

Kjos String Orchestra

Grade 2

Full Conductor Score

SO408F

\$7.00

American Traditional

Deborah Baker Monday, Arr.

Bozrah

from **Southern Harmony**



Neil A. Kjos Music Company • *Publisher*



The Arranger



Deborah Baker Monday (ASCAP) has retired from her 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 Orchestra 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 has studied theory and composition with Harold Schiffman, John Boda, Frederic Goossen, Paul Hedwell, and Dinos 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. During her tenure with Logan, she has pursued her interest in composition and arranging for educational strings and has over 130 works with seven publishing companies. Many of her published works have been honored as J.W. Pepper Editor's Choice selections. She has received

awards for Outstanding Elementary Educator and Superior Accomplishment from UtahASTA and UtahMEA, respectively. In 2006 and 2011, she 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, and the prestigious Ohio State String Teacher Workshop. 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

First published in 1835, *Southern Harmony and Musical Companion*, was one of the most popular school-singing tunebooks ever published before the American Civil War. It was compiled by William Walker (1809-1875) featuring anthems, hymns, spirituals, folk songs, and more. **Bozrah** is included in the publication. After only 30 years, approximately 600,000 copies had been sold which was quite significant since the dominant mode of advertising was by word of mouth.

Below is an example of shape-note notation used in *Southern Harmony*. Shape-note notation was used in the United States during the 1800s in the New England area and drifted down to the South where it was most popular, especially in church hymnals. It wasn't a traditional form of music notation at all but was well liked because it enabled beginning or inexperienced singers to better recognize pitches with note head shapes without having to read lines and spaces.



Instrumentation List (Set C)

- 8 - 1st Violin
- 8 - 2nd Violin
- 5 - Viola
- 5 - Cello
- 5 - String Bass
- 1 - Tambourine
- 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.

Bozrah

from Southern Harmony

Full Conductor Score
Approx. performance time—2:35

American Traditional
Arranged by Deborah Baker Monday

Andante e legato (♩ = 92) 3

Violins 1
Violins 2
Viola
Cello
String Bass
Tambourine (Optional)

6
Vlms. 1
Vlms. 2
Vla.
Cello
Str. Bass
Tamb.

11
Vlms. 1
Vlms. 2
Vla.
Cello
Str. Bass
Tamb.

16 17 18 19 20

Vlins. 1

Vlins. 2

Vla. (V)

Cello (V)

Str. Bass

Tamb.

21 22 23 24 25

Vlins. 1 *mf legato*

Vlins. 2 *mf legato*

Vla. *mf sim.*

Cello *mf sim.*

Str. Bass *mf sim.*

Tamb.

26 27 28 29 30

Vlins. 1

Vlins. 2

Vla. *sim.*

Cello *sim.*

Str. Bass *sim.*

Tamb.

31 32 33 34 35

Vlns. 1 *p* *mf*

Vlns. 2 *p* *mf*

Vla. *p* *mf* *sim.*

Cello *p* *mf* *sim.*

Str. Bass *p* *mf* *sim.*

Tamb. *p* *mf* *sim.*

36 37 38 *sim.* 39 4 40

Vlns. 1 *sim.*

Vlns. 2 *sim.*

Vla. *sim.*

Cello *sim.*

Str. Bass *mf*

Tamb. *mf*

41 42 4 43 4 44 4 45

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Tamb. *f*

46 47 48 49 50

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

51 52 53 54 55

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

56 57 58 59 60

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

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