in Frisco, TX. Since 2007, he has taught at both the middle and high school levels.

In addition to writing for string orchestra, Mr. Sluder enjoys songwriting, recording his own music, getting lost in video games, camping, and co-hosting the string education podcast Rite of String.

## Program Notes

“By leaps and bounds”, a classic idiom, is another way of saying that something or someone is improving or increasing at a surprising rate, and has been used since the time of Shakespeare. Separately, “leap” and “bound” essentially mean the same thing, but paired together are a way of adding extra emphasis.

In the early years of playing a string orchestra instrument, the frequent acquisition of new skills allows students to learn more and more complex pieces of music in a relatively short amount of time. This sense of improving by leaps and bounds is especially noticeable to friends and family members that may not get to see the gradual day-to-day progress of an orchestra classroom.

Most beginning literature for string players focuses on scale-wise motion, with very few “skips” between the notes. The main theme in *Leaps and Bounds* is all about notes hopping back and forth, rising and falling in larger intervals.

## Conductor's Notes

*Leaps and Bounds* is intended to be an early-level introduction to 3/4 time. The melodic material frequently passes between the sections. Work with your dotted-half note people to land strong on the downbeat and then back off (like an accent), leaving room for the quarter note parts to be more easily heard.

I recommend using a “crawling ninja bow”, where you pull the down-bows slightly faster than up-bows when a dotted half note up-bow appears in the next measure. This will allow those dotted half notes to start nearer to the tip, greatly improving tone and rhythmic accuracy. I remind my students that the slightly faster down-bow direction should be accompanied by a slightly lighter bow weight to avoid lopsided volumes.

I hope you and your students enjoy *Leaps and Bounds*!

## Leaps and Bounds

Kevin Sluder

♩=126

Violin I

Violin II

Viola

Cello

Double Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*f*

*f*

*f*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

7

8

9

10

11

12

13

2

3

4

5

6

4

17

14 15 16 17 18 19 20

Vln. I

Vln. II

Vla.

Vc.

D.B.

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

25

21 22 23 24 25 26

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*p*

*p*

*mp*

*mp*

33

27 28 29 30 31 32 33 34

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

D.B. *cresc.* *f*

35 36 37 38 39 40

Vln. I

Vln. II

Vla.

Vc.

D.B.

41

42 43 44 45 46 47 48

Vln. I *mf* *cresc.*

Vln. II *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

D.B. *mf* *cresc.*

49

50 51 52 53 54 55

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*