



DUELING FRENCH DANCES

CLAUDE GERVAISE

Arranged by

Deborah Baker Monday

Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2
5 - Violin 3 (Viola T.C.)
5 - Viola
5 - Violoncello
5 - Double Bass
2 - Low Tom
Triangle
1 - Piano

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 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 arrangement features 4 dances by French composer Claude Gervaise (1525-1583). He is not as well known as other Renaissance composers like Josquin des Prez and Guillaume Dufay, most likely because he didn't write sacred music. Gervaise wrote many chansons (songs) but is most famous for his instrumental music which accompanied dancing. The popular forms of the time were the pavane, galliard and branle. The varieties of the branle are courant, gay and simple. The branle was choreographed as many as 8 different ways associated with regions of France (i.e. Burgundy, Champagne, etc.).

The opening branle has the standard homophonic voicing with the melody in the first violins. At measure 17 a *Branle de Champagne* begins featuring cello/bass on the melody. Second violin and viola take over at measure 33 with a third branle melody. First violins take the melody again at measure 41 with another *Branle de Champagne*. At measure 65, the cello and bass return with their previous melody but at a faster tempo, accelerating into measure 73 where the first violins "steal" their melody and play it even faster and in a higher octave. The piece keeps accelerating to a rousing conclusion!

This piece is unique in that all instruments get to play the melody, but not the same one; they each have their own branle, making this piece the "dueling" dances. Teachers can make it more of a show piece by having sections stand when they have the melody. Exaggerate the bow lifts to bring visual attention to sections. Encourage instrument sections to play with a tone matching the strongest group. Have fun while learning about French music of the Renaissance!

- Deborah Baker Monday

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CLAUDE GERVAISE

Arranged by

DEBORAH BAKER MONDAY

(ASCAP)

Allegro (♩ = 88)

Violin 1 *mf-mp*

Violin 2 *mf-mp*

Viola (Violin 3) *mf-mp*

Violoncello *mf-mp*

Double Bass *mf-mp*

Low Tom Triangle

Piano *mf-mp*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

D.B. *f*

Tom. Tri.

Pno. *f*

6 7 8 9 10



Hear and download this
piece at www.fjhmusic.com

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11 12 13 14 15 16

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vcl. *p* *f*

D.B. *p* *f*

Tom. Tri.

Pno. *p* *f*

17 **meno mosso** (♩ = 80)

17 18 19 20 21 22

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *mf*

D.B. *mf*

Tom. Tri. *mf*

Pno. *mf*

25

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Tom. Tri.

Pno.

sim.

sim.

sim.

23 24 25 26 27

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Tom. Tri.

Pno.

28 29 30 31 32

33

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Tom. Tri.

Pno.

33 34 35 36

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Tom. Tri.

Pno.

37 38 39 40

41 più mosso (♩ = 92)

41 più mosso (♩ = 92)

Vln. 1 *f* *p* *f* *mf*

Vln. 2 *f* *p* *f* *mf*

Vla. *f* *p* *f* *mf*

Vcl. *f* *p* *f* *mf*

D.B. *f* *p* *f* *mf*

Tom. Tri.

Pno. *f* *p* *f* *mf*

41 42 43 44 45 46

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

D.B. *f*

Tom. Tri.

Pno. *f*

47 48 49 50 51 52

57

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Tom. Tri.

Pno.

mf

f

f

f

f

f

f

f

f

53 54 55 56 57 58

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Tom. Tri.

Pno.

59 60 61 62 63 64

65 non div. accel.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *f*

D.B. *f*

Tom. Tri. Low Tom *mf*

Pno.

65 66 67 68 69 70

73 ($\text{♩} = 104$) accel.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Tom. Tri. *ff*

Pno.

71 72 73 74 75 76

81 (♩ = 108)
pizz. accel.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Tom. Tri.

Pno.

77 78 79 80 81

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Tom. Tri.

Pno.

82 83 84 85 86

89 (♩ = 112)
arco accel.

87 88 89 90 91

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Tom. Tri.

Pno.

92 93 94 95 96

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Tom. Tri.

Pno.