

Kjos String Orchestra  
Grade 2  
Full Conductor Score  
SO426F  
\$7.00

# Gustav Holst Deborah Baker Monday, Arranger

## March

from “The Second Suite for Band,” Op. 28, No. 2



Neil A. Kjos Music Company • *Publisher*



## The Arranger



**Deborah Baker Monday** (ASCAP) is a retired string music educator after dedicating 25 years of teaching 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 strings 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. Serving as a composer and arranger of educational music has been a rewarding part of her career when 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 String Teacher Workshop, and the Florida Orchestra Association/FLASTA Fall Conference. She is active as a clinician, guest conductor, 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 Arrangement

The complete name for this four-movement suite is **Second Suite for Military Band, Op. 28, No. 2. March**, the first movement in this arrangement focuses on a lively morris dance and the folk song, "Swansea Town." Gustav Holst composed his Second Suite in 1911 and used English folk songs throughout all four movements of his suite. Although it didn't receive its premiere until 1922, the entire suite has remained popular in the wind band repertoire since that time.

Gustav Holst (1874-1934) was a popular British composer, best known for his work, **The Planets**. Although Holst was a successful composer, he also was a professional trombonist and was the Director of Music at the St. Paul's Girl's School. Holst composed orchestral music, woodwind ensembles, operas, chamber music, and vocal works throughout his career.

## Instrumentation List (Set C)

8 - 1st Violin  
 8 - 2nd Violin  
 5 - 3rd Violin (Viola T.C.)  
 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](http://www.kjos.com).

**Credit:** The jacket and score photograph was taken at Robertson & Sons Violin Shop, Inc., Albuquerque, NM. For more information about their services, visit: [www.robertsonviolins.com](http://www.robertsonviolins.com).

# March

from "The Second Suite for Band," Op. 28, No. 2

Full Conductor Score  
Approx. performance time—2:45

Gustav Holst  
Arr. by Deborah Baker Monday  
(ASCAP)

*Allegro* (♩ = 96) (opt.)

Violins 1  
Violins 2  
Viola  
Cello  
String Bass  
Percussion (Optional): Snare Drum, Triangle, Susp. Cymbal

Vlins. 1  
Vlins. 2  
Vla.  
Cello  
Str. Bass  
Perc.



27

Vlins. 1 *f*

Vlins. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Perc. *mf* S.D.

28 29 30 *p* 31 *f*

32 33 34 *p* 35 *f* 36 37

Vlins. 1 *f*

Vlins. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Perc.

38 39 40 41 42 43 *dim.*

Vlins. 1 *dim.*

Vlins. 2 *dim.*

Vla. *dim.*

Cello *dim.*

Str. Bass *dim.*

Perc.

44 (□) 45 46 47 pizz. 48 49 50

Vlns. 1 2

Vla.

Cello

Str. Bass

Perc.

*p*

*pizz.*

*p*

*mf legato*

*mf legato*

*p*

51 52 53 54 55 56 57

Vlns. 1 2

Vla.

Cello

Str. Bass

Perc.

4

4

58 59 60 61 arco 62 63 pizz. 64

Vlns. 1 2

Vla.

Cello

Str. Bass

Perc.

*p*

*arco*

*p*

*arco*

*mf*

*pizz.*

*pizz.*

65 66 67 68 69 70 71

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Perc.

72 73 74 75 76 77 78

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Perc.

arco

ff

arco

Susp., Cym.

f

79 80 81 82 83 84 85 86

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Perc.

ff

ff

ff

ff

ff

87

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Perc.

95

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Perc.

103

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Perc.

S.D.