

221B Baker Street

Jeffrey S. Bishop

1 Full Score

8 Violin 1

8 Violin 2

5 Viola

5 Cello

5 Bass

Extra Part - P3033441

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Program Notes

Mr. Sherlock Holmes and his faithful assistant Dr. Watson spent many years at this address in London, England. From this location, Holmes and Watson were called upon by many fascinating characters to aid in solving the greatest mysteries of late 19th-century England.

An amateur detective, chemist, violinist and philosopher, Sherlock Holmes first appeared in Sir Arthur Conan Doyle's *A Study in Scarlet* in 1887. He went on to appear in fifty-six short stories and four novels written by Doyle. There have been many books written about him since, by various authors.

In this musical interpretation of the Holmes legend, there are three main motifs. The first depicts the introspective Sherlock Holmes himself, deep in thought as he's working on a case. The second theme is that of Dr. Watson, a lively, almost childlike waltz. A small transition leads into the third idea, that of a battle between Holmes and his enemy Professor Moriarty, before a return to the reflective theme from the beginning of the piece.

About the Composer

Jeffrey S. Bishop earned his Bachelor of Music Education degree from Northwest Missouri State University and his Master of Music in conducting at the Wichita State University School of Music, where he studied composition with Walter A. Mays. Mr. Bishop is Director of Orchestras and Division Coordinator of Fine Arts at Shawnee Mission Northwest High School, Shawnee Mission, Kansas. He also conducts the Northwest Symphony Orchestra, and serves as Music Director/Conductor of the Youth Symphony of the Kansas City Philharmonic Orchestra. Jeffrey is in demand as a clinician throughout the United States. As a composer, he continues to receive commissions from college, high school, junior high, regional, and state ensembles across the country.

221B Baker Street

Jeffrey S. Bishop
(ASCAP)

Allegro Misterioso (♩ = 100)

3

Violin 1

Violin 2

Viola

Cello

Bass

p *mf* *p* *p* *p*

2 3 4 5

6 7 8 9 10

11

11 12 13 14 15

19

Musical score for measures 16-20. The score is written for five staves: Treble, Treble, Alto, Bass, and Bass. Measures 16-18 feature a complex rhythmic pattern with many beamed sixteenth notes. Measure 19 has a dynamic marking of *mp*. Measure 20 has a dynamic marking of *mf*. A large watermark "Wingert-Jones Publications" is visible across the score.

16 17 18 19 20

Musical score for measures 21-25. The score is written for five staves: Treble, Treble, Alto, Bass, and Bass. Measures 21-25 feature a complex rhythmic pattern with many beamed sixteenth notes. A large watermark "Wingert-Jones Publications" is visible across the score.

21 22 23 24 25

27

Musical score for measures 26-30. The score is written for five staves: Treble, Treble, Alto, Bass, and Bass. Measures 26-30 feature a complex rhythmic pattern with many beamed sixteenth notes. The score includes dynamic markings of *mf* and *pizz.*, and the instruction *accelerando*. The key signature changes to one flat (B-flat) and the time signature changes to 3/4. A large watermark "Wingert-Jones Publications" is visible across the score.

26 27 28 29 30

35

43

55

A musical score for a piece titled "The Rose Tree". The score is written for four staves: Treble Clef (Right Hand), Treble Clef (Left Hand), Bass Clef (Right Hand), and Bass Clef (Left Hand). The key signature is one flat (B-flat). The time signature is 3/4. The score is divided into measures, with measure numbers 49 through 57 indicated at the bottom. A large, diagonal watermark reading "Preview" is overlaid across the center of the page. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *f* (forte). A "V" symbol is placed above the first staff in measure 51. The word "arco" is written below the fourth staff in measure 55.

58 59 60 61 62 63 64 65 66

67 68 69 70 71 72 73 74 75

76 77 78 79 80 81 82 83 84

87

85 86 87 88 89 90 91 92

97 Subito molto allargando (♩ = 60)

93 94 95 96 97 98 99 100

Allegro con fuoco (♩ = 132)

103

101 102 103 104

105 106 107 108

109 110 111 112

113 114 115 116 117 118

119

unison

119 120 121 122 123 124

129

125 126 127 128 129 130

131 132 133 134 135 136

139

Measures 137-140. Measures 137 and 138 are mostly rests. Measure 139 features a piano introduction (*sim.*) with a forte (*f*) dynamic. Measure 140 continues the piano introduction.

Measures 141-144. Measures 141 and 142 continue the piano introduction. Measures 143 and 144 feature a piano introduction (*sim.*) with a forte (*f*) dynamic.

147

Measures 145-150. Measures 145 and 146 continue the piano introduction. Measures 147-150 feature a piano introduction (*sim.*) with a forte (*f*) dynamic.

154

unison

151 152 153 154 155 156

poco rit.

160 Tempo Primo (♩ = 100)

157 158 159 160 161 162

163 164 165 166 167

168

168 169 170 171 172 173

176

molto rall.

174 175 176 177 178 179 180