Kjos String Orchestra
Grade 2½
Full Conductor Score
SO510F

Gaspar Sanz
Deborah Baker Monday, Arr.

Rujero and Paradetas

SAMPLE

Neil A. Kjos Music Company • *Publisher*

kjos

The Arranger

Deborah Baker Monday (ASCAP) is a retired string educator after completing a 25-year tenure in the award-winning Logan City, Utah orchestra program. She received her B.M.E. Magna Cum Laude, from Florida State University with an emphasis in string education. She was awarded an academic fellowship to attend the University of Alabama where she received her M.M. in Composition. During that time, she was a bassist with the Meridian Symphony and the Tupelo Symphony Orchestra. She continued her studies at Louisiana State University where she received the Chancellor's Award to participate with the LSU Symphony Orchestra under the direction of James Yestadt. She studied theory and composition with Harold Schiffman, John Boda, Frederic Goossen, Paul Hedwell, and Dino Constantinides. Ms. Monday continued to be an active bass performer when she moved to Utah. After completing the coursework and passing the written and oral portions of the doctoral exams, she was hired to teach in the Logan City School District as a low string specialist.

Throughout her tenure with Logan and beyond, she pursued her interest in composition and arranging for educational strings and became published. Ms. Monday has over 175 original and arranged works with five publishing companies. Many of her published works have been honored as J.W. Pepper Editor's Choice selections. They have been selected for many state required music lists for festivals and contests. She has received awards for Outstanding Elementary Educator and Superior Accomplishment from UtahASTA and UtahMEA, respectively. In 2006 and 2011, Ms. Monday was the winner of the UtahASTA Composition Contest. Serving as a composer and arranger of educational music has been a rewarding part of her career, while she and her husband Bill have raised four amazing children.

Ms. Monday has presented at many state music conferences throughout the United States, as well as numerous national ASTA conferences, The Midwest Clinic, and the prestigious Ohio State String Teacher Workshop. She is active as a clinician, guest conductor and adjudicator, and has numerous commissions for her work. Her studies in composition and experience in string teaching combine to make her one of the leading contributors to the repertoire for young string players.

SAMPLE

Instrumentation List (Set C)

8 – 1st Violin
8 – 2nd Violin
5 – 3rd Violin (Viola T.C.)
5 – Viola
5 – Cello
5 – String Bass
1 – Percussion: Tambourine, Hi Tom
1 – Full Conductor Score

Additional scores and parts are available.
To hear a recording of this piece or any other Kjos publication, go to **www.kjos.com.**

Credit: The jacket and score photograph was taken at Robertson & Sons Violin Shop, Inc., Albuquerque, NM. For more information about their services, visit: www.robertsonviolins.com.

The Composer

Gaspar Sanz (c1640 – c1710) was a Spanish composer, guitarist, organist, and priest whose work influenced the development of classical guitar music. As a student, he concentrated on music, theology, and philosophy at the University of Salamanca, where he later became a professor. His academic background contributed to his success as a composer.
Sanz is best known for his collection of pieces for the Baroque guitar, many of which remain popular among classical guitarists today. His music bridged the gap between Renaissance and Baroque guitar traditions. Sanz incorporated Spanish folk elements into his writing, giving his music an undeniable, attractive flair. Listeners and performers of his music today recognize how his compositions combine technical clarity and reveal a masterful understanding of the guitar's capabilities. Though not widely known during his lifetime outside of Spain, Sanz's works were rediscovered in the 20th century and have become standard in the classical guitar repertoire.

The Composition

"Rujero" is a 17th-century Baroque dance popular back then among instrumentalists and singers. A rujero will often feature an upbeat melody, lively rhythms, and fairly simple harmonies. "Paradetas," also referred to as "passacalles," includes a harmonic pattern that repeats itself so that it can serve as a foundation for improvisation. Gaspar Sanz composed a Paradetas in 1675 that became quite popular in his **Instrucción de Musico** for guitar.

Deborah Baker Monday's cheerful and quick-paced arrangement includes the opportunity for improvisation in the "Paradetas" section. The melody is included for all instruments, while a strumming pizzicato is also provided for everyone. Directors can assign the melody to any soloist or section and it can be passed around from phrase to phrase in many ways. The flexibility offers myriad opportunities for soloists or section leaders or sections to shine! As assignments are made for the melody, be sure that players have time to move from strumming to arco and back again.

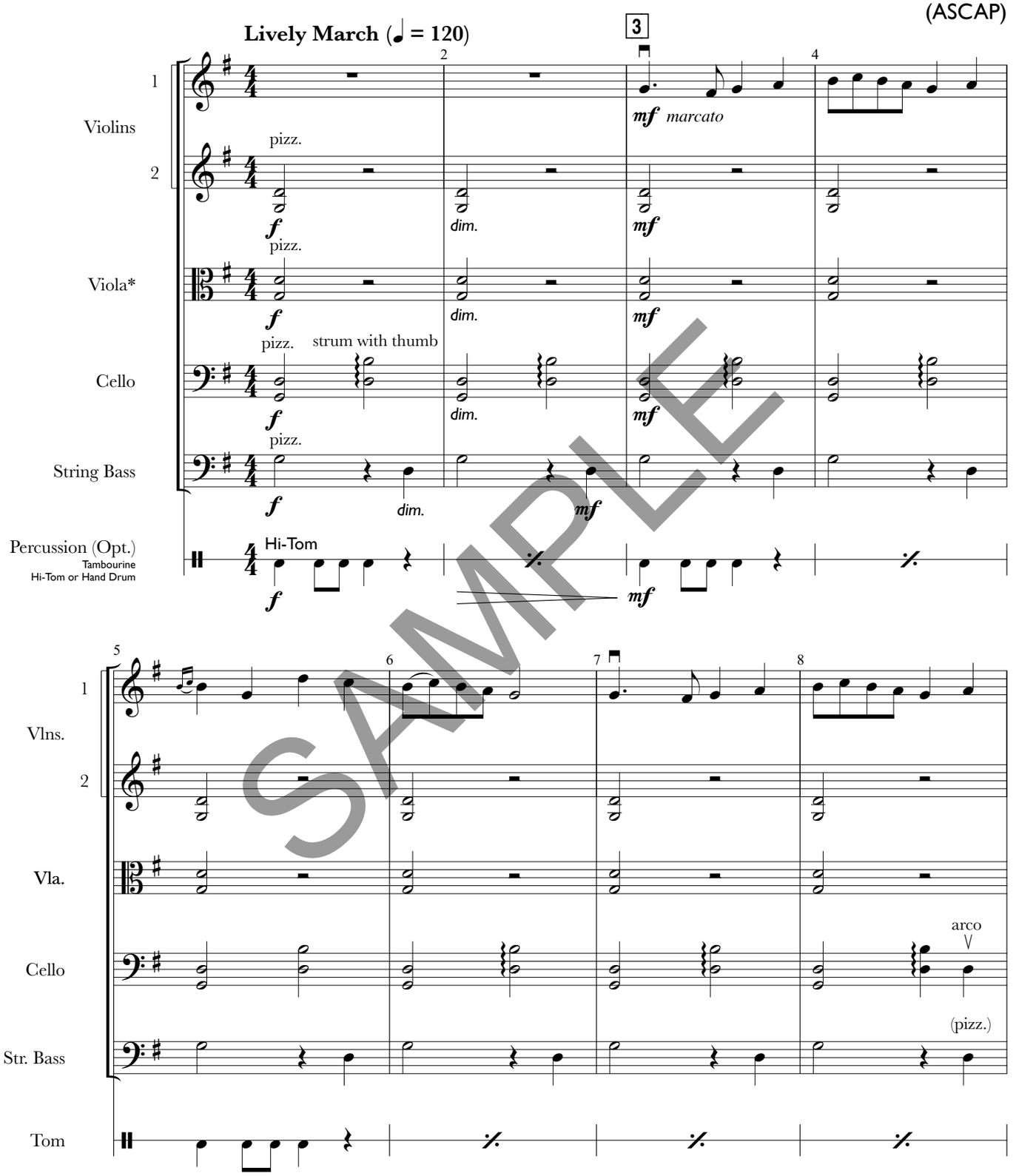
An optional (yet highly recommended) percussion part is included in this arrangement. Only one player is needed to cover the Hi Tom and Tambourine instruments. If a Hi Tom is not available, a good substitute is a snare drum with the snares off.

SAMPLE

Rujero and Paradetas

Full Conductor Score
Approx. performance time—3:10

Gaspar Sanz (1640-1710, Spain)
Arr. by Deborah Baker Monday
(ASCAP)



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

SAMPLE

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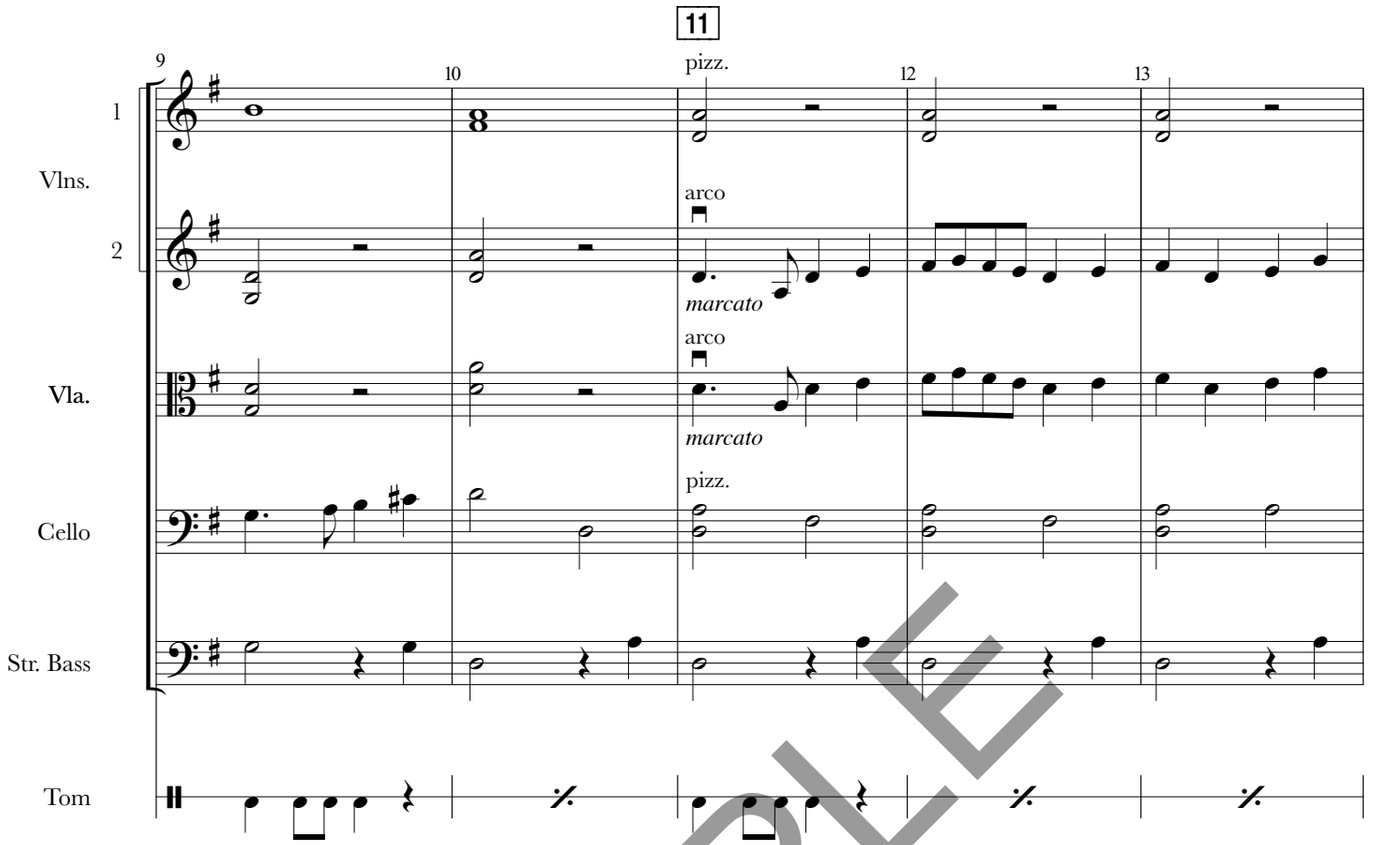
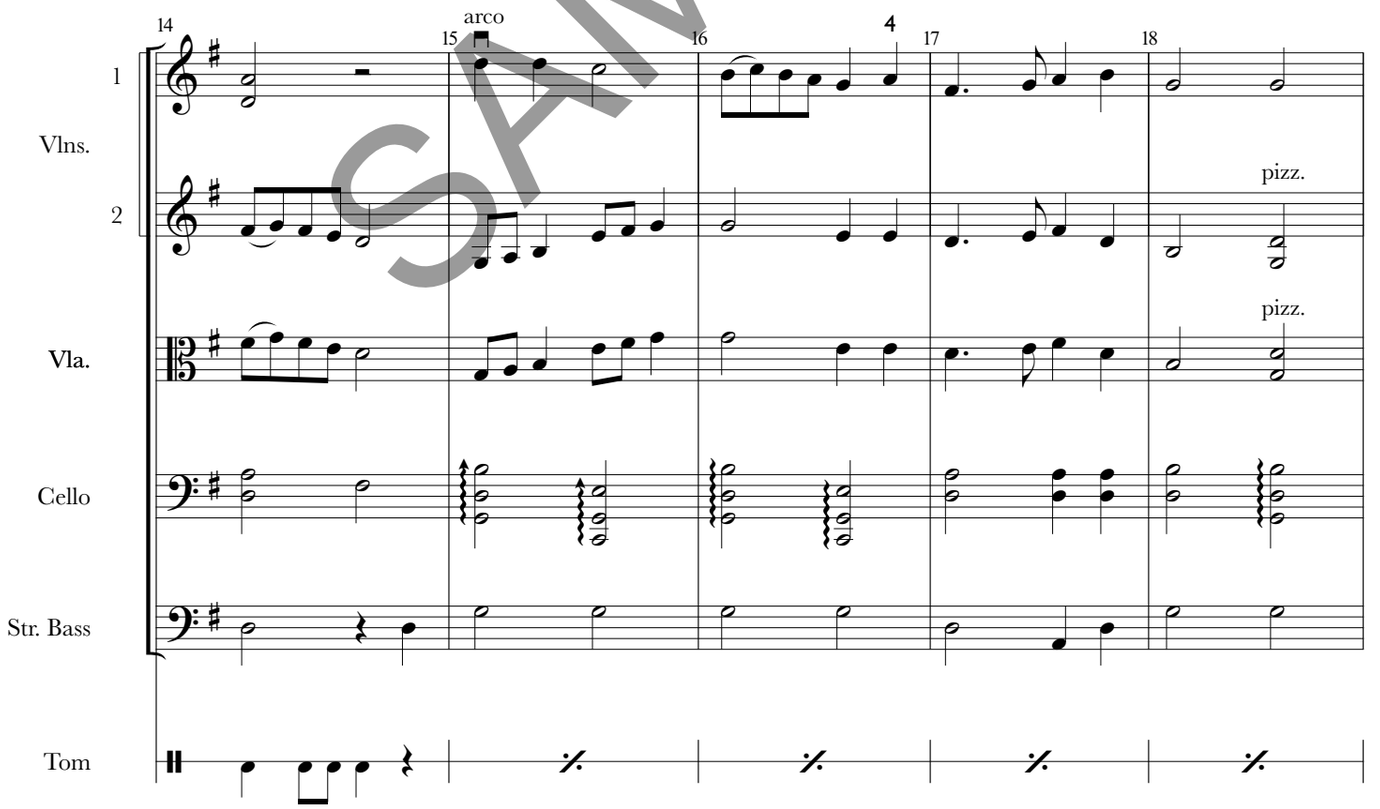
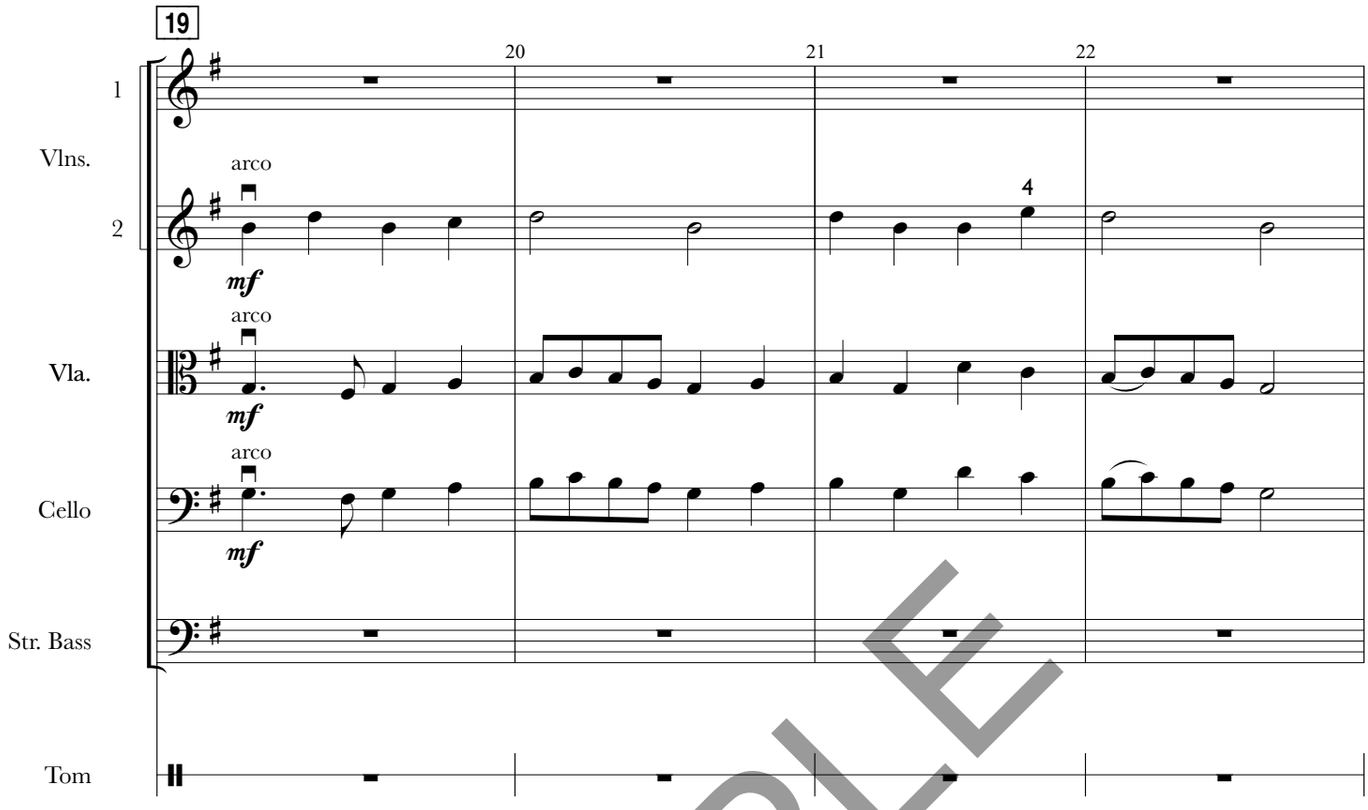
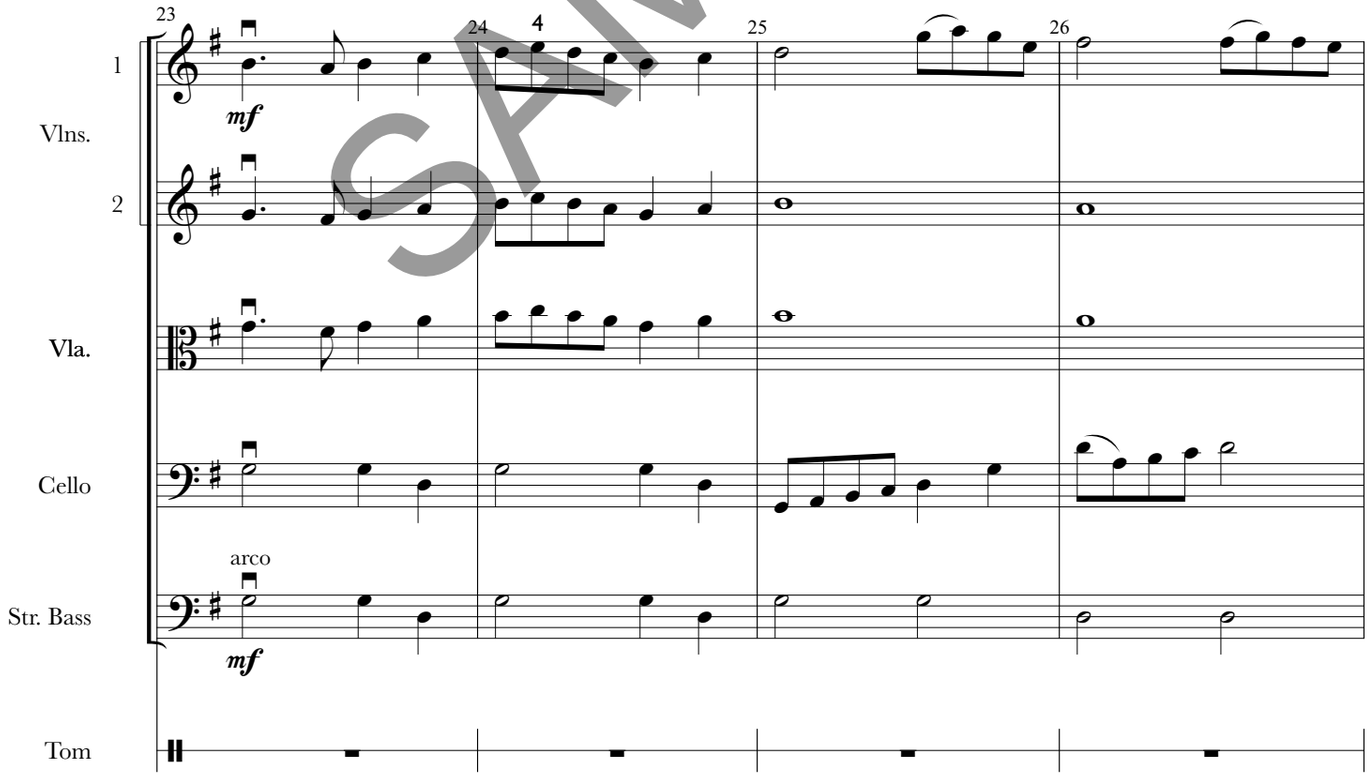

11
9
10
pizz.
12
13
1
Vlns.
2
arco
marcato
arco
Vla.
marcato
pizz.
Cello
Str. Bass
Tom

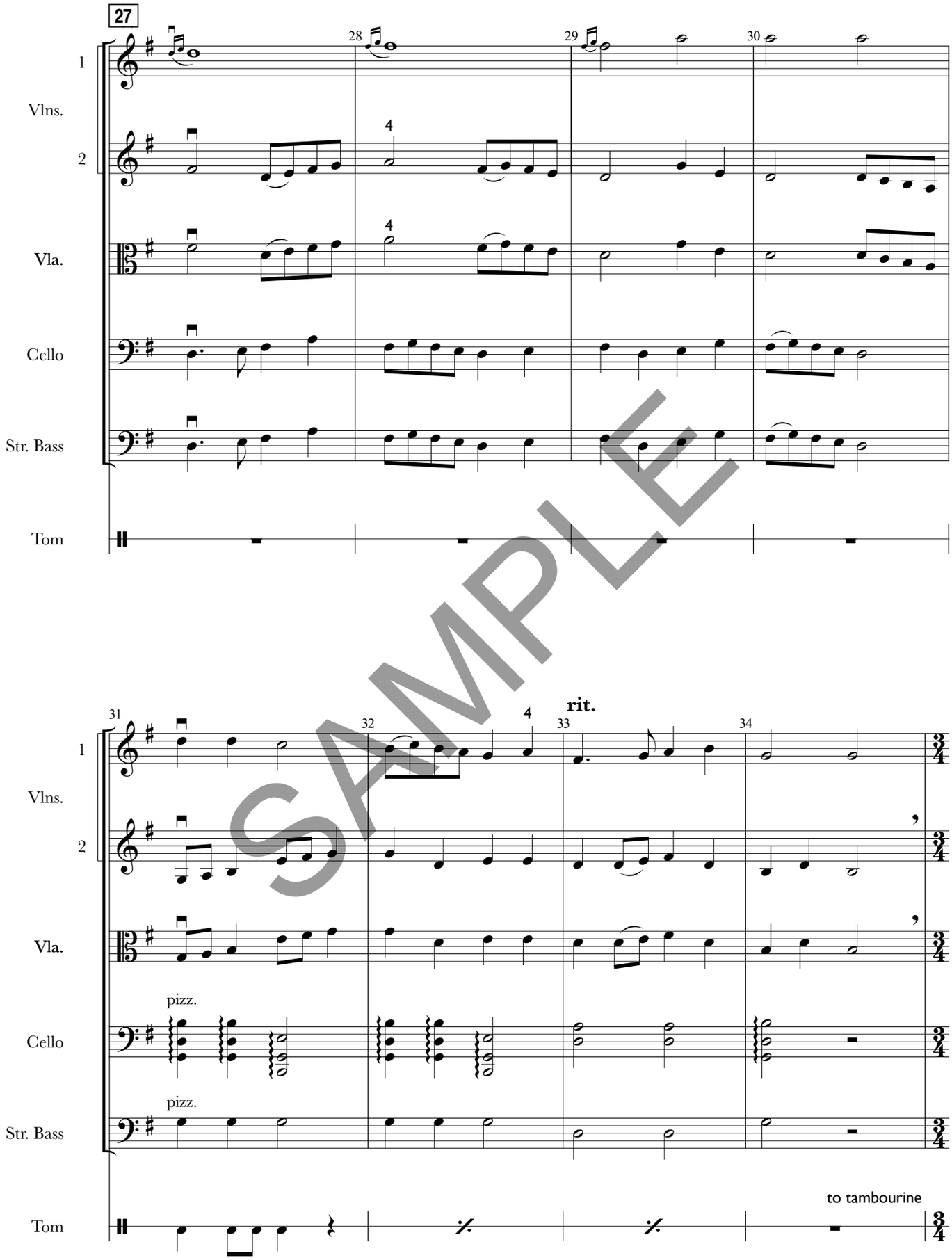

14
arco
15
16
4
17
18
1
Vlns.
2
pizz.
Vla.
pizz.
Cello
Str. Bass
Tom

SAMPLE

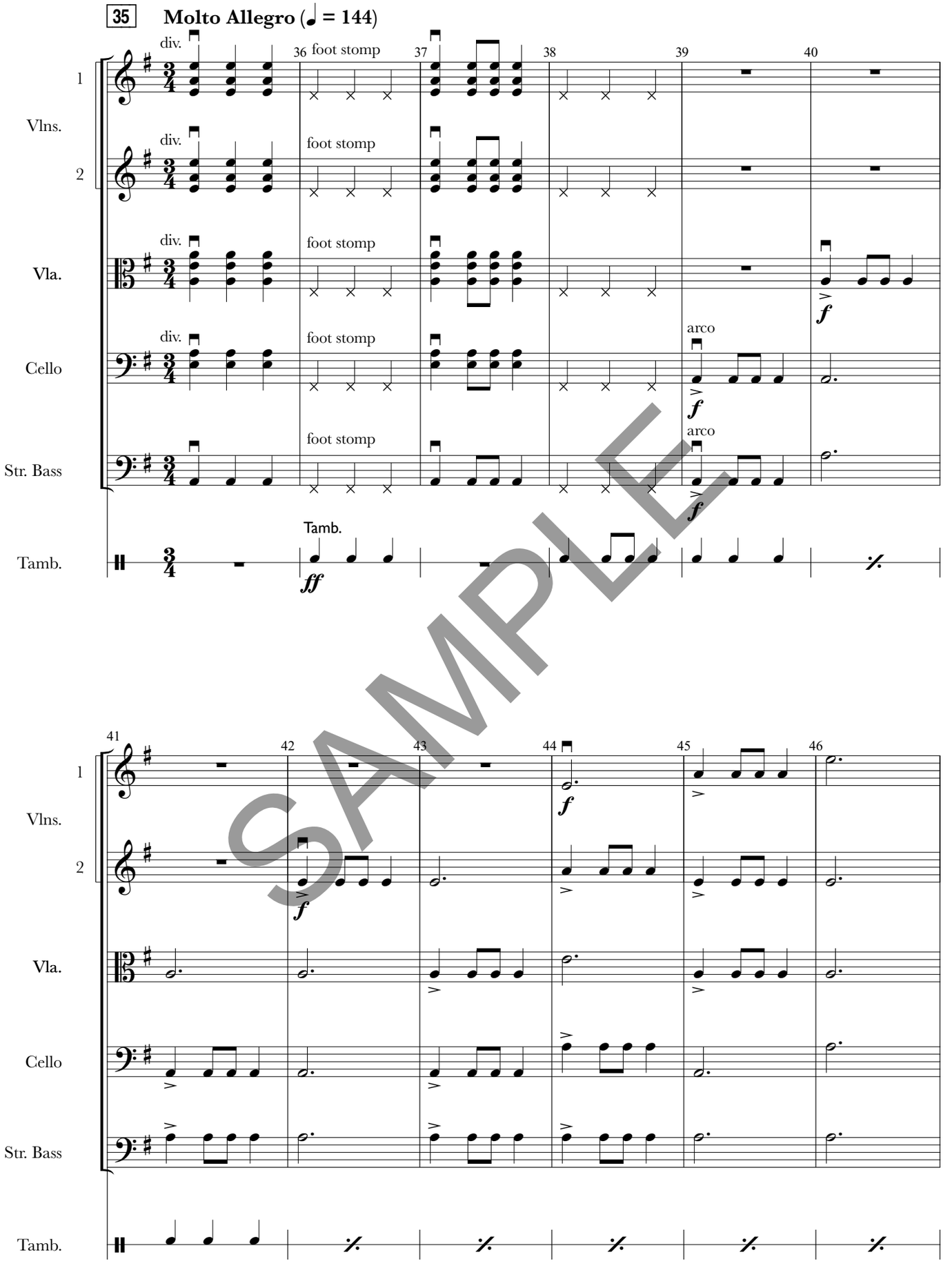

19
20
21
22
1
Vlns.
2
arco
mf
4
arco
Vla.
mf
arco
Cello
mf
Str. Bass
Tom


23
24
4
25
26
1
Vlns.
2
mf
Vla.
Cello
arco
Str. Bass
mf
Tom

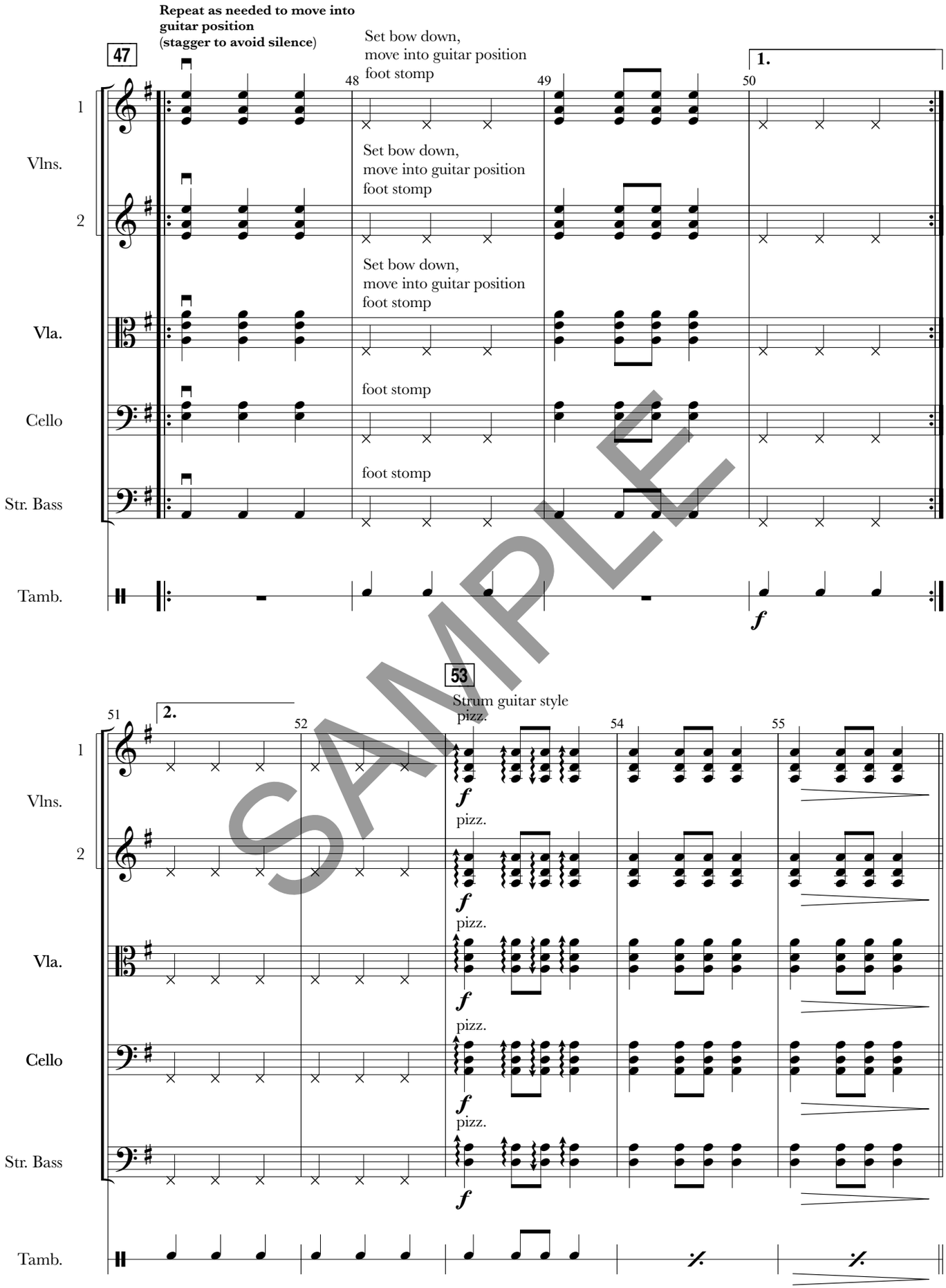
SAMPLE


27
28
29
30
1
Vlns.
2
Vla.
Cello
Str. Bass
Tom
4
4
4
31
32
33
34
rit.
4
1
Vlns.
2
Vla.
pizz.
Cello
pizz.
Str. Bass
Tom
to tambourine

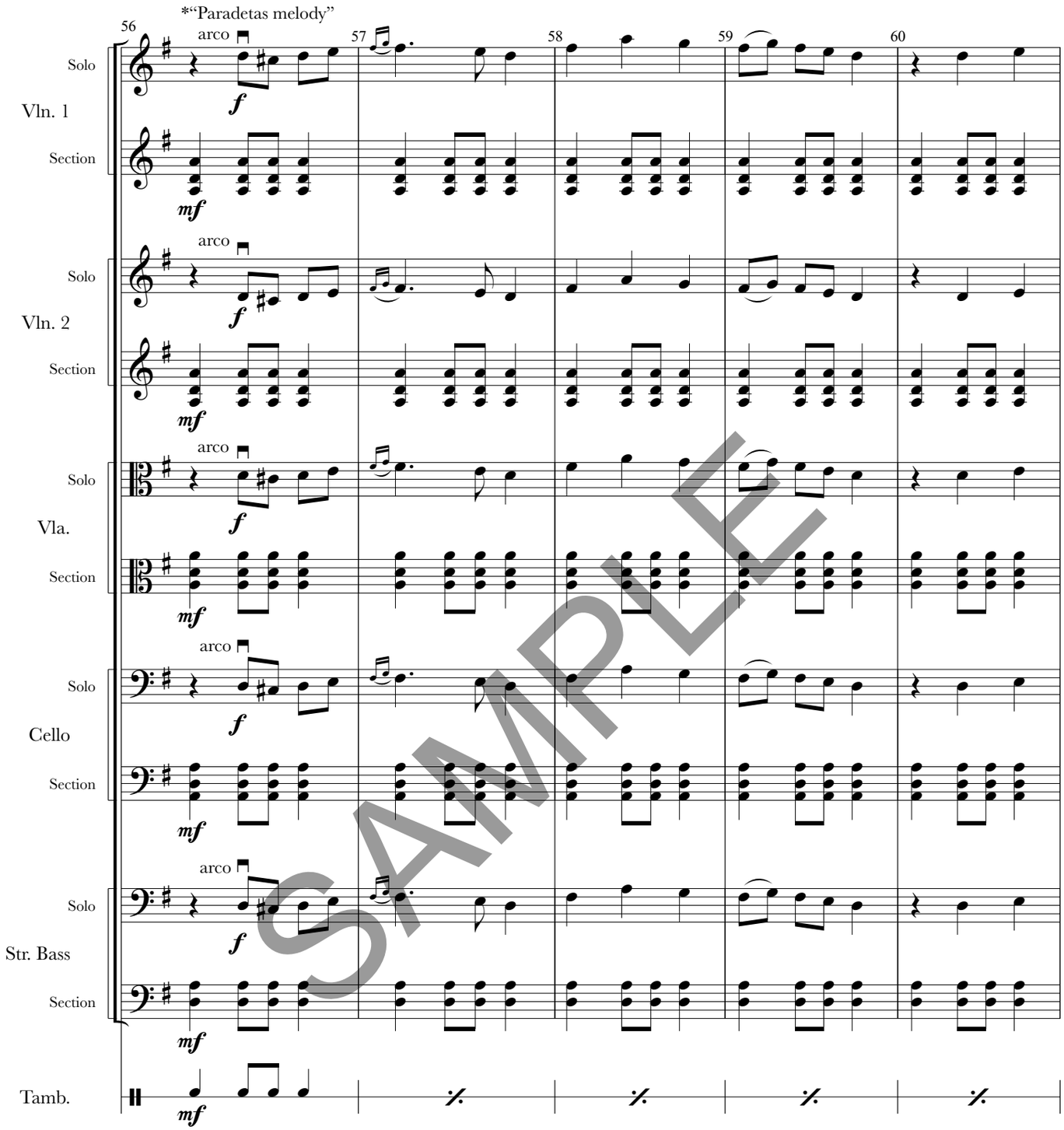
SAMPLE


35
Molto Allegro (♩ = 144)
div.
foot stomp
arco
Tamb.
Vlns.
1
2
Vla.
Cello
Str. Bass
Tamb.
f
ff
36
37
38
39
40
41
42
43
44
45
46

SAMPLE


47
Repeat as needed to move into guitar position
(stagger to avoid silence)
Set bow down, move into guitar position
foot stomp
48
49
1.
50
Vlns.
1
2
Vla.
Cello
Str. Bass
Tamb.
f
51
2.
52
53
Strum guitar style
pizz.
54
55

SAMPLE



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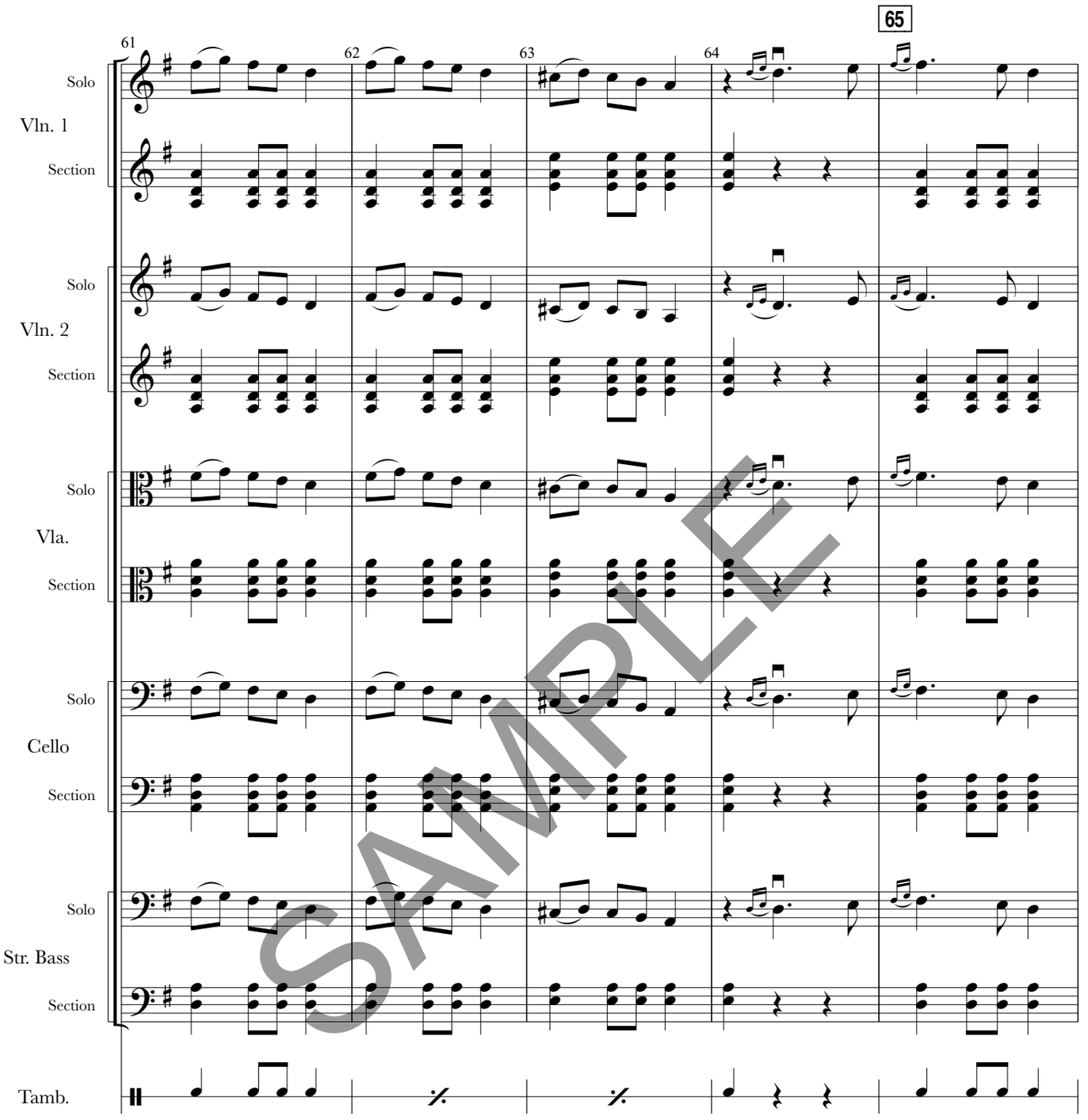
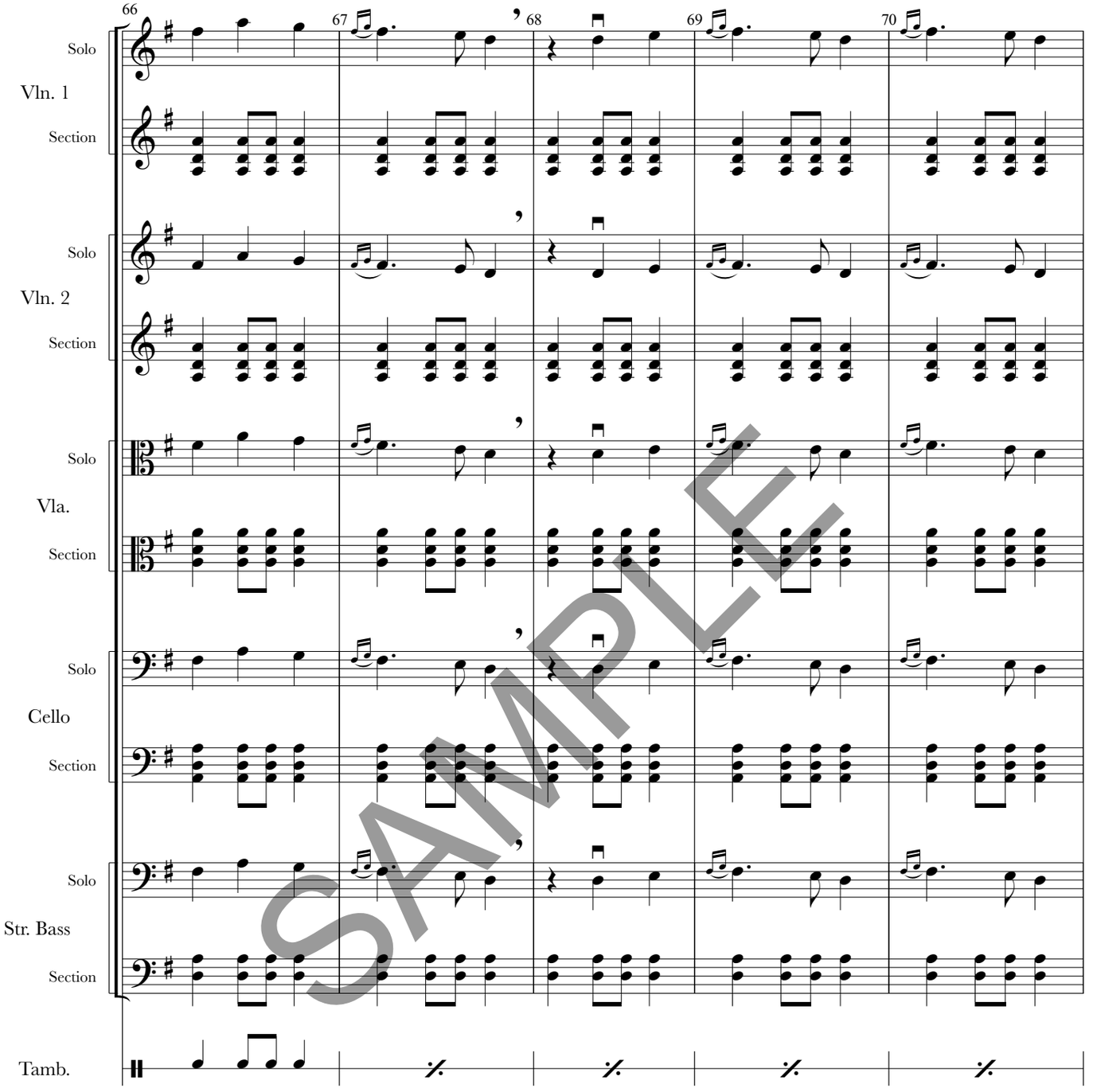
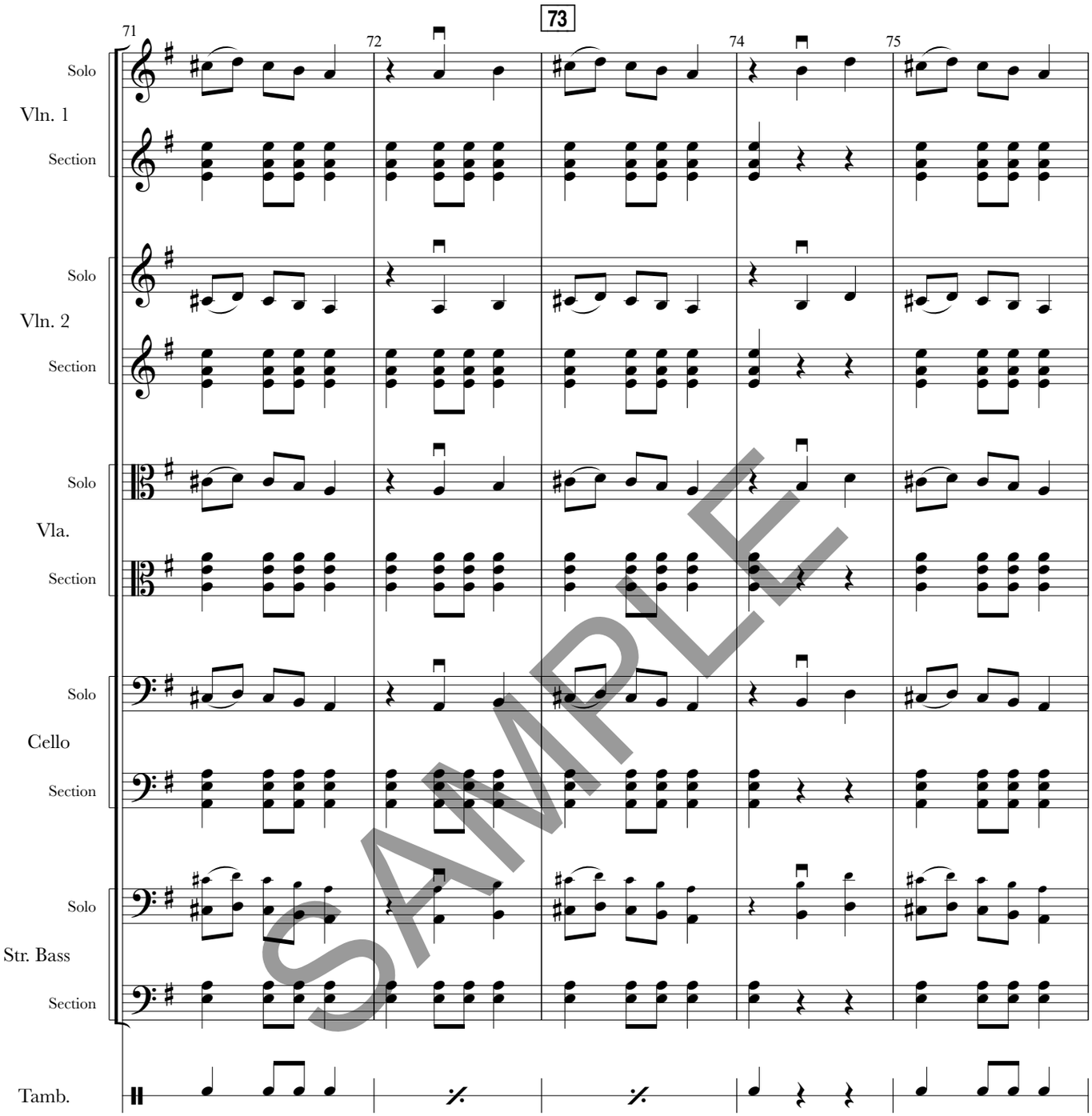
* The Paradetas section provides the melody for all parts and offers endless flexibility. The melody can be performed solo, by an entire section, or by multiple players (specially chosen from any section). It can be passed around (from phrase to phrase) to different players or sections as you like. The flexibility and creativity will be lots of fun!


61
62
63
64
65
Solo
Vln. 1
Section
Solo
Vln. 2
Section
Solo
Vla.
Section
Solo
Cello
Section
Solo
Str. Bass
Section
Tamb.

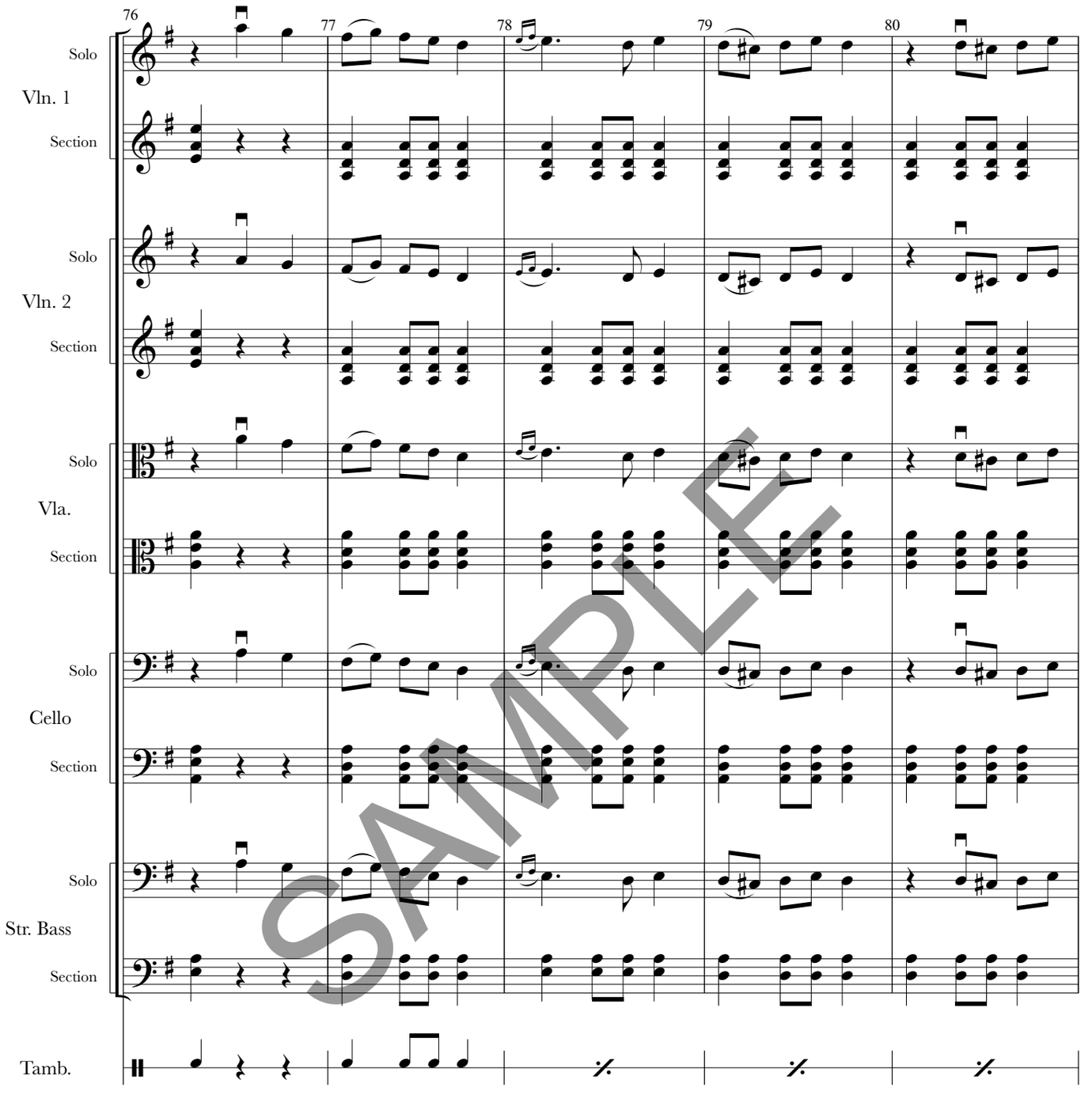
SAMPLE


66
67
68
69
70
Solo
Vln. 1
Section
Solo
Vln. 2
Section
Solo
Vla.
Section
Solo
Cello
Section
Solo
Str. Bass
Section
Tamb.

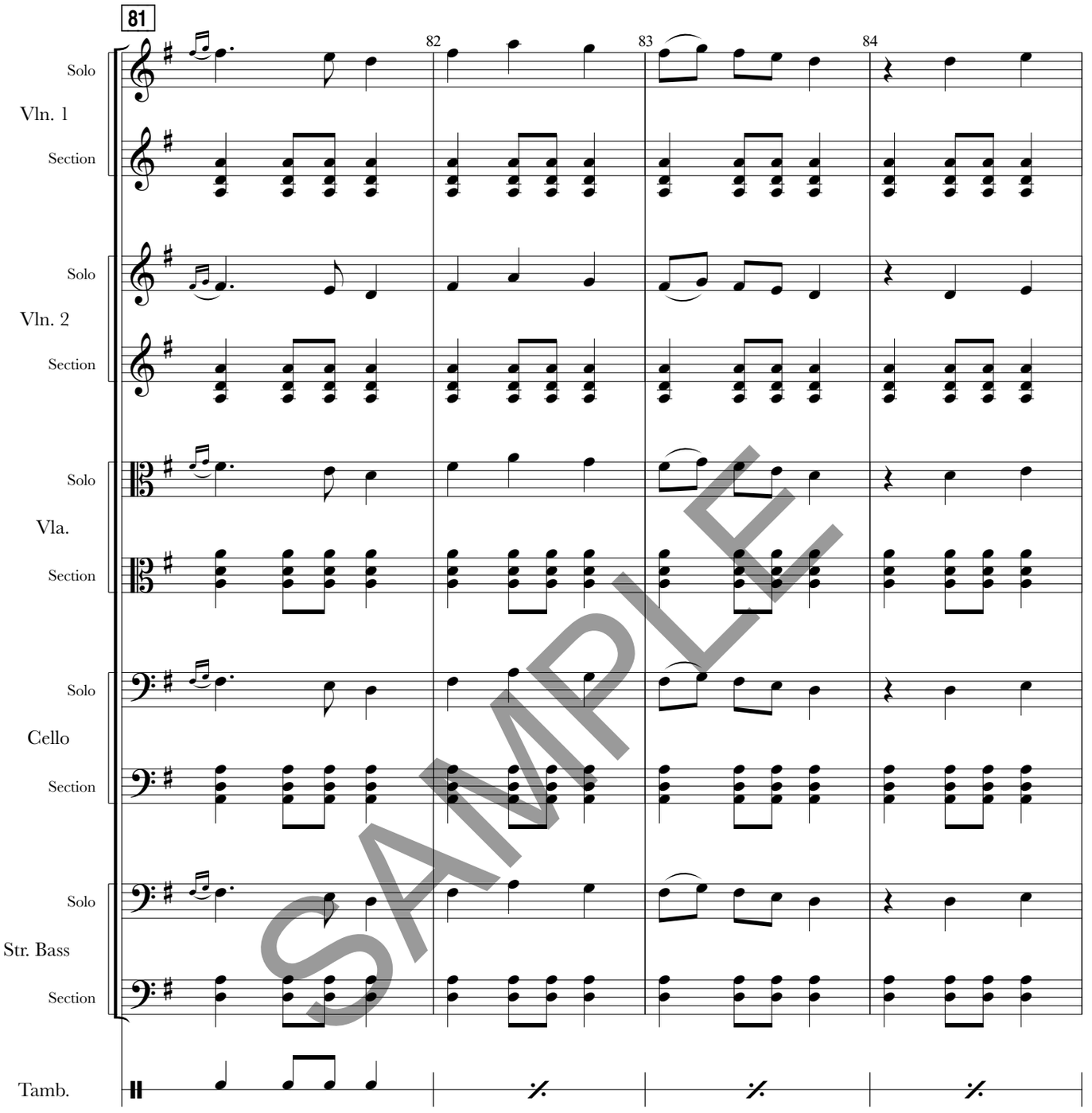
SAMPLE


71
72
73
74
75
Solo
Vln. 1
Section
Solo
Vln. 2
Section
Solo
Vla.
Section
Solo
Cello
Section
Solo
Str. Bass
Section
Tamb.

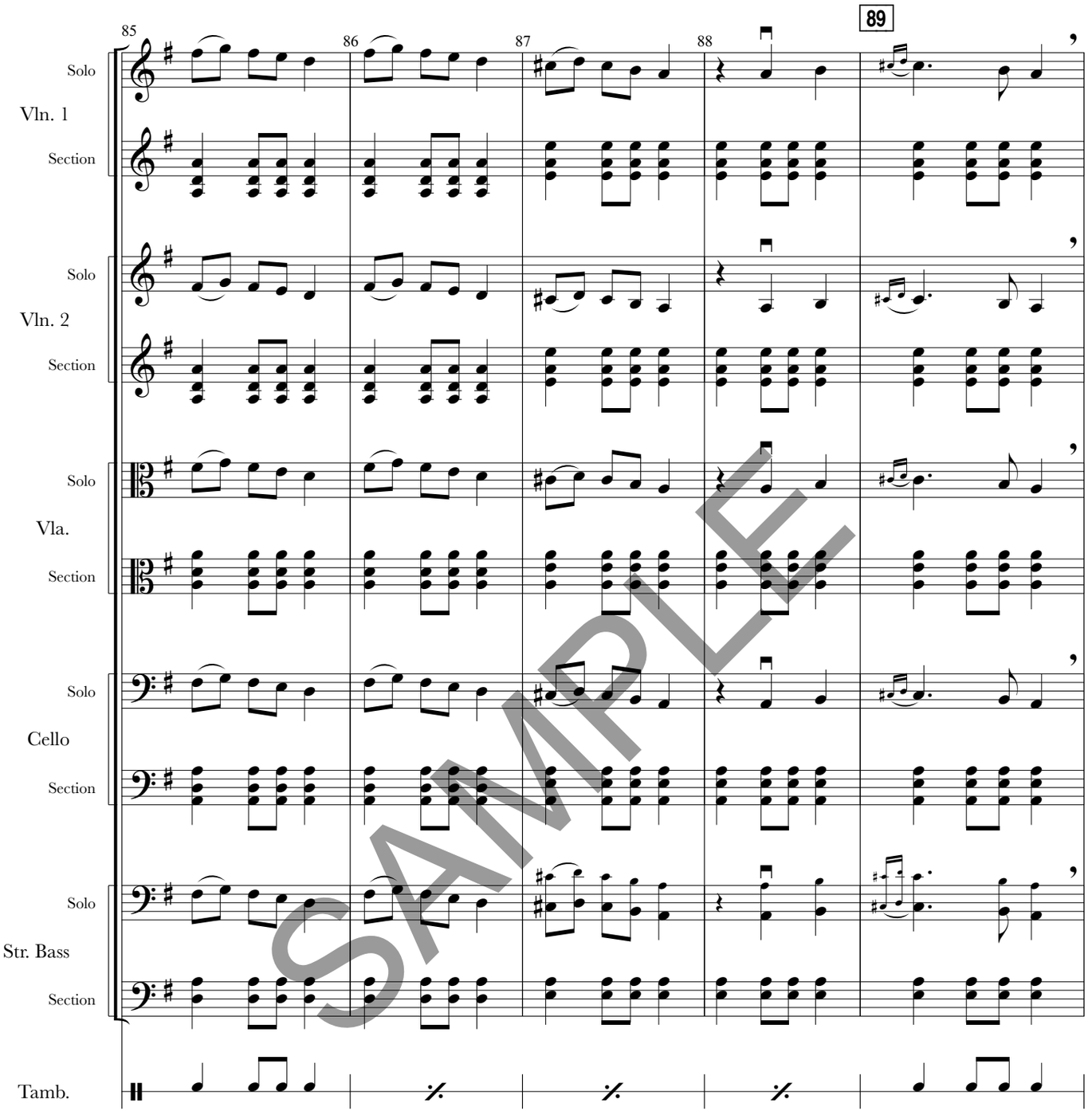
SAMPLE


76
77
78
79
80
Solo
Vln. 1
Section
Solo
Vln. 2
Section
Solo
Vla.
Section
Solo
Cello
Section
Solo
Str. Bass
Section
Tamb.

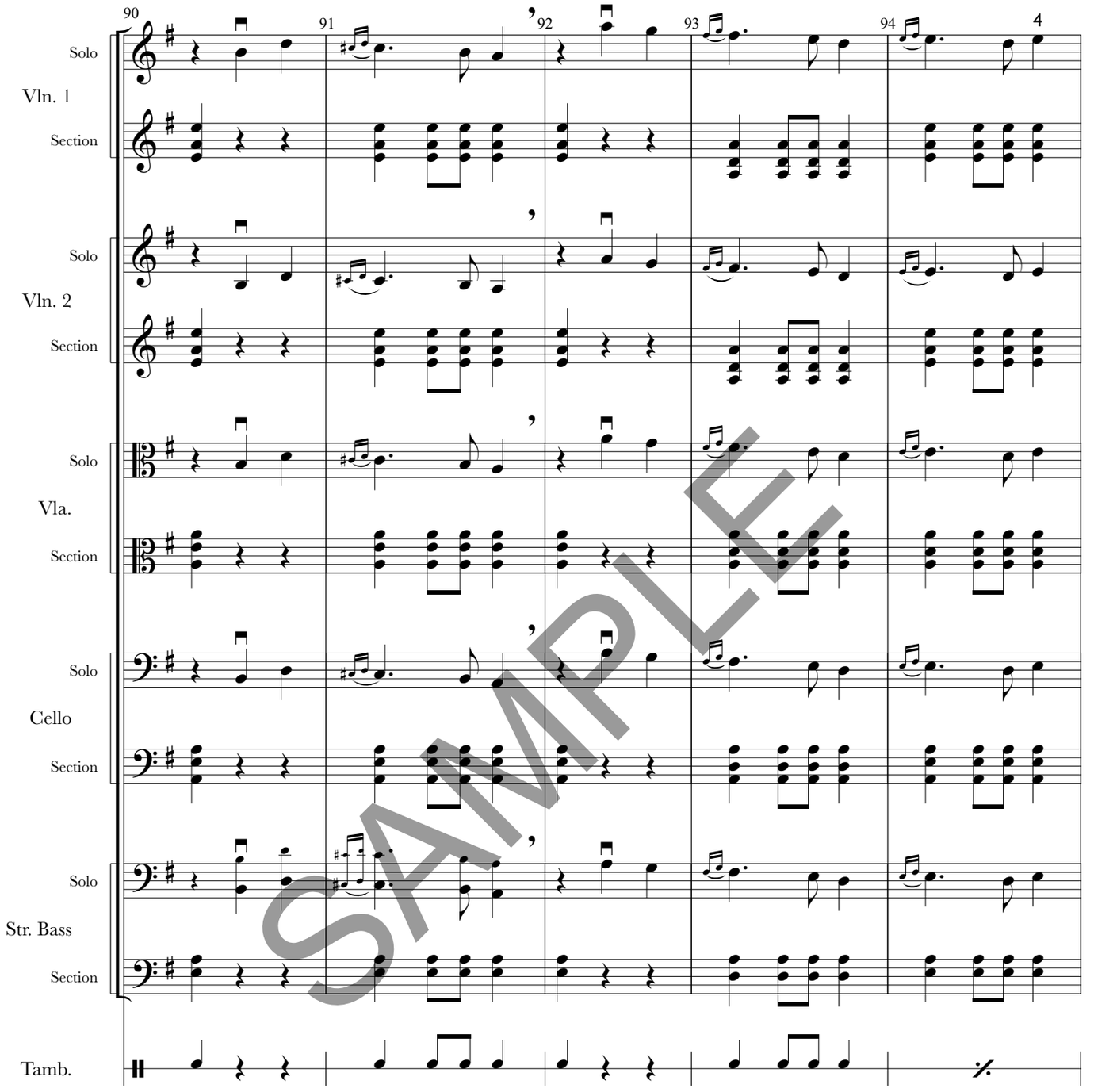
SAMPLE


81
82
83
84
Solo
Vln. 1
Section
Solo
Vln. 2
Section
Solo
Vla.
Section
Solo
Cello
Section
Solo
Str. Bass
Section
Tamb.

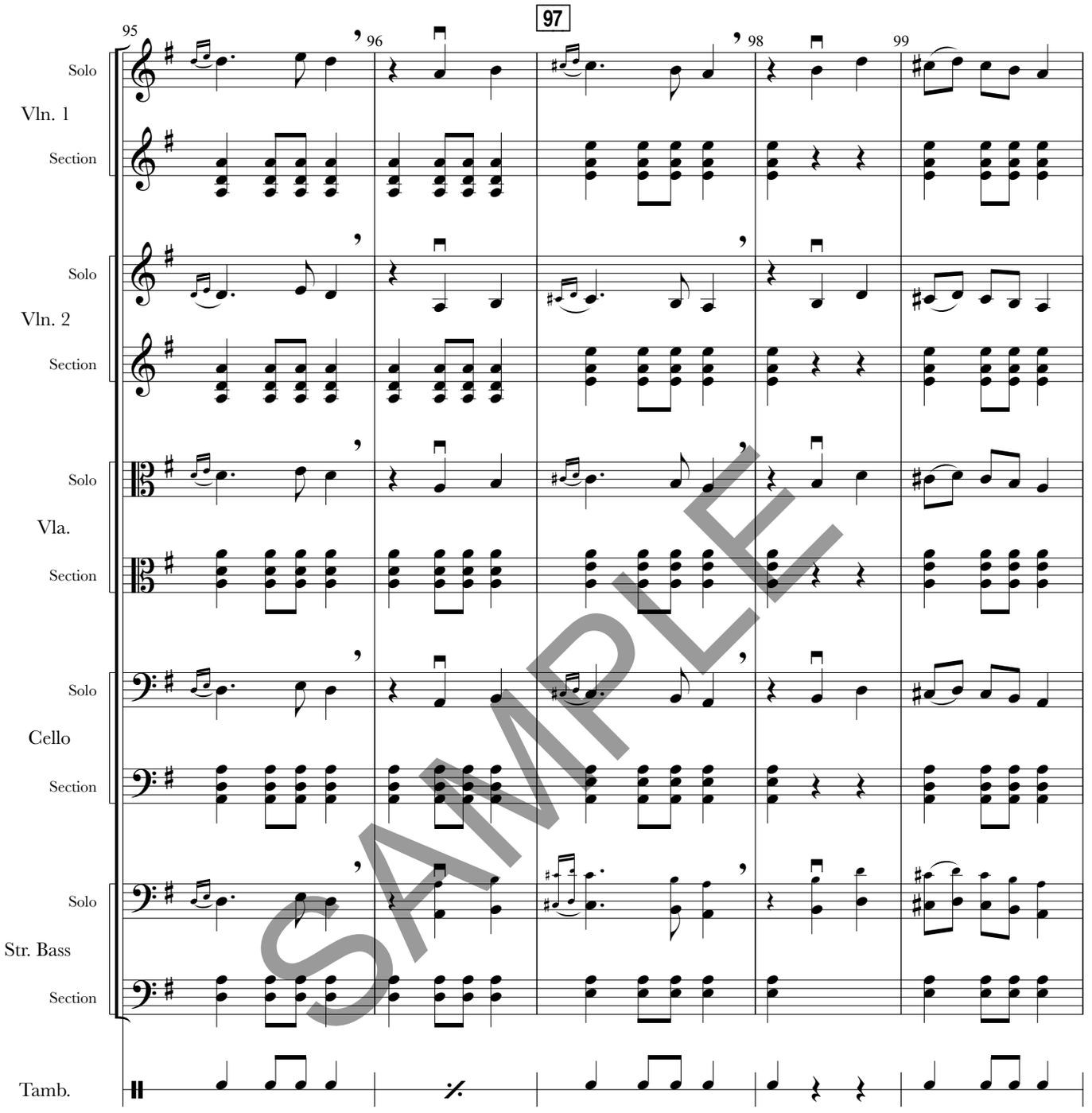
SAMPLE


85
86
87
88
89
Solo
Vln. 1
Section
Solo
Vln. 2
Section
Solo
Vla.
Section
Solo
Cello
Section
Solo
Str. Bass
Section
Tamb.

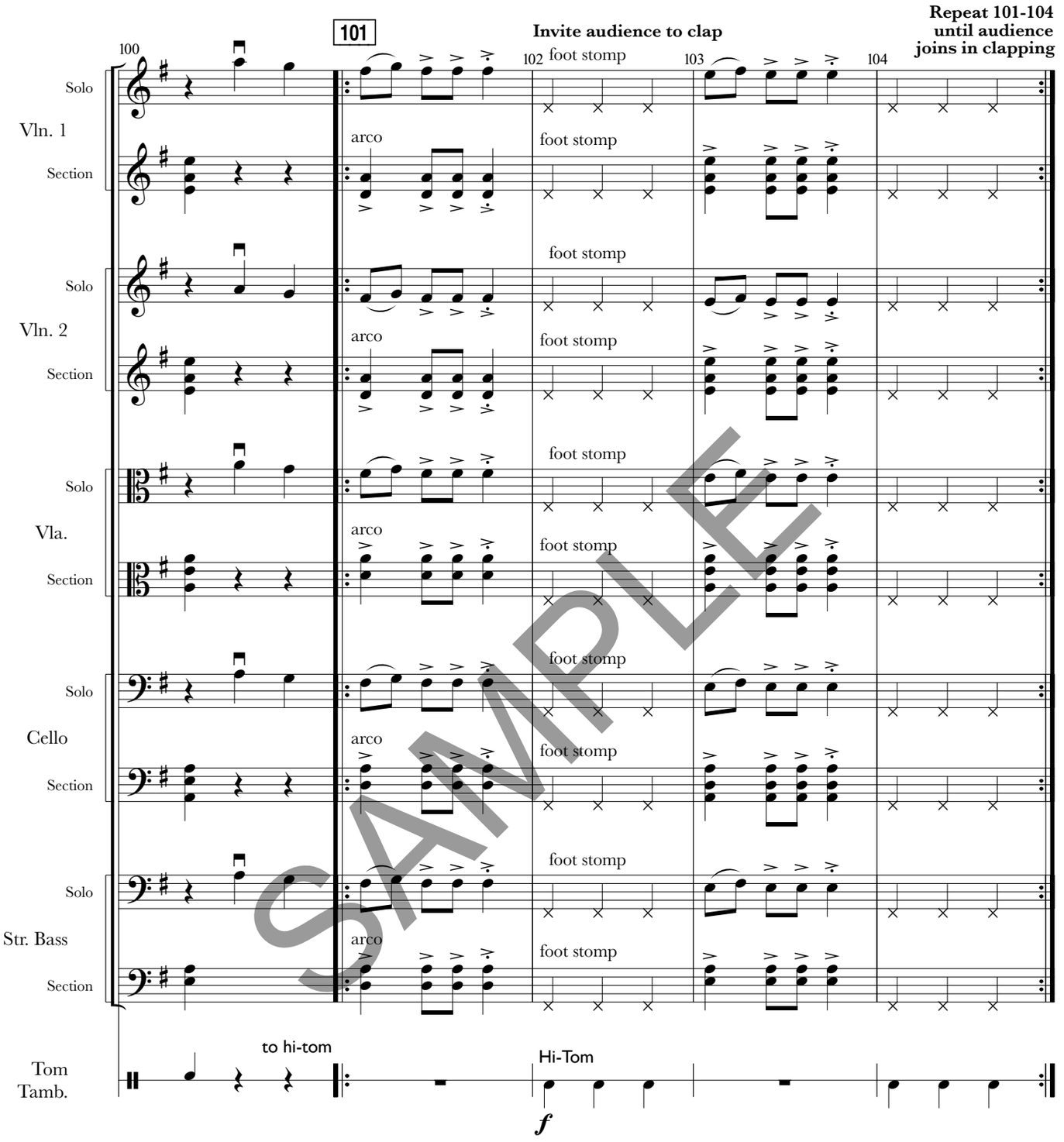
SAMPLE


90
91
92
93
94
4
Solo
Vln. 1
Section
Solo
Vln. 2
Section
Solo
Vla.
Section
Solo
Cello
Section
Solo
Str. Bass
Section
Tamb.

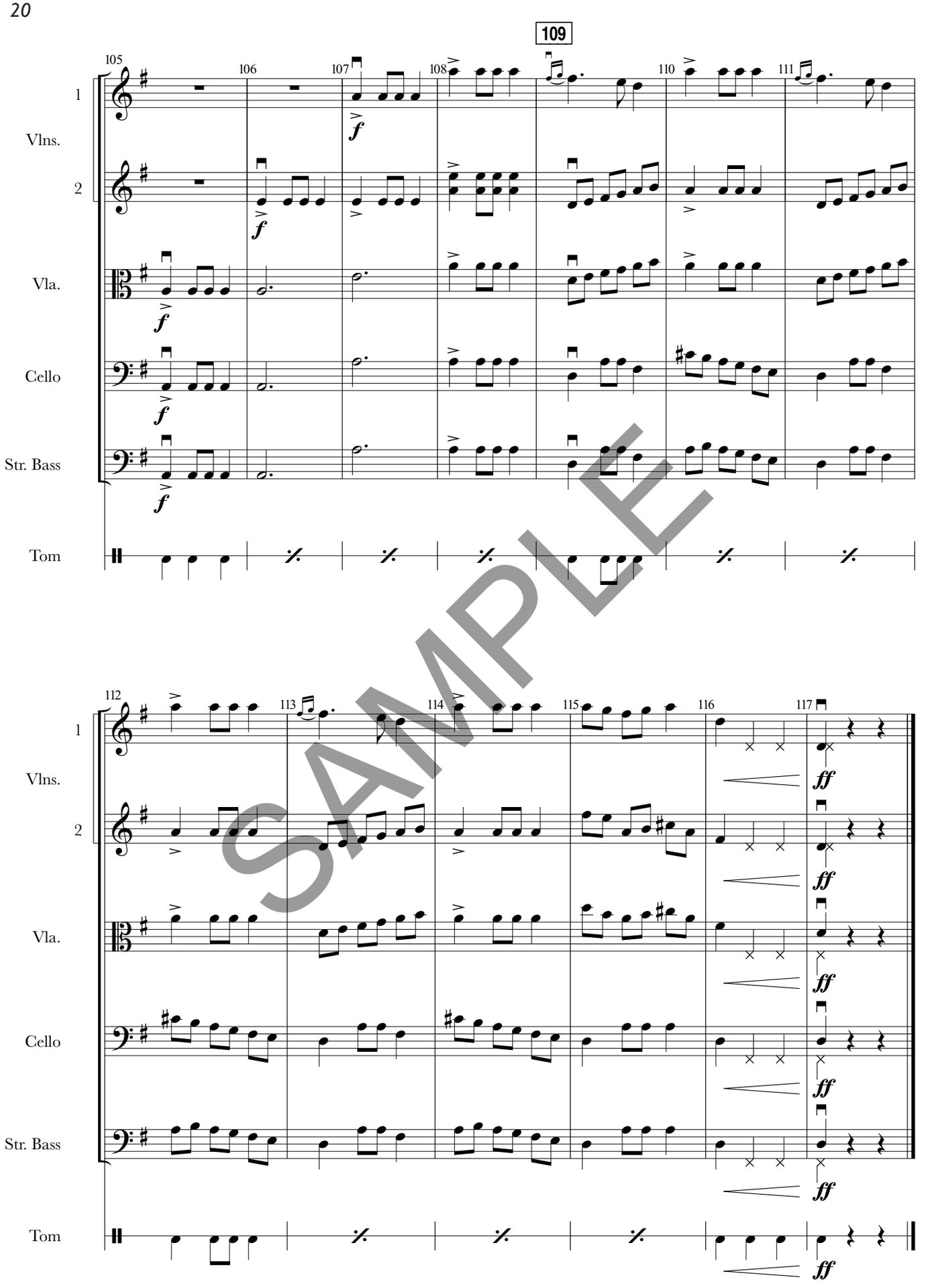
SAMPLE


95
96
97
98
99
Solo
Vln. 1
Section
Solo
Vln. 2
Section
Solo
Vla.
Section
Solo
Cello
Section
Solo
Str. Bass
Section
Tamb.

SAMPLE


100
101
Invite audience to clap
Repeat 101-104
until audience
joins in clapping
102
103
104
Solo
Vln. 1
Section
Solo
Vln. 2
Section
Solo
Vla.
Section
Solo
Cello
Section
Solo
Str. Bass
Section
Tom
Tamb.
arco
foot stomp
to hi-tom
Hi-Tom
f

SAMPLE


109
105
106
107
108
110
111
1
Vlns.
2
Vla.
Cello
Str. Bass
Tom
f
112
113
114
115
116
117
ff

SAMPLE