

Kjos String Orchestra  
Grade 2  
Full Conductor Score  
SO351F  
\$6.00

Jeremy Woolstenhulme

# Baila Conmigo



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## About the Composer



**Jeremy Woolstenhulme** received his B.M.E. from Brigham Young University in 2000 and an M.A. in Cello Performance from the University of Nevada (Las Vegas) in 2005. Currently, Mr. Woolstenhulme serves as the orchestra director at Hyde Park Middle School in the Clark County School District. He has traveled with his orchestra to London, Washington, D.C., Boston, and New York. Mr. Woolstenhulme's orchestra was selected to play at the 2008 Midwest Clinic in Chicago. In 2010, Hyde Park won second place at the ASTA National Orchestra Festival in Santa Clara, CA; they were also invited to perform at the 2011 and 2015 festivals. In addition, Mr. Woolstenhulme is a contract musician with the Las Vegas Philharmonic, cellist for the Seasons String Quartet, and a freelance musician performing at many venues located on the famed Las Vegas "Strip." He lives with his beautiful wife Taryn and their four children, Cadence Belle, Coda Blake, Canon Thomas, and Caprice Aria.

## About the Composition

"*Baila conmigo*" is Spanish for "dance with me." Because of its dance-like, tango feel, careful consideration should be given to maintaining a steady tempo throughout. Try to sustain the forward momentum while also avoiding the tendency to either rush or drag.

## Rehearsal Ideas

**Baila Conmigo** sounds great with added tambourine part. Tell the player to hold the tambourine high and proud, as if performing a Latin dance. Furthermore, the addition of castanets, claves, or finger cymbals will thicken the rhythmic texture and enhance the flavor.

Beginning: In the upper strings, add pressure to the bow and shorten the 16th notes to produce a crisp, "castanet" type of sound.

Measure 2, beat 4: Students should use a lot of bow speed on the first 8th note then clip the second for the staccato marking.

M. 9: The melody in the 1st Violin part should be played with a legato, lyrical sound to contrast with the shorter bow strokes of the accompaniment.

M. 17: As an alternate to the notated bowing, 1st Violins can retake on every rest so the slurs are played on a downbow.

M. 29, beat 4: The **sfp** should be executed with very fast bow speed at the beginning of the note, but light pressure.

Mm. 29–33: To improve intonation in this section, have violins practice finger patterns on the A string. Begin with A, B, C, D, followed by a long E; then contrast this pattern with A, B, C, D, followed by a long Eb. Have students practice spreading their 4th fingers for E natural then drawing it closer for Eb.

End: Thrust bows straight up into the air for a dramatic finish.

## Instrumentation List (Set C)

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



## Learning Bank: The Tango

Tango is a style of music and dance that originated in Argentina and Uruguay during the late 1800s. Developed primarily in Buenos Aires, the culturally diverse capital of Argentina, tango was influenced by both European and African music. In the first two decades of the 1900s, the style gained popularity outside of its home in South America, quickly spreading throughout the world to become a major musical and dance form.

The music is known for its lyrical melodies and dramatic minor harmonies; stark and dynamic rhythms are characteristic of tango as well. (These seductive rhythmic patterns feature prominently throughout **Baila Conmigo**.) Tango ensembles typically consist of piano, violin and other strings, guitar, flute, and the bandoneón (a small accordion). Taken together, tango's distinctive melodies, harmonies, rhythms, and instrumentation give the music a sense of melancholy, longing, passion, and romance. These unique characteristics have earned tango a broad international following, and composers such as Igor Stravinsky, Erik Satie, and Ástor Piazzolla have incorporated prominent elements of tango in their music.

Tango is a partner dance traditionally between a man (who leads) and a woman (who follows). Combining powerful strides with elegant finesse, dips, and the characteristic tango "head snap," tango is today recognized as a major ballroom dancing style in competitions around the globe.

# Baila Conmigo

Full Conductor Score

Approx. performance time—2:40

Jeremy Woolstenhulme

**Medium tango**

The musical score consists of two systems of music. The first system, labeled "Medium tango", includes parts for Violins 1 and 2, Viola, Cello, String Bass, and Tambourine. The second system, also labeled "Medium tango", includes parts for Rehearsal Piano, Vlns., Vla., Cello, Str. Bass, Tamb., and Pno. The score is in 4/4 time with a key signature of one sharp. Measure numbers 1 through 8 are indicated above the staves.

9

Vlns.

2

Vla.

Cello

Str. Bass

Tamb.

Pno.

10

11

12

This musical score page contains six staves of music for orchestra and piano. The instruments listed are Violins (Vlns.), Violas (Vla.), Cellos (Cello), Double Bass (Str. Bass), Tambourine (Tamb.), and Piano (Pno.). The score is in common time and key signature of one sharp. Measures 9 through 12 are shown, with measure 9 starting on a forte dynamic. Measure 10 begins with a dynamic of *mf*. Measures 11 and 12 also feature *mf* dynamics. Measures 13 through 16 are shown on the next page.

13

Vlns.

2

Vla.

Cello

Str. Bass

Tamb.

Pno.

14

4

15

16

4

This musical score page continues the sequence from the previous page, showing measures 13 through 16. The instrumentation remains the same: Violins (Vlns.), Violas (Vla.), Cellos (Cello), Double Bass (Str. Bass), Tambourine (Tamb.), and Piano (Pno.). The score is in common time and key signature of one sharp. Measures 13 and 15 begin with eighth-note patterns. Measures 14 and 16 begin with sixteenth-note patterns. Measures 14 and 16 both contain a dynamic marking of *4*.

17

Vlns.  
2  
Vla.  
Cello  
Str. Bass  
Tamb.  
Pno.

**SAMPLE**

21

Vlns.  
2  
Vla.  
Cello  
Str. Bass  
Tamb.  
Pno.

**SAMPLE**

1  
Vlns.

2  
Vla.  
*mf*

Vlns.  
Cello  
*mf*

Str. Bass  
*mf*

Tamb.

25

26

27  
*p*

28  
*f*

25

26

27  
*p*

28  
*f*

25

26

27  
*p*

28  
*f*

Pno.  
*mf*

*mf*

*p*

*f*

1  
Vlns.  
*mp*

2  
Vla.  
*p*

Vlns.  
Cello  
*p*

Str. Bass  
arco

Tamb.  
*p*

29

30  
*sfz*

31

32  
*sfz*

29

*p*

33

1 Vlns. 34

2

Vla.

Cello

Str. Bass

Tamb.

Pno.

37

1 Vlns. 38

2

Vla.

Cello

Str. Bass pizz.

Tamb.

Pno.

1 41 4 42 43 44 V

Vlns.

2

Vla.

Cello

Str. Bass

Tamb.

Pno.

*SAMPLE*

1 45 46 47 48 V 49

Vlns. f

2 f

Vla. f

Cello f

Str. Bass f

Tamb.

Pno. f

*SAMPLE*

50                    51                    52                    53                    54

Vlns.  
Vlns.  
Vla.  
Cello  
Str. Bass  
Tamb.  
Pno.

55                    56                    57 div.                    58

Vlns.  
Vlns.  
Vla.  
Cello  
Str. Bass  
Tamb.  
Pno.

Musical score for orchestra and piano, measures 59-62. The score includes parts for Vlns. 1, Vlns. 2, Vla., Cello, Str. Bass, Tamb., and Pno. The instrumentation is as follows:

- Vlns. 1: Measures 59-62, treble clef, key signature of one sharp.
- Vlns. 2: Measures 59-62, treble clef, key signature of one sharp.
- Vla.: Measures 59-62, bass clef, key signature of one sharp.
- Cello: Measures 59-62, bass clef, key signature of one sharp.
- Str. Bass: Measures 59-62, bass clef, key signature of one sharp.
- Tamb.: Measures 59-62, common time.
- Pno.: Measures 59-62, treble and bass staves, key signature of one sharp.

Measure 59: Vlns. 1 plays eighth-note pairs. Vlns. 2, Vla., Cello, and Str. Bass play eighth-note pairs. Tamb. and Pno. play eighth-note pairs.

Measure 60: Vlns. 1 plays eighth-note pairs. Vlns. 2, Vla., Cello, and Str. Bass play eighth-note pairs. Tamb. and Pno. play eighth-note pairs.

Measure 61: Vlns. 1 plays eighth-note pairs. Vlns. 2, Vla., Cello, and Str. Bass play eighth-note pairs. Tamb. and Pno. play eighth-note pairs.

Measure 62: Vlns. 1 plays eighth-note pairs. Vlns. 2, Vla., Cello, and Str. Bass play eighth-note pairs. Tamb. and Pno. play eighth-note pairs.

Musical score for orchestra and piano, measures 63-66. The score includes parts for Vlns. 1, Vlns. 2, Vla., Cello, Str. Bass, Tamb., and Pno. The instrumentation is as follows:

- Vlns. 1: Measures 63-66, treble clef, key signature of one sharp.
- Vlns. 2: Measures 63-66, treble clef, key signature of one sharp.
- Vla.: Measures 63-66, bass clef, key signature of one sharp.
- Cello: Measures 63-66, bass clef, key signature of one sharp.
- Str. Bass: Measures 63-66, bass clef, key signature of one sharp.
- Tamb.: Measures 63-66, common time.
- Pno.: Measures 63-66, treble and bass staves, key signature of one sharp.

Measure 63: Vlns. 1 and 2 play eighth-note pairs. Vla., Cello, and Str. Bass play eighth-note pairs. Tamb. and Pno. play eighth-note pairs.

Measure 64: Vlns. 1 and 2 play eighth-note pairs. Vla., Cello, and Str. Bass play eighth-note pairs. Tamb. and Pno. play eighth-note pairs.

Measure 65: **div.** Vlns. 1 and 2 play eighth-note pairs. Vla., Cello, and Str. Bass play eighth-note pairs. Tamb. and Pno. play eighth-note pairs.

Measure 66: Vlns. 1 and 2 play eighth-note pairs. Vla., Cello, and Str. Bass play eighth-note pairs. Tamb. and Pno. play eighth-note pairs.

67

1 Vlns.

2

Vla.

Cello

Str. Bass

Tamb.

Pno.

68

69

unis. 70

71

1 Vlns.

2

Vla.

Cello

Str. Bass

Tamb.

Pno.

72

73

74