

Kjos String Orchestra  
Grade 2  
Full Conductor Score  
SO448F  
\$7.00

# Deborah Baker Monday

## Chasing the Storm



Neil A. Kjos Music Company • *Publisher*



## The Composer



**Deborah Baker Monday** (ASCAP) is a retired string educator after completing a 25-year tenure in the award-winning Logan City, Utah 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. 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 Yestad. She studied theory and composition with Harold Schiffman, John Boda, Frederic Goossen, Paul Hedwell, and Dino Constantinides. Ms. Monday continued to be an active bass performer when she moved to Utah. After completing the coursework 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.

Throughout her tenure with Logan and beyond, she pursued her interest in composition and arranging for educational strings and became published. Ms. Monday has over 135 original and arranged works with seven publishing companies. Many of her published works have been honored as J.W. Pepper Editor's Choice selections. They have been selected for many state required music lists for festivals and contests. 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. Serving as a composer and arranger of educational music has been a rewarding part of her career while she and her husband Bill, have raised four amazing children.

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 Workshop, and the Florida Orchestra Association. She is active as a clinician, guest conductor and adjudicator, and has numerous commissions for her work. 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.

## The Composition

**Chasing the Storm** musically depicts an oncoming storm and the excitement of chasing it in order to experience its unpredictable energy and drama. The music begins softly, yet the driving eighth notes lets chasers know something is brewing. As the storm builds and releases some of its fury, a sudden calm and cool breeze overtakes the storm. It doesn't last long. The dark clouds and pounding rain return with loud thunder and blinding lightning. The threat of a twister seems close by. The storm chasers remain safe as they savor every moment, yet they continue following it as it intensifies even more. This particular storm continues to move at breakneck speeds and the music comes to a spectacular end before knowing how the storm fades away. So, what does happen? How does the story of the storm chasers end?

## Instrumentation List (Set C)

- 8 - 1st Violin
- 8 - 2nd Violin
- 5 - Viola
- 5 - Cello
- 5 - String Bass
- 1 - Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, go to [www.kjos.com](http://www.kjos.com).

## Learning Bank

A storm is a general term describing significant atmospheric disturbances causing rain and snow showers, to thunder and lightning, to high winds, to tornados, cyclones, and hurricanes. According to the National Severe Storms Laboratory, the worldwide count of thunderstorms is approximately 16 million each year! Meteorologists are trained with equipment to study weather patterns and forecast oncoming storms, yet no storm is 100% predictable.



*Hurricane chaser airplane heading towards the eye of the storm*



*Tornado*

While meteorologists are scientists who are experts in their field of study, there are also storm chasers who seek out storms, often tornados, both as scientific quests as well as recreational adventures. Storm chasers who specifically explore hurricanes are called hurricane hunters. They fly in specially built reconnaissance airplanes and go right to the hurricanes where sensors are dropped through the storm. Data is collected and allows scientists to learn more about these types of potentially devastating storms.

And then there are others who are purely enthusiasts and thrill seekers. Storm chasers will drive to a location where serious storms are predicted by weathercasters, and they will head towards the area where storms are starting to become intense. Many recreational storm chasers look for tornados and will locate themselves in the Midwest part of the United States during certain times of the year when tornados tend to be more common. Many storm chasers are also dedicated photographers and videographers. Documenting storms through still images and movie footage can offer great assistance to meteorologists as they work to offer more answers and more accurate predictions. The image (below) taken in 1902 of the Eiffel Tower is one of the first photographs taken of lightning in a city environment.

The first known storm chaser was North Dakota native, David Hoadley (b. 1938). He had an avid interest in severe weather, and he began chasing storms in 1969. He founded *Storm Track* magazine, and throughout more than half a century has witnessed over 200 tornados.



*The Eiffel Tower, 1902*



*Storm chaser with equipment atop his car and his camera on a tripod*

# Chasing the Storm

Full Conductor Score  
Approx. performance time—2:40

Deborah Baker Monday  
(ASCAP)

**Allegro** (♩ = 144)

1 2 3 4 5 6

Violins 1 2

Viola

Cello

String Bass

7 8 9 10 11 12

Vlins. 1 2

Vla.

Cello

Str. Bass

13 14 15 16 17 18 19

Vlins. 1 2

Vla.

Cello

Str. Bass

21

20 22 23 24 25 V

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

29

26 27 28 30 31

Vlns. 1 V

Vlns. 2

Vla. V

Cello

Str. Bass

37

32 33 34 35 36 38

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

45

1 Vlns. 2 Vlns. Vla. Cello Str. Bass

46 47 48 49 50 51 52

1 Vlns. 2 Vlns. Vla. Cello Str. Bass

53 rit.

54 55 56 57 58 59 60

1 Vlns. 2 Vlns. Vla. Cello Str. Bass

dim. mp

61 Slower (♩ = 122)

1 Vlns. 2 Vlns. Vla. Cello Str. Bass

62 63 64 65

*p* *p* *p* *p*

4

1 Vlns. 2 Vlns. Vla. Cello Str. Bass

66 67 68 69 70 71

*mp* *mp* *mp* *mp* *mp*

1 Vlns. 2 Vlns. Vla. Cello Str. Bass

72 73 74 75 76

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

$\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

**77** Tempo I

78 79 80 81 82 83 rit.

Vlns. 1 *mf* cresc. *f*

Vlns. 2 *mf* cresc. *f*

Vla. *mf* cresc. *f*

Cello *mf* cresc. *f*

Str. Bass *mf* cresc. *f*

**85** a tempo

84 86 87 88 89

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

**93**

90 91 92 94 95 96

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass



97 98 (■) 99 100 rit. 101 a tempo 102

1 Vlns. 2

Vla.

Cello

Str. Bass

103 104 0 105 4 106 107 108 0 109

1 Vlns. 2

Vla.

Cello

Str. Bass

*subito p* *ff*

110 111 112 113 114 115 116

1 Vlns. 2

Vla.

Cello

Str. Bass

SAMPLE

SAMPLE

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