

Kjos String Orchestra
Grade 1½
Full Conductor Score
SO276F
\$6.00

George Frideric Handel
Deborah Baker Monday, Arranger

Water Music Dances





The Arranger

Deborah Baker Monday currently teaches in the Logan City School District Orchestra Program in Logan, Utah. She is a cello/bass specialist who works with 4th through 8th grade students in several schools. Ms. Monday received her B.M.E. from Florida State University with an emphasis in strings and an M.M. in Composition from the University of Alabama. She began working on a D.M.A. at Louisiana State University in Baton Rouge while teaching string classes at the 4th through 12th grade levels.

Ms. Monday is an active bass performer and private teacher. She has served as an adjunct bass instructor at Utah State University for several years, has been on the faculty of the Utah ASTA with NSOA Bass Fest, and has served as a clinician at the Midwest Clinic, ASTA with NSOA National Conference, and various state music educators conventions throughout the country. In 1999, she was named the Utah ASTA with

NSOA Elementary Teacher of the Year and she also received the award for “Superior Accomplishment” at the 2003 Utah Music Educators Association Conference acknowledging her exceptional contributions to educational music for young string players. Ms. Monday was declared winner of the 2006 Utah ASTA Composition Competition for her composition *Chant-Formations*.

Ms. Monday has many publications to her credit, including three collections coauthored with Janice L. McAllister, *Strings Extraordinaire!*, *Holidays Extraordinaire!*, and *More Strings Extraordinaire!* She is also coauthor (with Robert S. Frost) of *Artistry in Ensembles*.

The Arrangement

The three dances in this arrangement are taken from the second suite in D major and the appendix to the set of suites. This appendix contains pieces found in the three suites with different instrumentations as well as some new material. The opening “Bouree” is one of the more recognizable movements and lies very well for Grade 1 in the key of D. It is followed by a march section in the key of G and a vigorous finale that returns to the original key. Each dance could be played separately, but the three together make for a delightful set.

Instrumentation List (Set C)

- 8 – 1st Violin
- 8 – 2nd Violin
- 5 – 3rd Violin (Viola T.C.)
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Piano (optional)
- 1 – Full Conductor Score

Additional scores and parts are available.

Learning Bank

Each student part includes a **Learning Bank** featuring information about George Frideric Handel and *Water Music*. The Learning Bank is also printed on page 3 of this score.

Learning Bank: Handel and *Water Music*



George Frideric Handel (1685–1759) was born in the town of Halle, Germany. Although he expressed an early interest in music, he was strongly discouraged by his father. To avoid the disappointment and anger of his parents, he had to practice the clavichord (an early keyboard instrument) in secret. Despite his early challenges, however, Handel soon realized that he wanted to be a composer, and he left his hometown to pursue his dream. After living in many German and Italian cities and soaking up the musical cultures of his different homes, he finally settled in England in 1710. For the rest of his life, he would live and work in London, and although he was German, he was considered by many to be the best English composer of his day.

Handel's musical style was deeply influenced by all the time he spent living in different countries and listening to their native styles and traditions. He was truly an international composer: his harmonies were German, his strong melodies Italian, and many of his forms and rhythms were French. Handel was a master at combining all of the dominant musical trends of his day into a style that was uniquely his own. He was also a very productive composer: over the course of his career, Handel wrote thousands of pieces, including over 70 operas and oratorios. An opera is a musical drama for orchestra and singers, typically based on mythological themes; oratorios are similar, although they are usually based on religious themes. Today he is known primarily for his *Music for the Royal Fireworks* (1748) and the famous *Messiah* oratorio (1742), with its passionate and joyful "Hallelujah" chorus.

Water Music is a series of orchestral movements often organized into three suites (collections of dances). It was first performed on a barge traveling up the Thames River during a boat party planned by King George I in 1717. Legend has it that the King was so delighted that he requested the tired musicians to play the entire piece three times! Maybe if you play *Water Music Dances* with great energy, your delighted audience will ask for you to play it again, just like the King of England.

Water Music Dances

Full Conductor Score

Approx. time – 2:50

George Frideric Handel

Arranged by Deborah Baker Monday

Maestoso (♩ = 112)

Violins
1 *f* detached
2 *f* detached

Viola*
f detached

Cello
f detached

String Bass
f detached

Piano (optional)
f detached

Vlins.
1
2

Vla.

Cello

Str. Bass

Pno.

* A part for 3rd Violin (Viola T.C.) is included.

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10 11 12 13 14 **Allegro** (♩ = 120)

Vlns. 1 *mf-f marcato*

Vlns. 2 *mf-f marcato*

Vla. *mf-f marcato*

Cello *mf-f marcato*

Str. Bass *mf-f marcato*

Pno. *mf-f marcato*

15 16 17 18 19

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Pno.

20 21 22 23 24

1 Vlns. *mf*

2 Vlns. *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Pno. *mf*

25 26 27 28 29

1 Vlns. *cresc.* *f* 1. *f*

2 Vlns. *cresc.* *f* 1. *f*

Vla. *cresc.* *f* 1. *f*

Cello *cresc.* *f* 1. *f*

Str. Bass *cresc.* *f* 1. *f*

Pno. *cresc.* *f* 1. *f*

Lively ($\text{♩} = 84$)

30 2. 31 32 33 34 V

Vlns. 1 *marcato* *mf*

2 *marcato* *mf*

Vla. *marcato* *mf*

Cello *marcato* *mf*

Str. Bass *marcato* *mf*

Pno. *marcato* *mf*

35 36 37 38 39

Vlns. 1 *cresc.* *f*

2 *cresc.* *f*

Vla. *cresc.* *f*

Cello *cresc.* *f*

Str. Bass *cresc.* *f*

Pno. *cresc.* *f*

40 41 42 43 44

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

45 46 47 48 49

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

f sub. p f

f sub. p f

f sub. p f

f sub. p f

f sub. p f

f sub. p f

50 51 52 53

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

sub. p

sub. p

sub. p

sub. p

sub. p

sub. p

54 55 56 57

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

f *rit. 2nd time only*

f *rit. 2nd time only*

f *rit. 2nd time only*

f *rit. 2nd time only*

f *rit. 2nd time only*

f *rit. 2nd time only*

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

SAMPLE

SAMPLE

SAMPLE

