



ALLEGRO PRESTO

from *Symphony No. 2*

JOSEPH BOLOGNE, CHEVALIER DE SAINT-GEORGES

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

I can't believe I had never heard of this composer until 2020! Joseph Bologne (1745-1799) was born in the West Indies, the son of a plantation owner (Georges de Bologne Saint-Georges) and his wife's African slave. When he was 7, his father took him to Paris and enrolled him in boarding school. He later attended an academy for fencing and horsemanship. When he graduated in 1766 he was made a Gendarme du roi (officer of the king's bodyguard) and a "chevalier." After that, he was known as Joseph Bologne, Chevalier de Saint-Georges. He met with great success in Europe. Haydn's Paris Symphonies were actually commissioned by Bologne in 1785 and he conducted their premiere.

Joseph Bologne, Chevalier de St. Georges, was famous in Europe during the time of Haydn and Mozart. Francois Gossec and Antonio Lolli, prominent musicians in France, composed music for him and recognized his talents as a violinist and composer. He was equally if not more known for his fencing skills and was respected by masters.

He composed in all of the classical forms of the time, including opera, concerto, symphony, and chamber music. He was one of the chief exponents of the Symphonie-Concertante which Mozart adopted so brilliantly.

He also participated in a military delegation of free men of color where he achieved the rank of colonel. He continued to be active in the music scene in addition to his many other activities.

During his lifetime he was faced with the same issues we still face today: racism and lack of opportunity for people of color. This makes his accomplishments even more impressive. I only wish I had learned about him in my music history classes!

Teaching suggestions:

Upper string students will need to become familiar with half position, using low 1 for A# and low 2 for B. Cellists will need to be familiar with extensions (notated in the music).

2nd violin/viola - m. 71-74: these measures would best be played in half position. Suggested fingerings are included in the music.

- Deborah Baker Monday

ALLEGRO PRESTO

from *Symphony No. 2*

JOSEPH BOLOGNE,
CHEVALIER DE SAINT-GEORGES

Arranged by
DEBORAH BAKER MONDAY
(ASCAP)

Allegro presto (♩ = 144+)

Violin 1

Violin 2

Viola (Violin 3)

Violoncello

Double Bass

6 7 8 9 10

11 12 13 14 15



Hear and download this piece at www.fjhmusic.com

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17

H3

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

16 17 18 19 20

24

tr

p

-1 2 -H3

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

21 22 23 24 25

tr

H3

V

4

V

p

V

p

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

26 27 28 29 30 31

32

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

pizz.

pizz.

p

32 33 34 35 36 37

40

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

38 39 40 41 42

48

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

non div.

f

f

f

arco

x4

arco

2

1

f

43 44 45 46 47

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

49 50 51 52 53 54

div.
p

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

55 56 58 59 60

57 non div.
f

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

61 62 63 64 65 66

div.
opt. div.

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

67 68 69 70 71

f *p*

H4 H3 4 L2

V V V V

-L2 1 2 4 2

x1 2 V V

-1 -2 V V

f *p*

f *p*

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

72 73 74 75 76

-1 L2 2 3 H3

1 3 -3

75

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

77 78 79 80 81

f *f* *f* *f*

V V V V

83

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

82 83 84 85 86 87

Detailed description: This system of musical notation covers measures 82 through 87. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 83 is marked with a box containing the number 83. The music consists of various note values, including quarter and eighth notes, with some rests. A dynamic marking of *p* (piano) is present in measure 86. A first ending bracket is indicated above measure 86.

92

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

88 89 90 91 92 93

Detailed description: This system of musical notation covers measures 88 through 93. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 92 is marked with a box containing the number 92. The music includes trills (tr) and dynamic markings of *p* (piano) in measures 92 and 93. A *v* (accents) marking is present in measure 93.

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

94 95 96 97 98 99

Detailed description: This system of musical notation covers measures 94 through 99. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 3/4. The music includes trills (tr) and dynamic markings of *p* (piano) in measures 96 and 98. A *v* (accents) marking is present in measures 96 and 98. A hairpin crescendo is shown in the Viola and Violoncello parts between measures 95 and 96. A marking 'H3' is present above the Viola staff in measure 95.

100

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

pizz.
p

100 101 102 103 104

Detailed description: This system contains measures 100 through 104. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 100 starts with a dynamic marking of *p* and a *pizz.* instruction for the double bass. The Vln. 1 part has several accents. The Vcl. part has a long, sustained note across measures 100-103. The D.B. part has a rhythmic pattern of quarter notes and rests.

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

105 106 107 108 109

Detailed description: This system contains measures 105 through 109. The instrumentation remains the same. Measures 105-107 show the Vcl. part continuing with a sustained note. In measure 108, the Vcl. and D.B. parts have rests. The Vln. 1 part continues with its melodic line, and the Vln. 2 part has a rhythmic pattern of eighth notes.

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

110 111 112 113 114 115

Detailed description: This system contains measures 110 through 115. The Vcl. and D.B. parts continue with rests. The Vln. 1 part has a melodic line with some slurs. The Vln. 2 part has a rhythmic pattern of eighth notes. The Vla. part has a melodic line with some slurs and accents.

116 div.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f* arco

D.B. *f*

116 117 118 119 120

x1 V V

4 V V

121 122 123 124 125

125 div.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

126 127 128 129 130 131 132

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.