

Kjos String Orchestra  
Grade 2½  
Full Conductor Score  
SO475F

Susan H. Day  
**To Those Who Built It**



Neil A. Kjos Music Company • *Publisher*



## The Composer



**Susan H. Day** holds music degrees from Ithaca College and Columbia University, New York. She has taught strings at all grade levels in Colorado for over 30 years. Her award-winning groups were chosen to perform seven times at state and national conventions. In 2000, she received the “Outstanding Teacher of the Year” award from the American String Teachers Association (ASTA) of Colorado. Besides teaching, she is a composer, arranger, clinician, guest conductor, and violinist with the Lone Tree Symphony.

With over 90 original, published, educational string works, including commissioned compositions to her credit, Ms. Day’s music is performed internationally and throughout the United States including over a dozen performances at the prestigious Midwest Clinic. She was the winner of the 1997 ASTA Composition Contest for her string bass duet titled *Bass-ic Blues for Two* recorded by master bassist Gary Karr. Ms. Day was the two-time winner (2006 *Tango d’Amour* and 2011 *Tango Mysterioso*) of the Texas Orchestra Directors Association Composition Contest and the 2008 winner of the ASTA sponsored Merle J. Isaac Composition Contest (*Shores of Ireland*). Many of her works are honored as “Editors’ Choice” selections with J.W. Pepper.

Ms. Day was Composer-In-Residence at the 2015 and 2021 Ohio State University Summer String Teachers Workshop, and has recently presented sessions in Colorado, Arizona, Florida, and the 2018 ASTA National Conference in Atlanta. She was the 2017 LIFSA (Long Island String Festival Association) guest conductor/composer.

Among her many awards, she received the Colorado Music Educators Association 25 Year Service Award, six Board of Education Awards, several ASCAP Plus Awards, and the 2016 Lifetime Achievement from ASTA Colorado. In 2008, Ms. Day was inducted into the CMEA Hall of Fame. She is a member of CMEA, ASTA, NAME, and ASCAP.

## Rehearsal Suggestions

**To Those Who Built It** features long, expressive melodic lines with gorgeous harmonies. It offers opportunities to focus on legato bow strokes for all sections of the orchestra. Ensemble blending, balance, and tone are key ingredients throughout this composition. If students are working on vibrato, encourage them to use it, especially on longer note values.

This publication includes a special interdisciplinary **Learning Bank** designed for students. Refer to pages 11 and 12 in your score. Each student part (excluding Piano) features the **Learning Bank**.

## 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, please visit [www.kjos.com](http://www.kjos.com).

# To Those Who Built It

Full Conductor Score  
Approx. performance time—3:20

Susan H. Day  
(ASCAP)

With gratitude (♩ = 84)

Violins 1  
Violins 2  
Viola  
Cello  
String Bass  
Piano (optional)  
Vlns.  
Vla.  
Cello  
Str. Bass  
Pno.

mf  
legato  
f  
legato  
mf  
non div.  
mf  
With gratitude (♩ = 84)  
mf  
legato  
mf  
legato  
mf  
mf  
mf

1 2 3 4 div.  
5 6 7 8 4





26 27 28 29 30

Vlns. 1 *f* *mf* *f*

Vlns. 2 *f*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Pno. 27

31 32 33 34

Vlns. 1 *f* *mf* *f*

Vlns. 2 *f* *mf*

Vla. *f* *mf*

Cello *f* *mf*

Str. Bass *f* *mf*

Pno. *f* *mf*

*rit.* *a tempo*

*rit.* *a tempo*

35 36 37 38

Vlns. 1 *mf* *f* *mf* div.

Vlns. 2 *mf* *f*

Vla. *f*

Cello *f*

Str. Bass

Pno.

39 40 41 42

Vlns. 1 *mp* *f*

Vlns. 2 *mp* *f*

Vla. *mp*

Cello *f*

Str. Bass

Pno. (*f*)

43

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Pno.

44

45

46

*mf*

*f*

47

48

49

50

rit.

a tempo

Solo

*f*

pizz.

arco

*mf*

4

4



51

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Solo

*mp*

*f*

52

53

54

Tutti

51

Pno.

55

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Tutti

div.

*mf*

*f*

56

57

58

Pno.

59 60 61 62

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla.

Cello

Str. Bass

61

Pno.

63 64 65 66 67 68

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Pno.

The image displays a musical score for the piece "To Those Who Built It" (SO475F). The score is arranged for a string quartet (Violins 1 and 2, Viola, Cello, and Double Bass) and Piano. The first system covers measures 59 to 62. Measures 59 and 60 feature a melodic line in the Violins, while the other instruments provide harmonic support. Measure 61 is marked with a dynamic of *mf*. The second system covers measures 63 to 68. Measures 63-65 continue the melodic development in the Violins, with the Piano providing a steady accompaniment. Measures 66-68 show a more active role for the Violins, with some notes marked with a 'V' (likely indicating a breath mark or similar performance instruction). A large, semi-transparent "SAMPLE" watermark is overlaid diagonally across the center of the page.

## Learning Bank

**To Those Who Built It.** Just think about what that title might mean. It offers so many opportunities to look back into our past... our history...our own personal journey. History books share great stories from antiquity through contemporary times, and these stories talk about what types of things were built, who built them, how they were built, and the enormous accomplishments men and women achieved. Many people responsible for their triumphs have been honored with awards and recognitions, and some will forever remain anonymous. This Learning Bank can't even begin to scratch the surface about this monumental topic regarding "those who built it," but it allows for so much thought and research. Simply look around you and you will find countless items that were built. Some items have evolved or improved over many years, and some items might be brand new, especially things built in the world of technology.

Here are just a couple examples just to get the wheels turning. Let's start with the cliff dwellings of Mesa Verde. Mesa Verde National Park has preserved this village nestled into a natural cliff alcove located in southwestern Colorado. These pueblos were built and lived in by the Ancestral Pueblo people from about 600-1300 CE.



*Cliff Palace in 1891. Gustav Nordenskiöld, photographer. Now Mesa Verde National Park.*

Compare that view of the alcove with this image of downtown Chicago, Illinois. One of the buildings in this image is still under construction. There are so many obvious differences, yet, what kinds of characteristics or strengths might the builders of downtown Chicago have in common with the Ancestral Pueblo people so many centuries ago?



*Downtown Chicago, Illinois. 2019*

If you have looked around in your orchestra room for things that have been built, you are probably holding something in your hands right this moment. What about your string instrument? It was built by a luthier or perhaps was factory built. String instruments have been around a long time and one of the most famous luthiers (a craftsman who builds and repairs string instruments) was Antonio Stradivari (1644-1737, Italy). He created a particularly beautiful model of violin still used today by some contemporary luthiers. Stradivari built violas, cellos, guitars, and harps too. According to the Smithsonian Institution, he built more than 1,100 instruments throughout his life.



*Print of Antonio Stradivari in his workshop. Print est. 1860-1870.*



In sharp contrast to buildings and musical instruments, a carnival or fair midway is host to dozens of different amusement rides that have been made for thrill seekers of all ages. The Ferris wheel is often the most recognizable and common of attractions. The first Ferris wheel premiered in 1893 at the World's Columbian Exposition in Chicago, Illinois. The designer and builder was George Washington Gale Ferris, Jr. Smaller wooden wheels featuring a similar concept did come before the wheel Ferris created, but his could hold up to 60 people.

*San Diego County Fair Midway, 2023*

Now it is your turn to think about building something of your own. As you play **To Those Who Built It**, what does the music inspire you to build? Or instead, what achievement from the past does the music make you think about and who do you have to thank for it? What or who do you think the composer might have been inspired by when she composed this work?