

AND
GLORY SHONE
AROUND

Jordan Sramek, Series Editor



Bozrah

Who is this that comes from far

BOZRAH, Anonymous

arr. Jordan Sramek

ROSE PUBLICATIONS

From the archives of *The ROSE ENSEMBLE*

Daniel Mahraun & Jordan Sramek, General Editors

Source: William Walker, *The Christian Harmony*. Philadelphia: E. W. Miller & William Walker, 1867.

About the source / general notes on genre:

The roots of *Southern* (and *Christian*) *Harmony* singing (like *The Sacred Harp*) are found in the American colonial era. Schools were created to provide instruction in choral singing, especially to the benefit of churches. In 1801, a book called *The Easy Instructor* by William Smith and William Little was published for the use of this movement; its distinguishing feature was the employment of four separate shapes that indicated the notes according to the rules of *solfege* (Do – Re – Mi – Fa – Sol – La –Ti – Do). A triangle indicated *fa*, a circle *sol*, a square *la* and a diamond, *mi*. To avoid proliferating shapes excessively, each shape (and its associated syllable) except for *mi* was assigned to two notes of the musical scale. A major scale in the system would be sung Fa - Sol - La - Fa - Sol - La - Mi - Fa, and a minor scale would be La - Mi - Fa - Sol - La - Fa - Sol - La.

It should be noted that the traditional methods of this rich heritage (still practiced by thousands today) dictate that the choir begin singing a piece with the appropriate *solfege* syllable for each pitch, using the shapes to guide them. For those in the group not yet familiar with the song (and/or to assist those unable to read musical notation), the shapes help with the task of sight-reading, while the process of reading through the song with the shapes also helps to fix the notes in the singers' memories. Once the shapes have been sung, the group then sings the actual text of the song.

The traditional practice of shape-note singing calls for the hymns to be sung without instruments, allowing the voice alone to carry the melody. Indeed, even the word “harp” in the title of the afore-mentioned collection, *The Sacred Harp*, refers to the voice, not the actual instrument. However, many melodies in these collections were originally folk tunes, which were then harmonized and given new religious texts. Similarly, the tunes and texts in such collections surely were not “protected” from then being utilized by other musical traditions.

In order to fully appreciate how the seasons of Advent and Christmas would have been celebrated in early American times, it is important to separate ourselves somewhat from contemporary traditions. Today, the season of Advent is often thought of as a celebration leading up to Christ's birth. From an historical-liturgical perspective, it is actually the season appropriated by the Church to remind the faithful of Christ's second coming. This theme – one that looks forward to the Promised Land – is found throughout this collection, but it is often mingled with the harsh reality of the sorrows and hardships of life. In this spirit, “Bozrah” employs a haunting melody and prophetic text to tell of Christ's death and his role as redeemer of his people.

Text: Joshua Spalding (1760–1825)

Music: BOZRAH, Anonymous

Editorial method / notes:

Spelling, punctuation, and usage have been modernized.

Performance suggestions:

Performers are encouraged to be creative with the variation of solo versus *tutti* textures. The entirety of verses 1 and 2 may be sung by soloists; the repeats of each last line may be sung *tutti*; many other combinations are possible.

Performance by an ATB ensemble is also possible. If omitting the written soprano part, the entrance of the alto part may be delayed until the third verse.

Soloists should be free to take the music as two-measure phrases; alternatively, fuller forces may sing four-measure phrases.

To better suit SAB ensembles, the written soprano part may be omitted and the remaining parts transposed up as much as a major third.

Duration: 4m

The Rose Ensemble's recording, *And Glory Shone Around: Early American Carols, Country Dances, Southern Harmony Hymns, and Shaker Spiritual Songs*, is available on most download and streaming platforms.

BOZRAH. 7s. 8 lines.

Slow.

1. Who is this that comes from far, With his garments dipp'd in blood, } I that reign in right-eous-ness, Son of God and
 Strong, tri - um - phant trav - el - ler— Is he man, or is he God?

man I am; Migh-ty to re - deem your race, Je - sus is your Saviour's name.

“Wide, ye heavenly gates, unfold,
 Closed no more by death and sin;
 Lo! the conquering Lord behold;
 Let the King of glory in.”
 Hark! th' angelic host inquire,
 “Who is he, th' almighty King?”
 Hark again! the answering choir
 Thus in strains of triumph sing:—

“He whose powerful arm, alone,
 On his foes destruction hurled;
 He who hath the victory won;
 He who saved a ruined world;—
 He who God's pure law fulfilled;
 Jesus, the incarnate Word;
 He whose truth with blood was sealed;—
 He is heaven's all-glorious Lord.”

Bozrah

Who is this that comes from far

SATB

Joshua Spalding (1760–1825)

BOZRAH, Anonymous

arr. Jordan Sramek

ed. Daniel Mahraun

Misterioso (♩ = c. 76)

Soprano

Alto

Tenor *mp*

Bass

1. Who is this that comes from far, With his garments dipped in blood?

T

5

Strong, tri - um - phant el - er— Is he man or is he God?

T

9

"I that in right - eous - ness, Son of God and man I am;

T

13

Might - y to re - deem your race, Je - sus is your Sav - ior's name"

2nd time: ♩

17 *mf*

T 2. "Wide, ye heav'n - ly gates un - fold, Closed no more by death and sin;

B *mf*

B 2. "Wide, ye heav'n - ly gates un - fold, Closed no more by death and sin;

21

T Lo! the con - quer - ing Lord be - hold; Let the King of glo - ry in."

B Lo! the con - quer - ing Lord be - hold; Let the King of glo - ry in."

25 *mf*

A Hark! th'an - gel - ic host in - quire, "Who is he, th'al - might - y King?"

T Hark! th'an - gel - ic host in - quire, "Who is he, th'al - might - y King?"

B Hark! th'an - gel - ic host in - quire, "Who is he, th'al - might - y King?"

29

A Hark a - gain! an - sw'ring choir Thus in strains of tri - umph sing: 2nd time: ♩

T Hark a - gain! the an - sw'ring choir Thus in strains of tri - umph sing: 2nd time: ♩

B Hark a - gain! the an - sw'ring choir Thus in strains of tri - umph sing: 2nd time: ♩

33 *mf*

S 3. "He whose pow'r - ful — arm, a - lone, On his foes de - struc - tion hurled;

A 3. "He whose pow'r - ful — arm, a - lone, On his foes de - struc - tion hurled;

T 3. "He whose pow'r - ful — arm, a - lone, On his foes de - struc - tion hurled;

B 3. "He whose pow'r - ful arm, a - lone, On his foes de - struc - tion hurled;



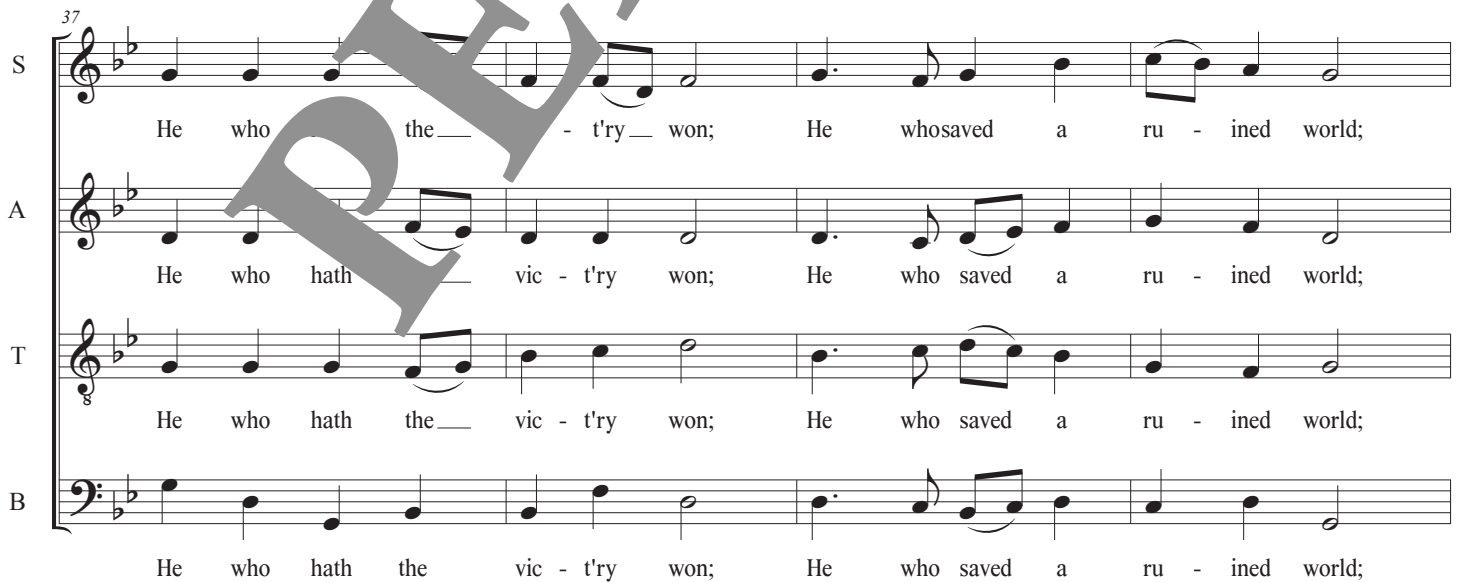
37

S He who the — vic - t'ry — won; He who saved a ru - ined world;

A He who hath vic - t'ry won; He who saved a ru - ined world;

T He who hath the — vic - t'ry won; He who saved a ru - ined world;

B He who hath the vic - t'ry won; He who saved a ru - ined world;



41 *f*

S He who God's pure law ful - filled; Je - sus, the in - car - nate Word;

A He who God's pure law - ful - filled; Je - sus, the in - car nate Word;

T He who God's pure law - ful - filled; Je - sus, the in - car - nate Word;

B He who God's pure law - ful - filled; Je - sus, the in - car - nate - Word;

45 *2nd time: molto rit.*

S He whose with - d was - sealed - He is heav'n's all - glo - rious Lord."

A He whose truth - blood was sealed - He is heav'n's all - glo - rious Lord."

T He whose truth with - blood was sealed - He is heav'n's all - glo - rious Lord."

B He whose truth with blood was sealed - He is heav'n's all - glo - rious Lord."