

*Stellar Strings Orchestra Series*

# GOOD DAYS

By Deborah Baker Monday

Grade 2

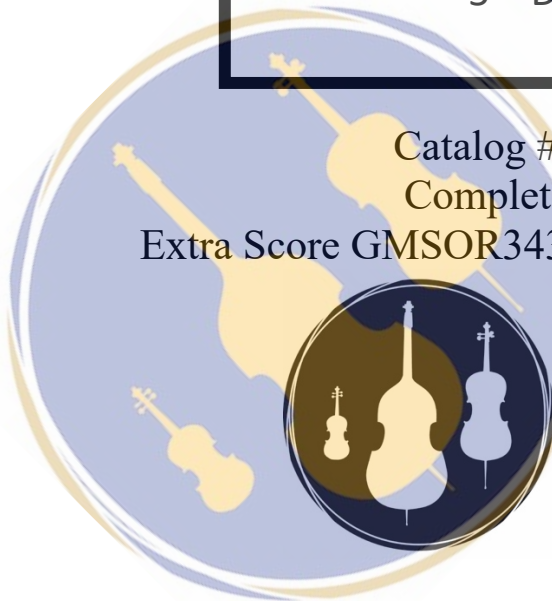
Complete String Orchestra Instrumentation

1 – Full Conductor Score  
8 – Violin 1  
8 – Violin 2  
3 – Violin 3 (Viola TC)  
5 – Viola  
5 – Cello  
5 – Double Bass

Catalog #GMSOR343

Complete Set \$60.00

Extra Score GMSOR343SC \$9.00, Parts \$3.00 each



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## About the Composition:

**Good Days** is an exciting new piece based on a very catchy tune that students will surely leave class whistling or singing. You can probably hear the words “good days, good days, we’re gonna have, good days, good days”. It fits the rhythm of the melody in G major which appears at m. 9 and occurs throughout the piece.

The themes are crafted with a variety of simple syncopations (quarter-half note-quarter) in G major and e minor. The middle section (e minor) takes its’ theme from the introduction. Low strings are featured in the melody with an accompaniment which uses the same syncopated figure. All instruments have lots of melodic material.

There are many opportunities for upper strings to use 4th finger (instead of going to the next open string) when the note that follows stays on the same string. This is an important concept for violin/viola to learn so they can make informed choices about fingerings.

## About the Composer:



**Deborah Baker Monday** has retired from teaching after 34 years as a string educator. She received her B.M.E. Magna Cum Laude from Florida State University with an emphasis in string education and an M.M. in composition at the University of Alabama. She continued her studies in composition at Louisiana State University where she received a Chancellor’s Award to play double bass with the LSU Symphony Orchestra. She has studied theory and composition with Harold Schiffman, John Boda, Frederic Goossen, Paul Hedwall, & Dinos Constantinides. Ms. Monday continued to be an active bass performer when she moved to Utah and was hired as a low string specialist in the Logan City Orchestra program.

Ms. Monday has over 175 original and arranged works with several publishers. Many have been honored as J.W. Pepper Editor’s Choice selections and appear on state required music lists for festivals and contests. She has received awards for Outstanding Elementary Educator and Superior Accomplishment from Utah ASTA and Utah MEA respectively. In 2006 and 2011, Ms. Monday was the winner of the Utah ASTA Composition Contest.

Ms. Monday has presented at many state music conferences throughout the USA, as well as numerous national ASTA conferences, The Midwest Clinic, & the Ohio State String Teacher Workshop. She is active as a clinician, guest conductor & adjudicator and has numerous commissions for her work. Her studies in composition & experience in string teaching combine to make her one of the leading contributors to pedagogical repertoire for string players.

### String Editor: J. Cameron Law

#### **Editor’s Note:**

Orchestral bowings and fingerings can be highly subjective and personal. The choices a string editor makes are designed to be pedagogically appropriate for specific grade levels while facilitating student musicality and honoring composer intent. The editorial additions in the following composition will provide guidance “right out of the box” for the non-string player and suggest some options for the advanced string specialist. Enjoy!

Score  
Grade 2  
Duration: 2:20

# GOOD DAYS

Deborah Baker Monday  
(ASCAP)

**Allegro** ♩ = 84 (Opt. in 2)

Musical score for Violin 1, Violin 2, Viola, Cello, and Double Bass, measures 1-6. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is Allegro, 84 beats per minute. The dynamics are marked *mp* (mezzo-piano) and *cresc.* (crescendo). A large watermark "GRAND MESA STRINGS" is visible across the score.

Musical score for Violin 1, Violin 2, Viola, Cello, and Double Bass, measures 7-12. The score is in 4/4 time with a key signature of one sharp (F#). The dynamics are marked *f* (forte). A large watermark "GRAND MESA STRINGS" is visible across the score.

GMSOR343

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2  
GOOD DAYS

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

13 14 15 16 17 18

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

19 20 21 22 23 24

21

*mf*

3  
GOOD DAYS

29

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

25 26 27 28 29 30

This block contains the musical notation for measures 25 through 30. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in a key with one sharp (F#) and a 3/4 time signature. Measures 25-28 show a melodic line in the violins and a supporting bass line. Measure 29 is marked with a forte (*f*) dynamic and includes a breath mark (v) above the Vln. 1 staff. Measure 30 concludes the phrase with a fermata over the final notes.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

31 32 33 34 35 36

This block contains the musical notation for measures 31 through 36. It features the same five staves as the previous block. Measures 31-34 continue the melodic and harmonic development. Measure 35 is marked with a forte (*f*) dynamic. Measure 36 concludes the section with a fermata over the final notes. A large, semi-transparent watermark reading "GRAND MESA STRINGS" is overlaid across the center of the page, partially obscuring the musical notation.

4  
GOOD DAYS

37

Vln. 1  
*mf*

Vln. 2  
*mf*

Vla.  
*mf*

Vc.  
*mf*

D.B.  
*mf*

37 38 39 40 41 42

45

Vln. 1  
*f*

Vln. 2  
*f*

Vla.  
*f*

Vc.  
*f*

D.B.  
*f*

43 44 45 46 47 48

5  
GOOD DAYS

53

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*p*

*mf*

49 50 51 52 53 54

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

55 56 57 58 59 60

6  
GOOD DAYS

61 div. *mf* unis. *cresc.*

Vln. 1 *mf* *cresc.*

Vln. 2 *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

D.B. *mf* *cresc.*

61 62 63 64 65 66

69 *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

D.B. *f*

67 68 69 70 71 72

7  
GOOD DAYS

Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.

Musical score for measures 73-78. The score is for a string quartet (Violin 1, Violin 2, Viola, and Violoncello) and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 73: Vln. 1 has a whole rest; Vln. 2 starts with a half note G4 (p); Vla. starts with a half note G3 (p); Vc. starts with a half note G2 (mf); D.B. has a whole rest. Measure 74: Vln. 1 has a whole rest; Vln. 2 has a half note A4 (p); Vla. has a half note A3 (p); Vc. has a half note A2 (mf); D.B. has a whole rest. Measure 75: Vln. 1 has a whole rest; Vln. 2 has a half note B4 (p); Vla. has a half note B3 (p); Vc. has a half note B2 (mf); D.B. has a whole rest. Measure 76: Vln. 1 has a whole rest; Vln. 2 has a half note C5 (p); Vla. has a half note C4 (p); Vc. has a half note C3 (mf); D.B. has a whole rest. Measure 77: Vln. 1 has a half note D5 (mp); Vln. 2 has a half note D4 (mp); Vla. has a half note D3 (mp); Vc. has a half note D2 (mf); D.B. has a whole rest. Measure 78: Vln. 1 has a half note E5 (mp); Vln. 2 has a half note E4 (mp); Vla. has a half note E3 (mp); Vc. has a half note E2 (mf); D.B. has a whole rest.

Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.

rit. a tempo

82

Musical score for measures 79-83. The score is for a string quartet (Violin 1, Violin 2, Viola, and Violoncello) and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 79: Vln. 1 has a half note G4 (rit.); Vln. 2 has a half note G4 (rit.); Vla. has a half note G3 (rit.); Vc. has a whole rest; D.B. has a whole rest. Measure 80: Vln. 1 has a half note A4 (cresc.); Vln. 2 has a half note A4 (cresc.); Vla. has a half note A3 (cresc.); Vc. has a half note A2 (mf); D.B. has a half note A2 (mf). Measure 81: Vln. 1 has a half note B4 (cresc.); Vln. 2 has a half note B4 (cresc.); Vla. has a half note B3 (cresc.); Vc. has a half note B2 (cresc.); D.B. has a half note B2 (cresc.). Measure 82: Vln. 1 has a half note C5 (f); Vln. 2 has a half note C5 (f); Vla. has a half note C4 (f); Vc. has a half note C3 (f); D.B. has a half note C3 (f). Measure 83: Vln. 1 has a half note D5 (f); Vln. 2 has a half note D4 (f); Vla. has a half note D3 (f); Vc. has a half note D2 (f); D.B. has a half note D2 (f).

8  
GOOD DAYS

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*mf*

*mf*

*mf*

*mf*

*mf*

84 85 86 87 88

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*f*

*f*

*f*

*f*

*f*

93

89 90 91 92 93

9  
GOOD DAYS

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

94 95 96 97

This block contains the musical notation for measures 94 through 97. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and phrasing slurs. A large, semi-transparent watermark reading 'GRAND MESA STRINGS' is overlaid diagonally across the score.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

98 99 100 101 102

This block contains the musical notation for measures 98 through 102. It features the same five staves as the previous block: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The notation continues with various note values, rests, and phrasing slurs. A large, semi-transparent watermark reading 'GRAND MESA STRINGS' is overlaid diagonally across the score. Additionally, a circular logo featuring a yellow violin and bow on a blue background is positioned on the left side of the page, partially overlapping the first two staves.