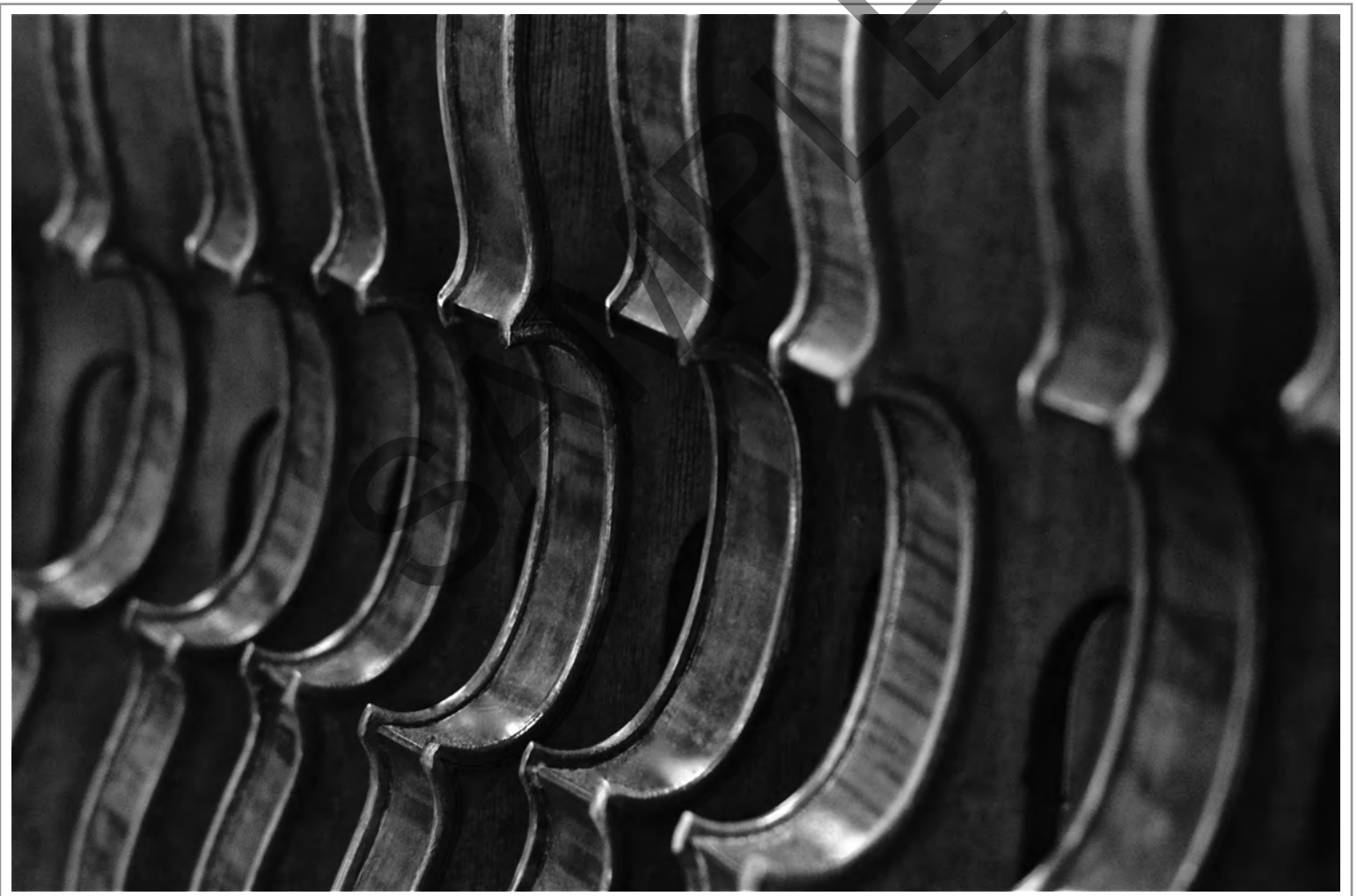


Kjos String Orchestra
Grade 3½
Full Conductor Score
SO430F
\$8.00

Susan H. Day

La Española



Neil A. Kjos Music Company • *Publisher*



The Composer



Susan H. Day holds music degrees from Ithaca College and Columbia University, New York. She has taught strings at all grade levels in Colorado for over 30 years and is currently a string specialist with the Douglas County Schools. Her award winning groups were chosen to perform seven times at state and national conventions. In 2000, she received the "Outstanding Teacher of the Year" Award from the American String Teachers Association (ASTA) of Colorado. Besides teaching, she is a composer, arranger, clinician, guest conductor, and violinist with the Arapahoe Philharmonic.

With over 70 original, published, educational string works, including several commissions to her credit, Ms. Day's music is performed internationally and throughout the U.S. including over a dozen performances at the prestigious Midwest Clinic. She was the winner of the 1997 ASTA Composition Contest for her string bass duet, titled **Bass-ic Blues for Two** recorded by master bassist, Gary Karr. Ms. Day was the two-time winner (2006, **Tango d'Amour** and 2011

Tango Misterioso) of the Texas Orchestra Directors Association (TODA) Composition Contest and the 2008 winner of the ASTA sponsored Merle J. Isaac Composition Contest (**Shores of Ireland**). Many of her works are honored as "Editor's Choice" selections with J.W. Pepper.

Ms. Day was Composer-in-Residence at the 2015 Ohio State University Summer String Teachers Workshop, and has recently presented sessions in Colorado, Arizona, Florida and the 2018 ASTA National Convention in Atlanta. She was the 2017 LISFA (Long Island String Festival Association) guest conductor/composer.

Among her many awards, she received the Colorado Music Educators Association (CMEA) 25 Year Service Award, six Board of Education Awards, several ASCAP Plus Awards, and the 2016 Lifetime Service Award from ASTA of Colorado. In 2008 Ms. Day was inducted into the CMEA Hall of Fame. She is a member of CMEA, ASTA, NAFME, and ASCAP.

The Composition

Picture this...a beautiful Spanish dancer, wearing a gorgeous, richly decorated red dress with shiny red high heels. Her long wavy hair is adorned with red flowers. Stunning gold earrings and a sparkling necklace complete her ensemble.

From that description, everyone will have a slightly different image in mind, yet all are sure to be captivating and colorful. Next, combine that image with this dramatic original work, **La Española**. Imagine the Spanish dancer, accompanied by her partner, moving across the dance floor to the catchy rhythms, flowing melodies, and animated musical moments.

La Española is inspired by Spanish dance music enjoyed around the world. There are different types of Spanish dance and here are the most popular. First up, Flamenco! It's the most famous Spanish dance form. Known for its beauty and passion, it's been recognized by UNESCO as a Heritage of Humanity. Here's another, the Fandango. The Fandango goes back to the early 1700s and is a revered folk dance in Spain and Portugal. Other Spanish dance forms include Paso Doble, Muiñeira, Sardana, Sevillana, and Zambra. Most of these Spanish dances are also popular throughout Latin America.

This composition offers several fantastic extended learning opportunities. 1) Ask students to select a type of Spanish dance and research its history and stylistic features. 2) Ask students to choose two types of Spanish dance and compare and contrast their characteristics. 3) Provide the description (paragraph one) of the Spanish dancer and ask students to create an illustration.

A special note regarding divisi and unison playing: The indications **div.** and **unis.** are not included in this work except for initial moments towards the beginning. This is to keep parts clean so that you and your students can add your own interpretive marks and fingerings, etc. All double stops and octaves should be played divisi. As the rehearsal process begins, offer instructions as to how you would like each section of your orchestra to handle divisi moments.

Instrumentation List (Set C)

8 – 1st Violin	5 – Cello
8 – 2nd Violin	5 – String Bass
5 – Viola	1 – Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, please visit 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.

La Española

(The Spanish Lady)

Full Conductor Score
Approx. performance time—3:30

Susan H. Day
(ASCAP)

Passionately (♩ = 116)

Musical score for measures 1-3. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Passionately' with a quarter note equal to 116 beats per minute. The dynamics are marked *f* (forte) for the Violins and *mf* (mezzo-forte) for the Viola, Cello, and String Bass. The Violins play a melodic line with accents and slurs. The Viola, Cello, and String Bass provide harmonic support with chords and moving lines. A large 'SAMPLE' watermark is overlaid on the score.

Musical score for measures 4-7. The score continues from measure 3. The dynamics are marked *mf* (mezzo-forte) for the Violins and *mf* for the Viola, Cello, and String Bass. The Violins play a melodic line with accents and slurs. The Viola, Cello, and String Bass provide harmonic support with chords and moving lines. A large 'SAMPLE' watermark is overlaid on the score.

8 9 10 11

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

unis.

f

12 13 14 15

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

16 17 18 19

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

f *mf* *f*

4 4

20 21 22 23

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

24 25 26 27

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

28 29 30 31

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

32 33 34 35

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

36 37 38 39 div.

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

40 41 V V 42 43

Vlns. 1

Vlns. 2

Vla.

Cello pizz.

Str. Bass pizz.

44

Vlns. 1 *f* 45 *mf* 46 47

Vlns. 2 *f* *mf* #8

Vla. *f* *mf*

Cello *mf*

Str. Bass *mf*

48 49 50 51

Vlns. 1 *V*

Vlns. 2 *V*

Vla. *V*

Cello *arco*

Str. Bass *arco*

52 53 54 55

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

56 57 58 59

Vlns. 1 *mf*

Vlns. 2

Vla. *mf*

Cello *mf*

Str. Bass *mf*

60 61 62 63

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *f*

Cello *f*

Str. Bass *f*

64 65 66 67

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

68 69 70 71

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

mf

72 73 74 75

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

76 77 78 79

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

f

80 81 82 83

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

84 85 86 87

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

mf

88 89 90 91

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

1 Vlns. 92 93 *mp* 4 2 4 3 4 2 4 95 2 4 3 1 3 1 3 4

2 Vlns. *mp*

Vla. *mp*

Cello *f*

Str. Bass *f*

1 Vlns. 96 97 98 99 *f* V V

2 Vlns. *f* V V

Vla. *f* V V

Cello *f* V V

Str. Bass *f* V V

1 Vlns. 100 101 102 103 V V V V

2 Vlns. V V V V

Vla. V V V V

Cello V V V V

Str. Bass V V V V

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