

IN THE MOORLAND

(Dans la Lande)

CÉCILE CHAMINADE

Arranged by DEBORAH BAKER MONDAY

INSTRUMENTATION

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



Please note: Our band and orchestra music is collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.



THE ARRANGER

Deborah Baker Monday is a retired string educator and low string specialist following a 25-year tenure in the award-winning Logan City, Utah orchestra program. 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. 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 Hedwall, and Dino Constantinides.

Ms. Monday has over 150 original and arranged works, many of which have been honored as J.W. Pepper Editors' Choice selections and have been selected for many state required music lists. 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. She continues to accept commissions regularly.

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 String Workshop, and the Florida Orchestra Association. She is active as a clinician, guest conductor and adjudicator. She and her husband Bill have four amazing children.

ABOUT THE MUSIC

Although she was a contemporary of Claude Debussy, Cécile Chaminade (1857-1944) continued to compose in the French Romantic style and did not lean toward Impressionism. She studied piano, violin, and composition privately with teachers from the Paris Conservatory and was encouraged at a young age by Georges Bizet. After being well received at a salon performance in 1878, she began a career of concertizing where she performed her own works.

She traveled throughout parts of Europe and England, and also toured in the United States. She received numerous honors and was elected a Chevalier of the Légion d'Honneur, the first for a female composer. Her notoriety faded later in life and the only piece that seems to have remained popular is her *Concertino* for flute and orchestra. Hopefully that will change by bringing renewed attention to her music.

In the Moorland is from *Poems Provencaux, Op. 127*, a set of pieces which also includes *Solitude, Le passe,* and *Reverie*. In them, Chaminade combines poetic imagery with expressive piano writing. Some features of her music are lyrical melodies, colorful harmonies, and rich textures. The strings take turns in a variety of voicings to produce the unique colors of Chaminade's piano writing. Students will want to explore the many ways to use their bows to play expressively (speed, amount, placement, and weight).

—Deborah Baker Monday

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(ASCAP)

Andante espressivo (♩ = 60)

Violin 1
Violin 2
Viola (Violin 3)
Violoncello
Double Bass
Piano

Musical score for measures 1-4. The score is for Violin 1, Violin 2, Viola (Violin 3), Violoncello, Double Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is Andante espressivo with a quarter note equal to 60 beats per minute. The dynamics are marked *mp* (mezzo-piano) and *legato*. The Violoncello part includes a *pizz.* (pizzicato) instruction and a *div. as needed* instruction. The Piano part features a simple harmonic accompaniment.

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

Musical score for measures 5-8. The score continues for Violin 1, Violin 2, Viola, Violoncello, Double Bass, and Piano. The dynamics are marked *mf* (mezzo-forte) and *legato*. The Viola part includes a *H3* (third harmonic) instruction and an *arco* instruction. The Violoncello and Double Bass parts also include *arco* instructions. The Piano part continues with its harmonic accompaniment. Measure numbers 2, 3, 4, 5, 6, 7, and 8 are indicated at the bottom of the staves.

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

9 10 11 12

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

This block contains the musical score for measures 9 through 12. It features five staves for strings (Violin 1, Violin 2, Viola, Violoncello, and Double Bass) and one grand staff for the piano. The key signature is one sharp (F#). The dynamics are marked as mezzo-piano (mp) and mezzo-forte (mf). A large red watermark is overlaid on the score.

13

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

13 14 15 16

mf *f* *f* *f* *mf* *f* *f*

This block contains the musical score for measures 13 through 16. It features the same five string staves and piano grand staff as the previous block. The key signature remains one sharp (F#). The dynamics are marked as mezzo-forte (mf) and forte (f). Measure 13 is boxed. A large red watermark is overlaid on the score.

17

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vcl. *mf* *f* *p*

D.B. *mf* *p*

Pno. *mf* *f*

17 18 19 20

rit. 24 a tempo

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *f* *mp*

Vcl. *mf* *f* *mp*

D.B. *f* *mp*

Pno. *mf* *f* *mp*

21 22 23 24

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl.

D.B.

Pno. *mf*

25 26 27 28

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

D.B. *f*

Pno. *f*

29 30 31 32

33 34 35 36

Vln. 1 *mf*

Vln. 2 *mf* L4

Vla. *mf*

Vcl. *mf*

D.B. *mf*

Pno. *mf*

37 38 39 40 41

Vln. 1 *mp* *f* *ff*

Vln. 2 *mp* *f* *ff* L4 div.

Vla. *mp* *f* *ff* div.

Vcl. *pizz.* *f* *ff*

D.B. *pizz.* *arco* *f* *ff* *mp*

Pno. *mp* *f* *ff*

rit.