

Kjos String Orchestra
Grade 3½
Full Conductor Score
SO480F

Elisabeth Jacquet de la Guerre

Deborah Baker Monday, Arranger

Sonata in Trio No. 3

Movements II, III, and VII



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.

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.

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

French composer, harpsichordist, and singer, **Elisabeth Jacquet de la Guerre** (1665-1729) is considered a foremost female composer and musician of the French Baroque period. She was a pioneering female composer in a male-dominated profession, and her music was influential and well-accepted throughout her life and beyond.

Elisabeth de la Guerre came from a musical family of musicians and instrument makers. She received a thorough education in music and was quickly discovered to be a child prodigy. Her talents were recognized at a young age by King Louis XIV. In a French newspaper (dated 1677), the report told that she could sing difficult music at sight and instantly compose pieces in any key asked of her. When she was 15 years of age, she was appointed a musician in the court of King Louis XIV.

About four years serving in the King's court, she married, raised a family with one son, meanwhile continuing to compose, teach, and perform. Her written output seemed to be fairly small, although while performing she was known to extemporize and improvise. These performance moments were never written down by other musicians who may have been present. De la Guerre's earliest surviving works include five suites for harpsichord, published in 1687. She also composed eight sonatas for violin and continuo, four trio sonatas, and 15 cantatas. Noteworthy in her accomplishments as a composer was an opera entitled, **Céphale et Procris** (1694). It is believed to be the first opera composed by a woman in France.



Elisabeth Jacquet de la Guerre

French Baroque Music

French Baroque Music flourished during the 17th and 18th centuries. It stood apart in various ways from Baroque music from other countries throughout Europe. One of the first aspects of music composed during that period was that composers catered to the tastes of the king, aristocrats, and the upper class who could sponsor or commission new works. They encouraged the creation of operas, ballets, and other forms of vocal and instrumental music. Characteristics seemed to favor lyrical and graceful melodies. Clear rhythmic patterns and use of dance rhythms also dominated much of French Baroque music. And while much of Baroque music throughout Europe was considered Absolute Music (music for its own sake), some French Baroque music also embodied Programmatic Music. When it came to the use of dissonance, French Baroque composers tended to be more conservative as compared to German and Italian Baroque composers. However, in general, music of the Baroque period throughout Europe mirrored the grandeur and brilliance of the opulent architecture and decorative visual arts of the period. And that was musically displayed with lavish use of ornamentation.

Sonata in Trio No. 3

Movements II, III, and VII

Full Conductor Score
Approx. performance time—3:45

Elisabeth Jacquet de la Guerre
Arranged by Deborah Baker Monday
(ASCAP)

Allegro (♩ = 100)

Violins 1
Violins 2
Viola*
Cello
String Bass

Violins 1
Violins 2
Vla.
Cello
Str. Bass

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

10

9 11 12

Vlns. 1 2

Vla.

Cello

Str. Bass

13 14 15 16

Vlns. 1 2

Vla.

Cello

Str. Bass

17 18 19 20

Vlns. 1 2

Vla.

Cello (V)

Str. Bass (V)

21

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

25

Vlns. 1 *cresc.*

Vlns. 2 *cresc.*

Vla. *cresc.*

Cello *cresc.*

Str. Bass *cresc.*

28

29

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

30

31

32

33 34 35 36

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

37 38 39 40

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

dim.

dim.

dim.

(V)

dim.

(V)

dim.

41 42 Moderato (♩ = 60) 43 44

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

tr

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp

45 46 47 48

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

49 50 51 52

Vlns. 1

Vlns. 2 V

Vla.

Cello

Str. Bass V

53 54 55 56

Vlns. 1

Vlns. 2

Vla. V

Cello V

Str. Bass V

57 58 59 60

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

61 62 63 64

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

f

f

f

f

f

65 66 67

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

68 69 70

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

71 72 73 74 75

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

Vlns. 2 *cresc.* *f* *dim.*

Vla. *cresc.* *f* *dim.* (V)

Cello *cresc.* *f* *dim.* (V)

Str. Bass *cresc.* *f* *dim.*

73

76 77 78 79

poco rit. **78** *Allegro* (♩ = 120)

Vlns. 1 *p* *mf*

Vlns. 2 *p* *mf*

Vla. *p* *mf*

Cello *p* *mf*

Str. Bass *p*

80 81 82

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

mf

83 84 85

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

86 87 88

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

89 **90** 91 92

Vlns. 1
Vlns. 2
Vla.
Cello
Str. Bass

cresc.

93 94 **95** 96

Vlns. 1
Vlns. 2
Vla.
Cello
Str. Bass

f

cresc.

97 98 99 100

Vlns. 1
Vlns. 2
Vla.
Cello
Str. Bass

molto rit.