

Kjos String Orchestra
Grade 2½
Full Conductor Score
SO510F

Gaspar Sanz
Deborah Baker Monday, Arr.
Rujero and Paradetas



Neil A. Kjos Music Company • *Publisher*



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.

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.

Rujero and Paradetas

Full Conductor Score
 Approx. performance time—3:10

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

Lively March (♩ = 120)

The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as Lively March with a quarter note equal to 120 beats per minute. The score includes parts for Violins (1 and 2), Viola*, Cello, String Bass, and Percussion (Opt.). Dynamics range from *f* (forte) to *mf* (mezzo-forte). Performance instructions include *pizz.* (pizzicato), *strum with thumb*, and *arco* (arco). A rehearsal mark '3' is placed above measure 3. A large 'SAMPLE' watermark is overlaid on the score.

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

11

1 Vlns. 1

2 Vlns. 2

Vla.

Cello

Str. Bass

Tom

9 10 11 12 13

pizz.

arco

marcato

arco

marcato

pizz.

14 15 16 17 18

arco

4

pizz.

pizz.

Tom

Detailed description: This is a musical score for a string quartet and percussion. It consists of two systems of staves. The first system covers measures 9 through 13. The second system covers measures 14 through 18. The instruments are Violins 1 and 2, Viola, Cello, String Bass, and Tom. The key signature has one sharp (F#). In measure 11, there are performance markings: 'pizz.' for the Violin 1 part, and 'arco' and 'marcato' for the Violin 2 and Viola parts. The Tom part features a rhythmic pattern of eighth notes and rests, with some measures containing a slash to indicate a specific sound or effect.

Musical score for measures 19-26. The score is arranged in a system with six staves: Violins (Vlins.), Viola (Vla.), Cello, Str. Bass, and Tom. The key signature is one sharp (F#) and the time signature is 4/4. Measure 19 is marked with a box containing the number 19. Measures 20, 21, and 22 are marked with their respective measure numbers. Measures 23, 24, 25, and 26 are also marked with their respective measure numbers. The Violin parts are marked with *mf* and *arco*. The Viola and Cello parts are also marked with *mf* and *arco*. The Str. Bass part is marked with *mf* and *arco*. The Tom part is marked with a double bar line and a vertical line, indicating it is silent. A large diagonal watermark reading "SAMPLE" is overlaid on the score.

27

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

Tom

31

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

Tom

pizz.

pizz.

4 rit.

32

33

34

3/4

3/4

3/4

3/4

3/4

to tambourine

35 **Molto Allegro** (♩ = 144)

1 Vlns. 1

2 Vlns. 2

Vla.

Cello

Str. Bass

Tamb.

div. 36 foot stomp 37 38 39 40

arco *f*

arco *f*

Tamb. *ff*

1 Vlns. 1

2 Vlns. 2

Vla.

Cello

Str. Bass

Tamb.

41 42 43 44 45 46

f

Repeat as needed to move into guitar position (stagger to avoid silence)

Set bow down, move into guitar position foot stomp

47

1

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Tamb.

48

49

50

1.

f

53

Strum guitar style pizz.

51

2.

52

54

55

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Tamb.

f

pizz.

f

pizz.

f

pizz.

f

pizz.

f

pizz.

f

56 **“Paradetas melody”*
arco *f* 57 58 59 60

Vln. 1
Solo *f*
Section *mf*

Vln. 2
Solo *f*
Section *mf*

Vla.
Solo *f*
Section *mf*

Cello
Solo *f*
Section *mf*

Str. Bass
Solo *f*
Section *mf*

Tamb. *mf*

* 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 Vln. 1

Solo Vln. 2

Section Vln. 2

Solo Vla.

Section Vla.

Solo Cello

Section Cello

Solo Str. Bass

Section Str. Bass

Tamb.

The image shows a musical score for measures 61 through 65. The score is arranged in a system with multiple staves. The instruments are: Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Cello, Str. Bass (String Bass), and Tamb. (Tambourine). Each instrument has a 'Solo' and 'Section' part. The Solo parts are written in treble clef for Vln. 1 and Vln. 2, and in bass clef for Vla., Cello, and Str. Bass. The Section parts are written in treble clef for Vln. 1 and Vln. 2, and in bass clef for Vla., Cello, and Str. Bass. The Tamb. part is written in a simplified notation. The key signature is one sharp (F#). The tempo and meter are not explicitly stated. A large 'SAMPLE' watermark is overlaid on the score.

66 67 68 69 70

Solo Vln. 1
Section Vln. 1

Solo Vln. 2
Section Vln. 2

Solo Vla.
Section Vla.

Solo Cello
Section Cello

Solo Str. Bass
Section Str. Bass

Tamb.

The musical score is arranged in a system with ten staves. The top two staves are for Violin 1, with a Solo line and a Section line. The next two staves are for Violin 2, also with Solo and Section lines. The fourth and fifth staves are for Viola, with Solo and Section lines. The sixth and seventh staves are for Cello, with Solo and Section lines. The eighth and ninth staves are for String Bass, with Solo and Section lines. The tenth staff is for Tambourine. The score is in 4/4 time with a key signature of one sharp (F#). Measures 66-70 are shown. The Solo parts feature melodic lines with eighth and sixteenth notes, while the Section parts play block chords. The Tambourine part has a rhythmic pattern in the first measure, followed by rests indicated by a slash and a vertical line.

71 72 73 74 75

Vln. 1
Solo
Section

Vln. 2
Solo
Section

Vla.
Solo
Section

Cello
Solo
Section

Str. Bass
Solo
Section

Tamb.

The musical score is arranged in a system with six staves. The top staff is for Violin 1, with a solo part and a section part. The second staff is for Violin 2, also with solo and section parts. The third staff is for Viola, with solo and section parts. The fourth staff is for Cello, with solo and section parts. The fifth staff is for String Bass, with solo and section parts. The sixth staff is for Tambourine. The score is in 4/4 time and the key signature has one sharp (F#). The measures are numbered 71 through 75. Measure 73 is highlighted with a box. A large, semi-transparent 'SAMPLE' watermark is oriented diagonally across the center of the page.

76 77 78 79 80

Solo Vln. 1

Section Vln. 1

Solo Vln. 2

Section Vln. 2

Solo Vla.

Section Vla.

Solo Cello

Section Cello

Solo Str. Bass

Section Str. Bass

Tamb.

The musical score is arranged in a system with ten staves. The top two staves are for Violin 1 (Vln. 1), with a Solo part and a Section part. The next two staves are for Violin 2 (Vln. 2), also with Solo and Section parts. The fifth and sixth staves are for Viola (Vla.), with Solo and Section parts. The seventh and eighth staves are for Cello (Cello), with Solo and Section parts. The ninth and tenth staves are for String Bass (Str. Bass), with Solo and Section parts. The bottom-most staff is for Tambourine (Tamb.), which has a single line of notation. The score is in 4/4 time and the key signature has one sharp (F#). Measures 76-80 are shown. The Solo parts for all instruments feature melodic lines with various note values and rests. The Section parts provide harmonic support with block chords and rhythmic patterns. The Tambourine part consists of a simple rhythmic pattern of eighth and sixteenth notes.

81

The musical score consists of seven staves. The top six staves are for string instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Cello), and String Bass (Str. Bass). Each of these instruments has a 'Solo' part and a 'Section' part. The bottom staff is for the Tambourine (Tamb.). The score is in 4/4 time and the key signature has one sharp (F#). Measure numbers 81, 82, 83, and 84 are indicated at the top of the staves. The Solo parts for all instruments play a melodic line, while the Section parts play a rhythmic accompaniment of chords. The Tambourine part plays a simple rhythmic pattern in the first measure, followed by rests in the subsequent measures.

85 86 87 88 89

Vln. 1
Solo
Section

Vln. 2
Solo
Section

Vla.
Solo
Section

Cello
Solo
Section

Str. Bass
Solo
Section

Tamb.

This musical score page contains five systems of staves. Each system includes a 'Solo' part and a 'Section' part. The instruments are: Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Cello, Str. Bass (String Bass), and Tamb. (Tambourine). The key signature is one sharp (F#) and the time signature is 4/4. The score covers measures 90 through 94, with a 4-measure repeat sign at the end of measure 94. The solo parts feature melodic lines with various note values and rests, while the section parts provide harmonic support with block chords and rhythmic patterns. A large 'SAMPLE' watermark is overlaid diagonally across the center of the page.

95 96 97 98 99

Solo Vln. 1
Section

Solo Vln. 2
Section

Solo Vla.
Section

Solo Cello
Section

Solo Str. Bass
Section

Tamb.

The musical score is arranged in a system with ten staves. The top five staves are for string instruments: Violin 1 (Solo and Section), Violin 2 (Solo and Section), Viola (Solo and Section), Cello (Solo and Section), and String Bass (Solo and Section). The bottom staff is for Tambourine. The score is in 2/4 time with a key signature of one sharp (F#). Measures 95-99 are shown. A box containing the number '97' is positioned above the first staff in the third measure. The Solo parts for all instruments feature melodic lines with various note values and rests. The Section parts provide harmonic support with block chords and rhythmic patterns. The Tambourine part has a simple rhythmic accompaniment.

100 **101** Invite audience to clap 102 foot stomp 103 104 Repeat 101-104 until audience joins in clapping

Vln. 1 Solo arco foot stomp

Vln. 2 Solo arco foot stomp

Vla. Solo arco foot stomp

Cello Solo arco foot stomp

Str. Bass Solo arco foot stomp

Tom Tamb. to hi-tom Hi-Tom *f*

Musical score for measures 105-111. The score is for a string ensemble consisting of Violins 1 and 2, Viola, Cello, and Str. Bass, along with a Tom. The key signature is one sharp (F#) and the time signature is 4/4. Measures 105 and 106 show the beginning of the section with a forte (*f*) dynamic. Measures 107-111 continue the rhythmic pattern with various articulations and dynamics.

Musical score for measures 112-117. The score continues from the previous system. Measures 112-115 show the continuation of the rhythmic pattern. Measures 116 and 117 feature a crescendo leading to a fortissimo (*ff*) dynamic. The Tom part includes rests and rhythmic patterns.