

Kjos String Orchestra
Grade 3½
Full Conductor Score
SO449F
\$8.00

Deborah Baker Monday

Welcome the Light!



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 Yestadt. 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 155 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

Victor Hugo (1802-1885, France) said, "Even the darkest night will end, and the sun will rise." And Desmond Tutu (1931-2021, South Africa) said, "Hope is being able to see that there is light despite all of the darkness."

The two quotes above are central to Deborah Baker Monday's work as **Welcome the Light!** takes players and audiences on a journey which begins in darkness. The darkness symbolizes the many emotions we can feel such as sadness, hopelessness, grief, loneliness, aversion, and more. With the worldwide pandemic, those emotions have been real and challenging for most of us to endure. Deborah Baker Monday musically travels through the darkness and gradually brings us into shadows and then into pronounced light. We all hope for light and life for all our tomorrows. And sometimes, it takes us to recognize darkness to sincerely appreciate that light.

Welcome the Light! was commissioned by Michelle Smith Johnson, Sarah Wardle Jones, and Erica Sipes of Alma Ensemble for the Patrick Henry High School Orchestra (Jeff Midkiff, Director) and William Fleming High School Orchestra (Yi-Wen Evans, Director) in Roanoke, Virginia. The commission was made possible by the Roanoke Commission for the Arts. Ms. Monday's work is dedicated to the wonderful orchestra students and music teachers of Roanoke, Virginia.

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.

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Jeff Midkiff and Yi-Wen Evans, Directors
This commission was made possible by the Roanoke Commission for the Arts.

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Welcome the Light!

Full Conductor Score
Approx. performance time – 5:30

Deborah Baker Monday
(ASCAP)

Moderato (♩ = 88)

Violins 1 & 2: *pp*

Viola: *p legato*

Cello: *p legato*

String Bass: *pp*

Measures 10-18 are indicated by a box containing the number 14.

19

20 21 22 23 24 25 26

Vlns. 1 *p legato*

Vlns. 2 *p legato*

Vla. *p legato*

Cello *pizz.*

Str. Bass *p*

29 poco a poco accel. to m. 51

27 28 30 31 32 33 34

Vlns. 1 *p*

Vlns. 2 *p*

Vla. (V) *mp arco*

Cello *mp arco*

Str. Bass *mp*

35 **41** (♩ = 124)

36 37 38 39 40 42

Vlns. 1

Vlns. 2

Vla. *mf*

Cello *mf*

Str. Bass *mf*

43 44 45 46 47 48 49

Vlns. 1 *mf* *cresc.*

Vlns. 2 *mf* *cresc.*

Vla. *cresc.*

Cello *cresc.*

Str. Bass *cresc.*

(♩ = 162) **53** Allegro giocoso (♩ = 100)

50 51 52 54 55 56 57

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

58 59 60 61 62 63 64 65

Vlns. 1 *sfp* *f*

Vlns. 2 *p* *f*

Vla. *p* *cresc.* *f*

Cello *sfp* *f*

Str. Bass *sfp* *f*

66 67 68 69 70 71 72 73

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

74 75 76 77 78 79 80 81

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

82 83 84 85 87 88 89

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

rit. **86 Andante** ($\text{♩} = 72$)

dim. *dim.* *dim.* *dim.* *p legato* *p legato* *p legato* *p*

90 91 92 93 94 95 96 97

Vlns. 1 *cresc.* *f*

Vlns. 2 *cresc.* *f*

Vla. *cresc.* *div.* *mf* *f*

Cello *cresc.* *mf* *f*

Str. Bass *mf* *f*

mf *f*

98 99 100 101 102 103 104

Vlns. 1 *agitato*

Vlns. 2 *agitato*

Vla. *agitato*

Cello *agitato*

Str. Bass *agitato*

105 Allegro giocoso (♩ = 96)

106 107 108 109 110 111 112

Vlns. 1 *pp* *mf*

Vlns. 2 *pp* *mf*

Vla. *mf marcato*

Cello *marcato* *mf*

Str. Bass *marcato* *mf*

113 114 115 116 117 118 119 120

Vlns. 1 *pp* *mf* *p* *mf*

Vlns. 2 *pp* *mf* *p* *mf*

Vla. *pp* *mf* *p* *mf*

Cello

Str. Bass

Measures 113-120. Measures 114, 117, and 120 are marked with a 'V' above the staff. Dynamics include *pp*, *mf*, and *p*. The score is for Violins 1 & 2, Viola, Cello, and String Bass.

121 122 123 124 125 126 127 128

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Measures 121-128. Measure 123 is marked with a 'V' above the staff. A large 'SAMPLE' watermark is visible across the page. The score is for Violins 1 & 2, Viola, Cello, and String Bass.

129 130 131 132 133 134 135 136

Vlns. 1 *legato*

Vlns. 2 *legato*

Vla.

Cello

Str. Bass

Measures 129-136. Measure 134 is marked with a 'V' above the staff. The word *legato* is written below the Violin staves. The score is for Violins 1 & 2, Viola, Cello, and String Bass.

137 138 139 140 141 142 143 144 145

Vlns. 1 2

Vla.

Cello

Str. Bass

pizz.
mf
pizz.
mf
pizz.
mf

146 147 148 149 150 151 152 153 154

Vlns. 1 2

Vla.

Cello

Str. Bass

cresc.
cresc.
arco
cresc.
cresc.
cresc.

155 156 157 158 159 160 161 162

Vlns. 1 2

Vla.

Cello

Str. Bass

f
f
f
arco
f
marcato
arco
f
marcato

163 164 (V) 165 166 167 168 169 170

Vlns. 1 2

Vla.

Cello

Str. Bass

171 172 173 174 175 176 177 178

Vlns. 1 2

Vla.

Cello

Str. Bass

ff

ff

ff

ff

179 180 181 182 183 184 185

Vlns. 1 2

Vla.

Cello

Str. Bass

f *mf* *ff*

ff *mf* *ff*

186 187 188 189 190 191 192 193

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

194 195 196 197 198 199 200 201 202

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

203 204 205 206 207 208

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

div. unis.

sfz p ff

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