



ALLEGRO MODERATO

from *SYMPHONY NO. 3*

CAMILLE SAINT-SAËNS

Arranged by

Deborah Baker Monday

Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2
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 Utah ASTA and Utah MEA, respectively.

Ms. Monday has presented at numerous state music conferences throughout the U.S. as well as several national ASTA conventions and the Midwest Clinic. 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

This movement of *Symphony No. 3* includes two of the most memorable themes from this extraordinary work of Camille Saint-Saëns. Although the piece is unique because of its inclusion of organ, this rendition is based on the highly energetic string theme and includes the beautiful fugue based on his four note theme which cycles throughout the entire symphony.

The original key of C minor is offered in the more accessible keys of D minor and F Major for strings. There are a lot of shifting tonalities between thematic statements, which will require chromatic fingerings. While there are different schools of thought on chromatic scales for students, directors can use the fingerings that correspond with their technique or method book. Students will learn to use the smartest fingerings for whole and half steps within the tonal centers as they change.

The two contrasting sections of this arrangement offer two extremes of bowing style: one requiring heavy strokes at the frog and the other with legato, expressive, full bowing.

The repetitive down bow followed by a lift and 4 sixteenth notes is constant throughout the piece and should be used as a tone generating exercise for students. How heavy can they be at the frog; how close to the bridge do they need to be to achieve the optimum tone required for the first theme? This is a true test of the bow to really achieve the gutsy sound required.

The opposite bowing style (fluid, legato bowing with no articulation of bow changes) provides students with an opportunity to use the most flexible bow holds. Dynamics will require attention to bow placement because of sustained notes. A careful balance of bow placement, weight and speed is the formula that all string players must address to achieve the optimum performance level.

Deborah Baker Monday

Violin 1
Violin 2
Viola
Violoncello
Double Bass

13 14 15 16

simile

simile

Violin 1
Violin 2
Viola
Violoncello
Double Bass

17 18 19 20

p

p

p

p

Violin 1
Violin 2
Viola
Violoncello
Double Bass

21 22 23

27

Vln. 1 *f* *p* *simile*

Vln. 2 *f* *div. p* *simile*

Vla. *f* *p* *simile*

Vcl. *f* *p*

D.B. *f* *p*

25 26 28

To Coda ⊕

Vln. 1

Vln. 2

Vla.

Vcl. *pizz.*

D.B. *pizz.*

29 30 31 32

35

Vln. 1 *f*

Vln. 2 *f* *(b)*

Vla. *f*

Vcl. *arco f*

D.B. *arco f*

33 34 36

39

37 38 40

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

41 42 43 44

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p

p

div.

p

div.

p

47

45 46 48

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

f

f

div.

f

div.

f

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

49 50 51 52

div.

div.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

53 54 55 56

div.

unis.

57 Cantabile (♩ = 100)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

58 59 60 61

mf espressivo

mf espressivo

65

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mf *espressivo*

62 63 64 66

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

67 68 69 70 71

76

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

72 73 74 75

Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

77 78 79 80 81

Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

82 *p* 83 84

Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

87 *mf* 88 89 90 *cresc.*

Violins 1 and 2, Viola, Violoncello, and Double Bass

Measures 92-94

Violins 1 and 2: *f* *D.C. al Coda*

Viola: *f*

Violoncello: *f*

Double Bass: *f*

Coda
⊕

96

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

99

Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

100 101 102 103