

Kjos String Orchestra
Grade 3
Full Conductor Score
SO469F

Jean-Philippe Rameau
Deborah Baker Monday, Arr.

Les Sauvages
From *Les Indes galantes*



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 135 original and arranged works with seven 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, the Ohio State Summer Workshop, and the Florida Orchestra Association. 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.

The Arrangement

Jean-Philippe Rameau (1683-1764) was a French composer who lived during the late Baroque period and was best known as an organist, composer, and music theorist. He wrote **Treatise on Harmony** (1722), and it ultimately became a most highly respected book despite some criticism during his lifetime. As a composer, he is remembered most for his music written for harpsichord, but his works for opera gained him top ranking as one of the most important French opera composers.

Les Sauvages comes from Rameau's, **Les Indes galantes** (1735). It is one of his opéra-ballets, a type of French Baroque lyric theatre that was popular in the 1700s. Composed in rondo form, it is one of the dances performed in Act IV. Before Rameau included **Les Sauvages** in his opéra-ballet, it originated in his **Suite in G major/G minor** for harpsichord, the seventh movement (1727).

Instrumentation List (Set C)

- 8 - 1st Violin
- 8 - 2nd Violin
- 5 - 3rd Violin (Viola T.C.)
- 5 - Viola
- 5 - Cello
- 5 - String Bass
- 1 - Tenor Drum
- 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.

Les Sauvages

From *Les Indes galantes*

Full Conductor Score
Approx. performance time—2:16

Jean-Philippe Rameau
Arranged by Deborah Baker Monday
(ASCAP)

Allegro (♩ = 78+)

Violins 1
Violins 2
Viola*
Cello
String Bass
Tenor Drum

7
8
9
10
11

cresc.
cresc.
cresc.
cresc.
cresc.

mp
mp
mp
mp
mp

mf
mf
mf
mf
mf

mf

tr

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

13

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

T. D.

mp

cresc.

21

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

T. D.

mf

mp

23 24 25 26 27 *tr*

Vlns. 1 *cresc.* *mf*

Vlns. 2 *cresc.* *mf*

Vla. *cresc.* *mf*

Cello *cresc.* *mf*

Str. Bass *cresc.* *mf*

T. D.

28 29 30 31 32 *tr* 33 34

Vlns. 1 *p* *mp* *cresc.*

Vlns. 2 *p* *mp* *cresc.*

Vla. *p* *mp* *cresc.*

Cello *p* *mp* *cresc.*

Str. Bass *p* *mp* *cresc.*

T. D. *mp* *cresc.*

(3rd Vln.)

35 36 37 38 39

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

T. D.

f

40 41 42 43 44

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

T. D.

tr

45

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

T. D.

50

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

T. D.

53

mp *cresc.*

mp *cresc.*

mp *cresc.*

mf

55 56 57 58 59

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

T. D.

60 61 62 63 64

Vlns. 1 *mf* *p*

Vlns. 2 *mf* *p*

Vla. *mf* *p*

Cello *mf* *p*

Str. Bass *mf* *p*

T. D.

65 66 67 68 69

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

Vlns. 2 *mf* *cresc.* *f*

Vla. *mf* *cresc.* *f*

Cello *mf* *cresc.* *f*

Str. Bass *mf* *cresc.* *f*

T. D. *f*

70 71 72 73 74

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

T. D.

75 *tr* 76 77 78 79

Vlins. 1 *ff*

Vlins. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

T. D. *ff*

80 81 82 83 84 rit.

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

T. D.

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