



ORIENT ET OCCIDENT

(Grand March)

CAMILLE SAINT-SAËNS

Arranged by

Deborah Baker Monday

Instrumentation

1 - Full Score
8 - Violin 1
8 - Violin 2
5 - Violin 3 (Viola T.C.)
5 - Viola
5 - Violoncello
5 - Double Bass

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.



The Arranger



Deborah Baker Monday continues to teach in the award winning Logan City 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. She continued her studies at Louisiana State University where she received the Chancellor's Award to participate with the L.S.U. symphony orchestra under the direction of James Yestadt. She has studied theory and composition with Harold Schiffman, John Boda, Frederic Goossen, Paul Hedwall and Dinos Constantinides.

When she moved to Utah, Ms. Monday continued to be an active bass performer. After completing all of the course work 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. During her tenure with Logan she has pursued her interest in composition and arranging for educational strings. This has been a rewarding part of her career while she and her husband, Bill, have raised four amazing children. She has received awards for outstanding elementary teaching and for Superior Accomplishment with the UtahASTA and UtahMEA, respectively.

Ms. Monday has presented at numerous state music conferences throughout the U.S. as well as several national ASTA conventions, the Midwest Clinic, and the prestigious Ohio State String Teachers' Workshop. She is very active as a guest conductor and adjudicator and has received awards and commissions for her work. Her studies in composition and experience in string teaching have combined to make her one of the leading contributors to the repertoire for young string players.

About the Music

Camille Saint-Saëns composed this march originally for band in the "grand concert" style for a gala evening in October of 1869. The host for the event was Union Centrale des Beaux-Arts, an organization concerned with the relationship between art and industry which was currently featuring an exhibition of oriental art. Saint-Saëns' concept of representing two contrasting cultures, one from Western culture and the other from the Far East is magnificently represented in this composition. Years later, at the World's Fair in Paris in 1878, a place where worldwide themes are always celebrated, the composer himself conducted a performance of this Grand March. Saint-Saëns also transcribed it for full orchestra.

Orient et Occident, Op. 25, is a perfect example of music which comes from the Romantic period with its exploration of other cultures. The march was composed to encompass the musical stereotypes of the East and West according to the current European concept; the opening section embodies the West which was the accepted norm during this time with its strong, rhythmic themes and based on current harmonic trends. The East was represented in an extensive middle section with stagnant harmony, pentatonic melody, and folk-like percussion accompaniment. The composer limits instrumentation to the oboe, clarinet and flute to convey the metaphor of the East. The West returns with the powerful first theme from the opening, but now stated in a fugue! There follows a resounding return to the themes as originally stated in the opening section followed by an energetic coda.

In this beautifully adapted version, the focus is on the themes of the West, strong and rhythmic with moving harmonic shifts. After a wonderful exchange of the opening themes this setting takes the piece to an energetic coda which makes for a perfect performance piece at concert or festival!

Performance Notes

First violin – there are two instances where fifth position is required however cue sized notes have been provided for students who are not comfortable with it.

Double (multiple) stops - If a multiple stop includes open strings then it can be played with full resonance. Although some of the multiple stops with no open strings can be played by one player the conductor may choose to divide these into upper and lower double stops to create a more resonant sound.

First violin - measures 89 and 90 should be divided so that all players play open D and A while half the section plays the F# and the other half plays the high D.

- Deborah Baker Monday

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(Grand March)

CAMILLE SAINT-SAËNS

Arranged by

DEBORAH BAKER MONDAY

(ASCAP)

Allegro (♩ = 108)

Violin 1

Violin 2

Viola
(Violin 3)

Violoncello

Double Bass

f

2 3 4 5

6 7 8 9 10

11 12 13 14 15

(-1) (-2) (V)



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piece at www.fjhmusic.com

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ST6506

17

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

16 17 18 19 20

div.

f

3

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

21 22 23 24 25

f

p

div.

3

29

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

26 27 28 29 30

f

p

pizz.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

31 32 33 34 35

div.

arco V

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

36 37 38 39 40

rit.

41 **a tempo**

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

41 42 43 44 45

f

div.

49

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

46 47 48 49 50

ff

ff

ff

ff

ff

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

51 52 53 54 55

(-2)

(IV)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

56 57 58 59 60

61

Vln. 1

Vln. 2

Vla. div.

Vcl.

D.B.

61 62 63 64 65

Vln. 1

Vln. 2

Vla. unis.

Vcl.

D.B.

66 67 68 69 70

72

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

71 72 73 74 75

80

tr

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

unis.

3

76 77 78 79 80

(3)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

81 82 83 84 85

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

div.

div.

86 87 88 89 90