

Kjos String Orchestra  
Grade 3  
Full Conductor Score  
SO477F

# Chiquinha Gonzaga Deborah Baker Monday, Arr.

## **Ó Abre Alas** **Brazilian Carnival March**



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 Composer and the Composition

(Francisca) Chiquinha Gonzaga (Brazil, 1847-1935) left her mark in Brazilian culture as a respected composer, conductor, and pianist. She was the first female conductor in Brazil, and as a composer, she wrote over 200 compositions. Her compositional approach combined European classical music styles with African rhythms. She was attracted to a special genre of music called "choro," with its origins going back to the late 1800s in Rio de Janeiro, and that remained an influence in her concert programming and her writing. Choro is characterized as virtuosic, vibrant, and cheerful, with catchy rhythms.

**Ó Abre Alas (Open Wings)** was inspired by marching rhythms of paraders during a Brazilian carnival and Gonzaga originally created it as a carnival march for voices and keyboard. Composed in 1899, it became her most popular work and remains deeply incorporated into Brazilian culture.

## Instrumentation List (Set C)

- 8 - 1st Violin
- 8 - 2nd Violin
- 5 - 3rd Violin (Viola T.C.)
- 5 - Viola
- 5 - Cello
- 5 - String Bass
- 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](http://www.kjos.com).

# Ó Abre Alas

## Brazilian Carnival March

Full Conductor Score  
Approx. performance time—2:10

Chiquinha Gonzaga  
Arranged by Deborah Baker Monday  
(ASCAP)

Allegro (♩ = 116)

Violins 1

Violins 2

Viola\*

Cello

String Bass

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

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

13 14 15 16

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

17 18 19 20

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

21 22 23 24

Vlns. 1 *cresc.* *f*

Vlns. 2 *cresc.* *f*

Vla. *cresc.* *mf*

Cello *cresc.* *mf*

Str. Bass *cresc.* *mf*

26

25 27 28

Vlns. 1 *p*

Vlns. 2 *mf*

Vla. *mf*

Cello *mp* pizz.

Str. Bass *mp* pizz.

29 30 31 32

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

34

33 35 36

Vlns. 1 *p*

Vlns. 2 *p*

Vla.

Cello *mp* arco

Str. Bass *f* arco

37 38 39 40 41

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

42 43 44 45

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

46 47 48 49

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

50

51 52 53

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

54 55 56 57

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

58

59 60 61

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

*ff*

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