



Groove, Bow, Groove

ALEXANDRA SKEVINGTON

Instrumentation

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

For Preview Only
Wingert-Jones Publications

About the Composer



Alexandra is an English composer. Her writing has encompassed classical, jazz, house and folk music and she's written acoustically, electronically and for soloists, vocalists, ensembles and orchestras.

A multi-instrumentalist with grade 8 distinctions in piano, violin and viola, after Oxford, she held a senior exhibition scholarship for piano performance at the RCM. Not realising composing could be a career, Alexandra then left music completely for several years before eventually starting to share her compositions under pseudonyms. Having gained confidence from competition entries, she left her job and began working as a composer.

Alongside success in writing competitions, Alexandra's music has been played on BBC Radio 3, Radio 1 Czechia and BBC Sounds. Her piano music has been included on Trinity College London's exam syllabus and given a Renee B. Fisher Composer Award for 2025. She is building a reputation as a film scorer and appears as the composer on a shortlisted Sci-Fi London 48-hour Film Challenge film as well as having had a score selected for live performance at Film Score Fest, Minnesota.

Alexandra's music generally tells a story and features elements of jazz, French impressionistic music and house with strong melodic elements. With a background in teaching, she is particularly interested in writing for education, emergent instruments and inclusive music groups alongside continuing to contribute music to film. Alexandra aims to create engaging and inspiring music that's accessible and enjoyable for players and listeners.

Groove, Bow, Groove

The opening idea of "Groove, Bow, Groove" is based on a 12-bar blues, and the rest of the piece flows from there with influences from jazz, classical, and film music, creating a lively work that encourages the feet to tap while still wearing its heart on its sleeve. The title suggests that players first groove along to the pizzicato, then start bowing, and during that, hopefully continue to groove.

The piece is in 4/4 and G minor, with several additional accidentals as it progresses. It features syncopation and makes use of a variety of bowing techniques. Position changes for all instruments are in line with the grade level of G4.

-Alexandra Skevington



Wingert-Jones Publications

Recordings are available on all major streaming services.

Groove, Bow, Groove

ALEXANDRA SKEVINGTON
(PRS)

Groove! ♩ = 108

Violin I

Violin II

Viola

Cello

Bass

Vln. I

Vln. II

Vla.

Cello

Bass

Vln. I

Vln. II

Vla.

Cello

Bass

13

Vln. I

Vln. II

Vla.

Cello

Bass

Pizz.

mf

mp

p

mf

mp

mf

mp

mf

mp

mf

mp

13

14

15

16

17

Vln. I

Vln. II

Vla.

Cello

Bass

Arco

mp

mf

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

f

mf

f

mf

mf

mp

18

19

20

21

Vln. I

Vln. II

Vla.

Cello

Bass

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

22

23

24

25

Vln. I

Vln. II

Vla.

Cello

Bass

26 27 28 29

Vln. I

Vln. II

Vla.

Cello

Bass

30 31 32 33

Vln. I

Vln. II

Vla.

Cello

Bass

34 35 36 37

40

Vln. I

Vln. II

Vla.

Cello

Bass

mp

mp

subito mf

mp

mp

38 39 40 41

Div.

Vln. I

Vln. II

Vla.

Cello

Bass

mf

mf

mf

mf

mf

42 43 44 45

Vln. I

Vln. II

Vla.

Cello

Bass

mf

mf

mf

mp

mp

46 47 48 49

52 Unis.

Vln. I

Vln. II

Vla.

Cello

Bass

mf mp mf

50 51 52 53

molto rit.

Vln. I

Vln. II

Vla.

Cello

Bass

f f f f

54 55 56 57

60 a tempo

Vln. I

Vln. II

Vla.

Cello

Bass

mf Pizz. mf Pizz. mf

58 59 60 61 62

Vln. I *mp*

Vln. II *mf* *Arco* *mf*

Vla. *mf* *mp*

Cello *mf* *mp* *Arco*

Bass *p*

Div.

Vln. I *f* *mf* *subito p*

Vln. II *f* *subito p*

Vla. *f* *subito p*

Cello *mf* *f*

Bass *f*

Vln. I *f* *p* *Unis.*

Vln. II *f* *p*

Vla. *f* *p*

Cello *mf* *p*

Bass *mf* *p* *Arco*

Vln. I
Vln. II
Vla.
Cello
Bass

76 77 78 79

Detailed description: This block contains the first system of the musical score, covering measures 76 to 79. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. Dynamics include *mf* and *f*. There are various musical notations such as slurs, accents, and bow marks (v) above notes.

Vln. I
Vln. II
Vla.
Cello
Bass

80 81 82 83

Detailed description: This block contains the second system of the musical score, covering measures 80 to 83. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The key signature is one flat. Dynamics include *f*, *p*, *mp*, and *mf*. There are musical notations such as slurs, accents, and *Pizz.* (pizzicato) markings for the Cello and Bass.

Vln. I
Vln. II
Vla.
Cello
Bass

84 85 86 87

Detailed description: This block contains the third system of the musical score, covering measures 84 to 87. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The key signature is one flat. Dynamics include *pp*, *p*, *mp*, and *mf*. There are musical notations such as slurs, accents, and bow marks (v) above notes.

Vln. I *mf* *f* *mf* *f*

Vln. II *mf* *f* *mf* *f* *mf*

Vla. *mf* Arco *f* *mf*

Cello *f* Arco *f*

Bass *f*

88 89 90 91

Vln. I

Vln. II

Vla.

Cello

Bass

92 93 94 95

Vln. I

Vln. II *f* *pp*

Vla. *p* Pizz.

Cello *mp*

Bass *pp*

96 97 98 99

Vln. I
Vln. II
Vla.
Cello
Bass

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

100 101 102 103 104

Vln. I
Vln. II
Vla.
Cello
Bass

106
mf
f
f
mf
mp
mp
f
mp

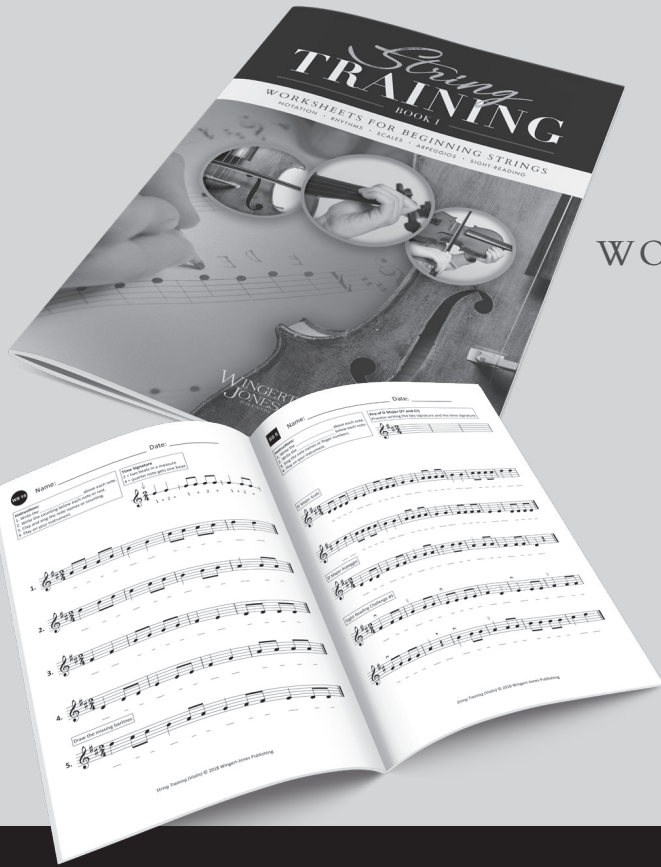
105 106 107 108

Vln. I
Vln. II
Vla.
Cello
Bass

111
molto rit.
Arco
mf
ff
p
ff
p
ff
p
ff
mp
p
ff

2
3
4
4

109 110 111 112 113



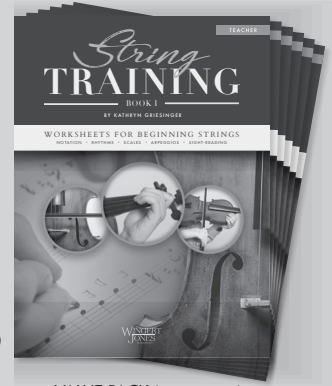
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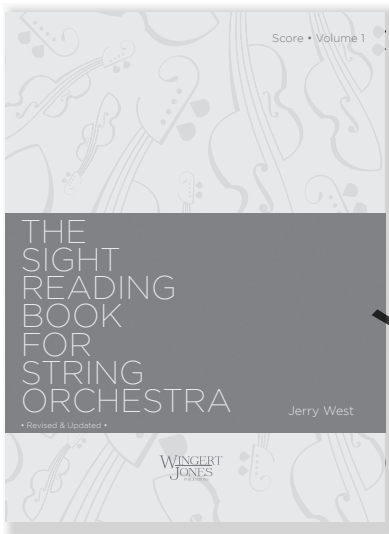


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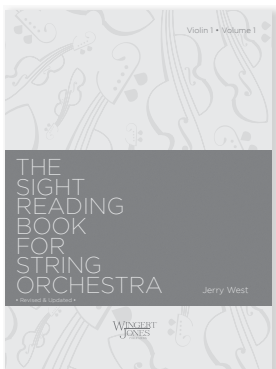
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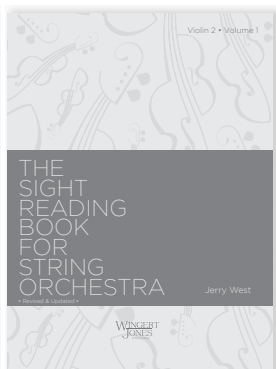
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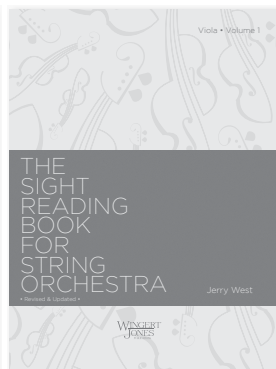
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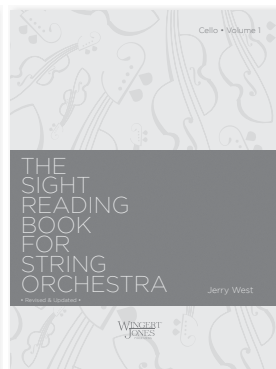
Violin I 3035001



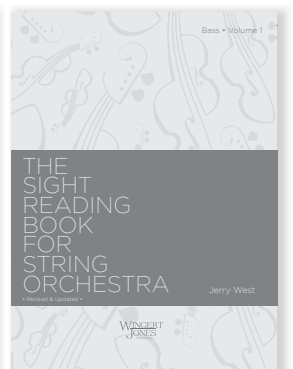
Violin II 3035002



Viola 3035003



Cello 3035004



Bass 3035005