

Deborah Baker Monday

CROSSING PIRATES' COVE

Correlated with ARTISTRY IN STRINGS Book 1, Unit III





The Composer

Deborah Baker Monday currently teaches in the Logan City School District Orchestra Program in Logan, Utah. She is a cello/bass specialist working with 4th through 8th grade students in several schools. Ms. Monday received her B.M.E. from Florida State University with an emphasis in strings and a M.M. in composition from the University of Alabama. She began working on a D.M.A. in composition at Louisiana State University in Baton Rouge while teaching string classes at the 4th through 12th grade levels.

Ms. Monday is an active bass performer and private teacher. She has served as adjunct bass instructor at Utah State University for several years and has been on the faculty of the UtahASTA with NSOA Bass Fest for three years. She is a regular faculty member at the Utah State University Summer Music Clinic and performs with the Cache Chamber Orchestra.

Ms. Monday has served as a clinician at Music Educators' Conferences in Texas, California, and Colorado, as well as Utah and Idaho. In 1999, she was named the UtahASTA with NSOA Elementary Teacher of the Year. She also received the award for "Superior Accomplishment" at the 2003 Utah Music Educators Association Conference acknowledging her exceptional contributions to educational music for young string players.

Works by Deborah Baker Monday published by the Neil A. Kjos Music Company include:

The Arethusa (String Orchestra)

For the Star of County Down (String Orchestra)

Go Tell It on the Mountain, Yeah! (String Orchestra)

The Girl With the Flaxen Hair (String Orchestra)

Romanian Folk Dances (String Orchestra)

Artistry in Ensembles (String Orchestra Collection coauthored with Robert S. Frost)

Strings Extraordinaire! (String Orchestra Collection coauthored with Janice McAllister)

The Composition

Crossing Pirates' Cove is a selection offering young string players an opportunity to create musical excitement and drama. It is easily accessible to students in their first year and is correlated to *Artistry in Strings Book 1, Unit III*.

The tonal center is D with a minor quality (sometimes modal). This tonality is familiar to students and is also appealing. It uses the first and second finger patterns on all four instruments: high 2/low 2 for upper strings, 2nd or 3rd finger for cellos, and 2nd or 4th finger for bass. Melodic movement occurs in all parts.

Bowing is kept simple in the $\frac{3}{4}$ time signature by avoiding the half note followed by a quarter note in the same measure. Legato, smooth connected bow strokes, and staccato, separated bow strokes are emphasized. The correct execution of these bowings will give the piece the required contrast to achieve the intended excitement.

Traditional dynamic markings are given sparingly but explanations may be needed. Tempos are clearly marked with some gradual changes suggested between sections.

Two double bass parts are provided; a Low Position part and a Middle Position part. Either part will work successfully in *Crossing Pirates' Cove*. For further information regarding the *Artistry in Strings* Double Bass Pedagogy, refer to the *Teacher's Complete Score and Manual* (100F). The piano part is optional but may be especially helpful with smaller groups.

Instrumentation List (Set C)

8 – 1st Violin

8 – 2nd Violin

5 – 3rd Violin (Viola T.C.)

5 – Viola

5 – Cello

5 – Double Bass – Low Position

5 – Double Bass – Middle Position

1 – Piano (Optional)

1 – Full Conductor Score

Additional scores and parts are available.

CROSSING PIRATES' COVE

Full Conductor Score
Approx. time - 2:50

Deborah Baker Monday

1 Allegro (♩ = 132-136)₂ 3 4 5 pizz. 6

Violins 1 2

Viola

Cello

Bass LP

Bass MP

Piano (for rehearsal only)

Allegro 5

7 8 9 10 11 12 13 arco ♩ ↓2

Vlins. 1 2

Vla.

Cello

Bass LP

Bass MP

Piano 9 13

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SO210

28 29 30 31 32 33 34

Vlns. 1 *p* legato

Vlns. 2 *p* legato

Vla. *mf* legato

Cello *mf* legato

Bass LP *mf* legato

Bass MP *mf* legato

Piano *mf* legato

29 33

35 36 37 38 39 40 41

Vlns. 1 *get louder* *f* *simile*

Vlns. 2 *get louder* *f* *simile*

Vla. *get louder* *f* *simile*

Cello *get louder* *f* *simile*

Bass LP *get louder* *f* *simile*

Bass MP *get louder* *f* *simile*

Piano *get louder* *f* *simile*

37 41

42 43 44 45 46 47 48

Vlns. 1

Vlns. 2

Vla.

Cello

Bass LP

Bass MP

Piano

49 50 51 52 53 54 55

Vlns. 1

Vlns. 2

Vla.

Cello

Bass LP

Bass MP

Piano

get softer

get softer

get softer

get softer

get softer

get softer

get softer

get softer

56 gradually slow the tempo to ms. 66

58 (hold full value, taper gently)

60 *simile*

62

Vlns. 1

Vlns. 2

Vla.

Cello

Bass LP

Bass MP

Piano

66 Moderate and calm (♩ = 100-104)

63

64

65

67

68

69

Vlns. 1

Vlns. 2

Vla.

Cello

Bass LP

Bass MP

Piano

66 Moderate and calm

70 71 72 73 74 75 76

Vlns. 1 2

Vla.

Cello

Bass LP

Bass MP

Piano

70 74

77 78 79 80 81 82 Tempo I (♩ = 132-136) 83

Vlns. 1 2

Vla.

Cello

Bass LP

Bass MP

Piano

78 82 Tempo I

slow the tempo

arco p

p arco

p

84 85 86 pizz. 87 88 89

Vlns. 1 2

Vla. arco \downarrow 2 *p legato*

Cello

Bass LP

Bass MP

Piano *legato*

86

90 91 92 93 94 arco \downarrow 2 95

Vlns. 1 *get louder*

Vlns. 2 *get louder*

Vla. *get louder*

Cello *get louder*

Bass LP *get louder*

Bass MP *get louder*

Piano *get louder*

f

f

f

f

f

f

f

f

f

f

This musical score page contains two systems of music. The first system covers measures 96 to 102, and the second system covers measures 103 to 109. The instruments are arranged as follows:

- Vlns. 1 & 2:** Violins, both parts. Measure 96 includes the instruction *simile*. Measure 97 has a downward bowing mark (↓) above the first violin staff.
- Vla.:** Viola.
- Cello:** Cello.
- Bass LP & Bass MP:** Basses, Low Part and Middle Part.
- Piano:** Piano, grand staff.

Measures 98, 102, 106, and 109 are marked with boxed numbers. The word *simile* appears in measures 96, 97, 100, 101, 102, and 106. The score includes various musical notations such as stems, beams, and rests.

110 111 112 113 114 115 116

Vlins. 1 *p legato*

Vlins. 2 *p legato*

Vla. *mf legato*

Cello *mf legato*

Bass LP *mf legato*

Bass MP *mf legato*

110 114

Piano *mf legato*

117 118 119 120 121 122

Vlins. 1 *get louder* *f* *simile*

Vlins. 2 *get louder* *f* *simile*

Vla. *get louder* *f* *simile*

Cello *get louder* *f* *simile*

Bass LP *get louder* *f* *simile*

Bass MP *get louder* *f* *simile*

118 122

Piano *get louder* *f* *simile*

123 124 125 126 127 128 129

Vlns. 1 *p* gradually get louder to ms. 132

Vlns. 2 *p* gradually get louder to ms. 132

Vla. *p* gradually get louder to ms. 132

Cello *p* gradually get louder to ms. 132

Bass LP *p* gradually get louder to ms. 132

Bass MP *p* gradually get louder to ms. 132

Piano *p* gradually get louder to ms. 132

130 131 132 133 134 135

Vlns. 1 as loud as possible

Vlns. 2 as loud as possible

Vla. as loud as possible

Cello as loud as possible

Bass LP as loud as possible

Bass MP as loud as possible

Piano as loud as possible