



Ariana

PETER BLAIR

Instrumentation

Full Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
Bass	5



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About the Composer



Peter Blair has an extensive and varied background in music education, composition, and performance. He holds a BA from Carroll University (Waukesha, WI) and an MA from the University of Wisconsin.

Currently, Blair is the Jazz Editor at Excelcia Music Publishing & Kendor Music Publishing. An accomplished composer and arranger, he has over 70 compositions and arrangements in print, as well as many commissions for college, high school, and middle school groups throughout the United States. His music for jazz ensemble has been published by Hal Leonard, Lorenz/Heritage JazzWorks, Alfred and Kendor.

Blair has been recognized by ASCAP for his compositions for jazz ensemble and vocal jazz choir. His music has appeared in many network and cable TV shows including Blind Spot, CSI, Agents of SHIELD and Las Vegas. His movie credits include "The Imitation Game" and "The Box".

As a performer, Blair has worked with artists including Natalie Cole, Tony Bennett, Aretha Franklin, the Temptations and the Milwaukee Symphony Orchestra. He has worked with the Broadway touring companies of 42nd Street, Thoroughly Modern Millie, Annie, Chicago, A Chorus Line, and Guys and Dolls. As a clinician, he has presented workshops for Ohio, Colorado, Minnesota, Illinois, California, Pennsylvania, New Jersey, and Florida Music Educator Conferences as well as being the featured speaker for sessions in London, Toronto, and Vancouver.

Ariana

I recently moved from Wisconsin to Florida, and one of the things I noticed (aside from the weather) is that there are a lot of streets that have interesting names. In Milwaukee, there are a lot of Main Streets and Second Avenues, but every day on my drive to and from work now, I travel down a beautiful street named Ariana, and I decided to use that as the name of a composition.

Notes to the Director

This is a beautiful and lush Jazz ballad that contains some dissonances and chords that may be unfamiliar to your students. It would be beneficial to have your group listen to the demonstration recording so they can begin to get the harmonic language of Jazz in their ears. In the first 2 measures, the solo line should be a dynamic above the rest of the ensemble. Make the most of the phrase markings. For example, in measure 4 be sure the *crescendo* goes to the end of the bar. The solo line at 35 should be played in tempo but may be interpreted freely.



bbielawski



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Recordings are available on all major streaming services.

PETER BLAIR
(ASCAP)

Jazz Ballad ♩ = 82

Solo

Tutti

Violin I

Violin II

Viola

Cello

Bass

4

mp

mf

1 2 3 4

5

Vln. I

Vln. II

Vla.

Cello

Bass

mp

mf

Solo

Tutti

Pizz.

Arco

5 6 7 8

Vln. I

Vln. II

Vla.

Cello

Bass

mf

9 10 11 12

Vln. I

Vln. II

Vla.

Cello

Bass

mp

13 14 15 16

Score for measures 17-20, featuring Vln. I, Vln. II, Vla., Cello, and Bass. The music is in G major (one sharp) and 4/4 time. The dynamic marking *mf* (mezzo-forte) is indicated for measures 18, 19, and 20.

Measures 17, 18, 19, and 20 are shown. The dynamic marking *mf* is present in measures 18, 19, and 20.

Score for measures 21-24, featuring Vln. I, Vln. II, Vla., Cello, and Bass. The music continues in G major (one sharp) and 4/4 time.

Measures 21, 22, 23, and 24 are shown. The dynamic marking *mf* is present in measures 23 and 24.

27

Vln. I

Vln. II

Vla.

Cello

Bass

cresc.

25 26 27 28

Vln. I

Vln. II

Vla.

Cello

Bass

f

f

f

f

29 30 31 32

35

Solo

Vln. I

Vln. II

Vla.

Cello

Bass

mp *mf* *mp* *mp* *Pizz.* *mf*

33 34 35 36

Tutti
As written

Vln. I

Vln. II

Vla.

Cello

Bass

mp *mf* *mp* *mp* *mf* *Arco*

37 38 39 40

41

Vln. I

Vln. II

Vla.

Cello

Bass

mf

41 42 43 44

rall.

Vln. I

Vln. II

Vla.

Cello

Bass

f *mp* *mp* *f* *mp*

45 46 47 48