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A Conductor's Guide to Christian Wind Band Literature

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A Conductor's Guide to Christian Wind Band Literature

by

Wesley Alan Dykes

A Dissertation
Submitted to the Graduate School,
the College of Arts and Letters
and the School of Music
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

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ABSTRACT

A Conductor's Guide to Christian Wind Band Literature

by Wesley Alan Dykes

May 2018

The purpose of this study was to provide a conductor's guide of the highest quality high school, collegiate, and professional Christian wind band literature readily available to those wind band conductors desiring to perform such works. Before this study, wind band conductors who wished to program sacred works did not have a convenient way to find such works, nor obtain pertinent information about them. *The National Band Association Selective Music List* was used as the source for all of the works in this conductor's guide to help ensure the quality of the literature included; the list contains works of Grades 1-6, however, only Grades 4-5 were included in this study. Directors who are looking for quality Christian wind band literature, pertinent information on works, and program notes, will find this study extremely valuable.

The *National Band Association Selective Music List* contains 379 Grade 4 and 492 Grade 5 works. After listing all of the works that appear to be sacred by title and gathering additional information from online resources, publishers, distributors, and composer websites regarding works not initially included, a master database of Christian wind band works was formed. All the scores on this initial list were secured and studied by the researcher to determine if they indeed were based on a Christian melody or have a Christian theme as their inspiration. After following these steps, the final list of sacred wind band works included 38 Grade 4 and 23 Grade 5 works. The pieces were arranged alphabetically by Grade level. The following data was provided for each work: Title,

composer, arranger, publisher, date of composition, length of work, instrumentation, sacred information including how the work is defined as Christian, and conducting considerations to aid the conductor in making an informed decision whether or not to program a work for his or her ensemble.

Recommendations for further research includes an expansion of this project to include Grades 1-3 and 6. This would bring the benefits of this research to bands of all performance levels. Additionally the researcher suggests the creation of a topical index that coincides with the major themes and events of the church year, and perhaps devotional materials to aid the conductor in communicating the sacred stories that inspired these works. In the future, as new Christian wind band works are included in the *National Band Association Selective Music List*, subsequent editions of these projects could be released perhaps every 3-5 years.

ACKNOWLEDGMENTS

I would like to thank Dr. Catherine Rand, my committee chair and conducting professor, and all my committee members for their instruction, guidance, and support. I have been given the opportunity to grow in the art of conducting and in my knowledge of music history and theory. Growing in these areas has increased my competency, confidence, and excellence in teaching. The investment of the members of my committee in my academic growth has directly contributed to who I am today as a professor of music in higher education. Additionally, I am grateful for Dr. Rand's suggestion of a research topic. Dr. Rand knew my interests and suggested a topic that I would be excited to research – a document that would be useful to many in the wind band field.

I am thankful for William Carey University and Dr. Tommy King for their support, and for allowing me to pursue this degree while serving on faculty. Thank you to the many colleagues and friends at William Carey that offered many kind words of support during this journey. Thank you to the students of William Carey University for your encouragement and for performing in many of my Doctoral concerts and recitals with great excellence and passion. Thank you to Reese Powell, Director of Libraries and Learning Resources at William Carey, and to Jim Myers that handles Inter Library Loans at William Carey, for all of your help in the retaining of scores. Finally, I would like to thank my friends and colleagues, Dr. Richard Fischer from Concordia University, Dr. David Gillingham composer and former professor of composition from Central Michigan University, and Mr. David Pryor from St. Michael's Catholic School in Fairhope, AL, for

your correspondence early in this research process which helped further shape and define the direction of this project.

DEDICATION

Psalm 40:1-3 reads,

I waited patiently for the Lord; and he inclined unto me, and heard my cry.
He brought me up also out of an horrible pit, out of the miry clay, and set my feet upon a rock, and established my goings.
And he hath put a new song in my mouth, even praise unto our God: many shall see it, and fear, and shall trust in the Lord.*

To my Lord and Savior Jesus Christ who personally called me up out of the horrible pit and changed my life at the age of 18 when I accepted Him as my Savior and Lord, and later called me to full time vocational ministry. He has given me a new song, peace, direction, and purpose for this life and the next.

To my children, Kyle and Haley: Thank you both for your unwavering support and constant encouragement to continue pressing on. As a father you are my highest calling, after your mother, and I pray that I have modeled that for both of you. My greatest hope is that you continue to grow in your love for Christ, and that you pursue His calling for your lives, and your future families with total abandon!

To my bride, Michelle: Thank you for always believing in me and pushing me to finish! I can never repay you for all that you have done to make sure things keep running while I attend to the demands of this degree and to our ministry; your daily walk with the Lord, and your faith in Him and His sovereignty, has inspired me for 27 years. You have followed me all over the south as we have ministered together, serving where our family has been called, with passion and dedication. God knew before the foundation of the world that He would call me to ministry, and He knew in order to follow His call, I would need you! I love you Michelle.

* Psalm 40:1-3 (King James Version).

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CHAPTER I – INTRODUCTION, PURPOSE, AND NEED FOR STUDY

In the professional and educational wind band realm there is a delicate balance between literature that is of high quality and didactic for the music classroom, and music that is enjoyable or at least intriguing to hear and perform for the patrons and the performers. Frederick Fennell, the conductor and innovator of the historic Eastman Wind Ensemble, said in the forward to the book *Best Music for High School Band*, that “it is the power and responsibility of the band director to choose music that will inspire students and attract the attention of audiences.”¹ The conductor’s search for quality literature for their ensemble, works that satisfy these multi-faceted requirements of “inspiration” for their students and “attraction” for their audiences as described by Fennell, should be of great importance. Dr. H. Robert Reynolds, Professor of Conducting at the University of Southern California, and formerly the Director of Bands at the University of Michigan states,

We music educators can make no more important decision than the selection of the material with which we teach our students. There has never been a time when there has been so much excellent repertoire from which to choose. At the same time, an enormous amount of questionable music is being produced as well.²

Conductors in faith-based institutions face the same challenges of finding quality literature, but occasionally with the added dimension of finding quality literature with sacred themes. Many of these wind band programs perform Christian wind band works in their concerts, and are often in need of programming for settings that require the

1. Gary M. Ciepluch, Thomas L. Dvorak, and Robert Grechesky, *Best Music for High School Band: A Selective Guide for High School Bands and Wind Ensembles* (Brooklyn: Manhattan Beach Music, 1993), 7.

2. H. Robert Reynolds, “Repertoire Is the Curriculum,” *Music Educators Journal* 87, no. 1 (July 2000): 31-33.

selection of sacred repertoire. Dr. Steven Thompson, the Director of Instrumental Activities at Bethel University in St. Paul, Minnesota, said the following:

My position as Band Director at a Lutheran College means that many times our band is called upon to participate in a worship service assisting with the liturgy, special music, and the hymns. Our concerts are most often performed in churches as well. For fifteen years I have chosen to include hymntune-based compositions in my programs, along with the standard concert band and wind ensemble repertoire, because they not only inspire and uplift through the textual associations and the beauty of the simple melodies, but they also work to promulgate hymns and underscore their importance to generations past, present, and future.³

When conductors are looking for information on wind band repertoire of the highest quality and on a Christian theme, where do they look? This study will provide answers to this question – information that before this study would have been quite difficult to find.

The National Band Association

To ensure this study contains Christian wind band literature of the highest quality, the *National Band Association Selective Music List* will be the source from which pieces are chosen. The National Band Association was founded on September 11, 1960 by Traugott Rohner, the creator and publisher of *The Instrumentalist*, John Paynter, the director of bands at Northwestern University, and Al Wright, the director of bands at Purdue University. The dream of these three men was an organization that would bring together all facets of the wind band world including middle school, high school, collegiate, military, and professional bands. Today, with nearly 1300 members representing wind band on every level, the National Band Association is the largest professional band organization in the world and is a great advocate for wind band in

3. Steven Bruce Thompson, “The Evolution of Hymntune-Based Wind Band Compositions as seen in Works Based on “Lasst Uns Erfreuen”” (DA diss., University of Northern Colorado, 2001), 181-182.

educational and professional arenas. The organization is still closely aligned with *The Instrumentalist*, also producing other publications such as *The NBA Journal* and *The Selective Music List for Band*. *The National Band Association Selective Music List*, currently with nearly 2000 works contained therein, began in 1969 with its chairperson of nearly two decades, Dr. Richard Strange, director of bands emeritus of Arizona State University. Until 2006, the list was updated eight times, contained exclusively concert titles, and was made available only in print format. Beginning in the spring of 2006 the list moved online and expanded to offer a concert march list as well. The current selective concert list and selective march list are routinely updated through a detailed committee process whose goal, as according to the committee's current long time chair Dr. Cody Birdwell, is to

provide an effective band music list to band directors at all instructional levels that represents the finest concert band repertoire available. The committee members as well as the ad hoc committee members traditionally consist of highly experienced and knowledgeable band directors spanning all educational levels from throughout the United States. During each revision process, the committees select compositions to be removed from the existing list, and determine which titles should be added to the new edition. Each new edition also provides updated information related to the winners of the American Bandmasters Association Ostwald Band Composition Contest, the National Band Association William D. Revelli Memorial Band Composition Contest, the National Band Association-Merrill Jones Memorial Young Composers Band Composition Contest, and the John Philip Sousa Foundation Sudler International Wind Band Composition Competition.⁴

4. Cody Birdwell, "The Selective Music Lists: Valuable Repertoire Resources for All NBA Members," *National Band Association Journal* 46, no. 3 (May, 2006): 52, accessed April 17, 2016.

Based on the selective list's goals and standards, for the purpose of this study, compositions found in this conductor's guide will be taken exclusively from the National Band Association Selective Music List to insure the quality of the list contained therein.

Christian Wind Band Literature Defined

Throughout this study, when referencing wind band literature, the terms "Christian" and "sacred" will be treated as synonymous. "Christian wind band literature" will be defined as wind band literature that contains a sacred hymn, tune, or specified theme that would typically be heard in Catholic or Protestant churches. According to the Pew Research Center, which is a non-partisan group specializing in public opinion polling, demographic research, media content analysis and other empirical social science research, Catholic and Protestant churches comprise 87% of the Christian population of the world.⁵ These two denominations cover the vast majority of the Christian population and will be the only source for sacred repertoire considered in this research. The Christian wind band literature definition came from the study of the history of sacred instrumental music and from the writings and research findings of significant musicians and educators in the field.

Sacred Instrumental Music History

Sacred instrumental music has been a part of the earliest recorded history of the Judeo-Christian tradition. The first instrumentalist named in the Bible was Jubal, "the father of all who play stringed instruments and pipes."⁶ Although instrumental music is

5. Luis Lugo, "Global Christianity: a Report on the Size and Distribution of the World's Christian Population," *Pew Research Center* (December 2011): 10, accessed May 1, 2016.

6. Genesis 4:21 (New International Version).

mentioned in the earliest of scriptures, it is primarily cited for its use in celebrations of deliverances and battle triumphs. It is not until the reign of King David, chronicled in multiple books of the Old Testament, that instrumental music was mentioned in regards to its place in corporate worship. I Chronicles records that David ordered the chiefs of the Levites “to appoint their kindred as the singers to play on musical instruments, on harps and lyres and cymbals, to raise loud sounds of joy.”⁷ I Chronicles 23:5 indicates that there were 4000 Levites assigned as instrumentalists for the service of the Temple. There are many passages about sacred instrumental music in the Bible, but one of the clearest and most concise is Psalm 150, which states:

Hallelujah! Praise God in His sanctuary. Praise Him in His mighty heavens. Praise Him for His powerful acts; praise Him for His abundant greatness. Praise Him with trumpet blast; praise Him with harp and lyre. Praise Him with tambourine and dance; praise Him with flute and strings. Praise Him with resounding cymbals; praise Him with clashing cymbals. Let everything that breathes praise the Lord. Hallelujah!⁸

There is little historical information concerning the use of instrumental music in worship in the New Testament churches of the first fifteen centuries. For many of these earlier churches, instrumental music was associated with pagan ritual or degenerate activity, and was therefore excluded from many churches due to these connotations.⁹ An early church father, St. Augustine, had a great appreciation for the role of music in the

7. I Chron. 15:16 (New Revised Standard Version).

8. Psalm 150 (Holman Christian Standard Bible).

9. Philip Moore, “An Identification of a Sacred Repertoire for Wind Band and Rationale for its Performance in Worship Contexts by Wind Bands in the Council for Christian Colleges and Universities” (D.M.A. diss., The University of Oklahoma, 2001), 5.

church. He spoke with approval of a kind of nonverbal musical praise called “jubilation,” that was both insightful and prophetic.

One who jubilates does not speak words, but it is rather a sort of sound of joy without words since it is the voice of a soul poured out in joy and expressing, as best it can, the feeling, though not grasping the sense ... between the songs which they express in words, they insert certain sounds without words in the elevation of an exultant spirit, and this is called jubilation..¹⁰

As instrumental music makes its way back to the church in the early 16th century, it was primarily through the organ of the Lutheran church in Germany, the Catholic church in France and Italy, and the Anglican Church in England. One of the most notable early figures in the expanded and innovative use of instruments in the church was Giovanni Gabrieli. He became the organist at Venice’s St. Mark’s Cathedral in 1585. His *Sacrae Symphoniae* was a collection of sixteen purely instrumental sacred motets to be performed in church services. The use and actual wide spread embrace of sacred instrumental music continued from the days of Gabrieli with the composition of chorale preludes by Johann Pachelbel, Dieterich Buxtehude, J.S. Bach, and others whose works helped to bring sacred instrumental repertoire into the liturgy of the church, and into local concert settings outside the church as well. As history moves forward, composers continue to utilize melodies with sacred or nationalist themes or connotations in their music; composers such as Beethoven, Liszt, Berlioz, and Mahler are several of the innovators in this new rise of instrumental music with themes or programmatic elements. Berlioz uses the Dies Irae in his *Symphonie Fantastique* and Gustav Mahler utilizes this same tune as well as a sacred chorale based on a poem by Friedrich Gottlieb Klopstock in his *Symphony No. 2*. Although several portions of sacred tunes are sung in Mahler’s

10. Richard Viladesau, *Theology and the Arts* (New York: Paulist Press, 2000), 23.

work, these same tunes are also played without words within the body of this monumental piece.

As the transition is made into the 20th and 21st centuries, we have greater acceptance of sacred instrumental music being incorporated in the churches and the freedom for composers to write these works for general performance venues. According to an article in the *Baptist Press*, “In the Southern Baptist denomination alone, in the year 2000, there were over 70,000 volunteer church instrumentalists that played in church orchestras every week.”¹¹ This number does not reflect the many other Christian denominations that utilize instrumentalists in their worship services. In general performance venues, utilized by scholastic and professional organizations, wind band composers such as Alfred Reed, James Curnow, David Holsinger, Frank Ticheli, David Gillingham, and others have written Christian instrumental repertoire that is frequently performed by both public and private musical organizations. Many of these sacred works are currently found on state and national band lists.

In summary, sacred instrumental music is found in recorded history before Christ, it diminishes greatly the first fifteen centuries of the New Testament church, and it has had a resurgence beginning in the 16th century and continues to expand to this day. Sacred instrumental music history seems to imply that an instrumental work could be deemed sacred, but beyond the defense of its history the researcher has found additional arguments for this viewpoint.

11. Todd Starnes, “SBC orchestras prove instrumental in providing ministry opportunities,” *Baptist Press*, January 28, 2000.

The Evidence of the Early Church Fathers, Educators, and Musicians

Preceding St. Augustine, whose words were cited earlier, was Eusebius the bishop of Caesarea in Palestine. We read his words, with Herbert Lockyer's commentary, regarding the ten-stringed harp mentioned by King David in the bible, when Lockyer writes the following:

Eusebius (A.D. 260-340) commenting,...."The psalter of ten strings is the worship of the Holy Spirit performed by the means of the five senses of the body and by the five powers of the soul." This Eusebius confirms by quoting Paul, "I will sing with my spirit, but I will also sing with my mind (I Cor. 14:15 NIV). The number, then, can denote the unison praise ascending to God from all parts of our being. The underlying thought is that as an instrument is designed for the purpose of praise, so man's chief end is to glorify God.¹²"

The premise of Augustine's earlier cited statement and the commentary applying to Eusebius, implies a broader more inclusive definition of "acceptable" musical responses, paving the way for a slowly realized new philosophical foundation for the use of musical instruments in worship contexts and their potential for applied meaning.

According to Bennett Reimer, there are two schools of thought regarding value in music – "Absolutism" and "Referentialism." Reimer states,

The Absolutist says that to find the meaning in a work of art, you must go to the work itself and attend to the internal qualities which make the work a created thing. In music, you would go to the sounds themselves – melody, rhythm, harmony, tone color, texture, dynamics, form – and attend to what those sounds do.¹³

According to Reimer, the Referentialist disagrees with the Absolutist believing,

12. Herbert Lockyer Jr., *All the Music of the Bible* (Peabody, MA: Hendrickson Publishers, 2004), 151.

13. Bennett Reimer, *A Philosophy of Music Education*, 2nd ed. (Upper Saddle River: Prentice-Hall Inc., 1989), 16.

the meaning and value of a work of art exist outside the work itself. To find an art work's meaning, you must go to the ideas, emotions, attitudes, events, which the work refers you to in the world outside the art work.¹⁴

For the purpose of this research, it is important to note that the researcher holds a Referential view of music, believing that a work can illicit an idea, emotion, or attitude upon the listener depending on the context and environment.

This study will provide a list of Christian repertoire for wind band with pertinent performance information for the conductor. Even though music without words can be perceived as morally neutral, it is capable, as previously stated, of carrying a strong message or eliciting an emotional response depending on its performance context.

According to Harold Best, the Dean of the Wheaton Conservatory of Music:

Music has no interior beacon that guarantees permanent meaning. Unlike truth, which is transcultural, absolute, and unchangeable, music can shift in meaning from place to place and time to time.¹⁵

There has been much music written throughout history, because of changing contexts and societal norms, that has caused different responses by the listener. The tune many Americans would sing in church known as *Glorious Things of Thee Are Spoken* was originally written by Haydn as the Austrian Imperial National Anthem.¹⁶ Later it became the German National Anthem, which brought about feelings of Nationalism to Germany, and, in the words of Dr. Best, “for the Jewish people it is associated with the unspeakable horrors of the holocaust.”¹⁷ Therefore, the context of a song's usage, as with the example

14. Reimer, 17.

15. Harold Best, *Music Through the Eyes of Faith* (New York: Harper Collins, 1993), 54.

16. Moore, 7.

17. Best, 54.

of *Glorious Things of Thee are Spoken*, often determines the reaction of the listener.

Again, according to Harold Best:

Even though music is wordless and deedless, the people making it and the contexts in which it is made are not. The more a piece of music is repeated in the same context, the more it will begin to “mean” that context.¹⁸

An example of a tune that has been repeated often over its more than 200-year history is John Newton’s *Amazing Grace*. “*Amazing Grace* is often identified as the most famous hymn in the English language,” as stated by Timothy and Phyllis Paul who co-authored the book *Winds and Hymns*.¹⁹ In many parts of the world, no matter the religious background of the individual, when this tune is played, it is recognized as *Amazing Grace*. Also, one that has a referential view of music cannot ignore the power of tone painting and other musically dramatic devices that can influence the listener to agree with the conceived sacred thematic intentions of the composer. Therefore, if the intentions of the composer are stated to the listeners audibly or through program notes, the thematic intentions have the potential to be realized in the mind of the listener. For example, when reading the program notes to David Gillingham’s *Angels of the Apocalypse*, the declared theme of the composer is the sounding of the seven trumpet judgements prior to the return of Jesus Christ in the book of Revelation.²⁰ Gillingham incorporates creative programmatic compositional devices in an effort to bring this storyline to life.

18. Ibid.

19. Phyllis M. Paul and Timothy A. Paul, *Winds and Hymns: Resource Guide to Hymns, Chorales, and Spirituals in Selected Wind Band Literature*, (Galesville: Meredith Music Publications, 2009), 6.

20. David Gillingham, *Angels of the Apocalypse*, (Greensboro: C-Alan Publications, 2013).

If instrumental music with a Christian title or declared Christian theme is viewed through the Referential lens and not the Absolutist lens, then a solely instrumental melodic line, without vocal accompaniment, can be considered sacred depending on the context and perception of the listener. Therefore, for the purpose of this study, “Christian wind band literature” will be defined as wind band literature that contains a sacred hymn, tune, or specified theme that would typically be heard in Catholic or Protestant churches.

Purpose

Many repertoire guides and anthologies of wind band literature exist online and in print. However, there is no thorough or readily available compilation of Christian wind band literature. Dr. Steven Thompson, the Director of Instrumental Activities at Bethel University in St. Paul, Minnesota, discussed the advantages of using hymn-tunes as *canti firmi* in wind band compositions. In the appendix of his dissertation, he provides a listing of 125 sacred wind band compositions; the list in Thompson’s appendix is simply a list of works with composer name and the name of the original hymn-tune provided. Unlike this current studies’ conductor’s guide of Christian wind band works containing reference, performance, thematic, and historical information on each piece, Dr. Thompson’s sacred wind band list was used to simply defend the need to further investigate the merits and benefits of hymn-tune based wind band composition. In reading Thompson’s concluding thoughts, it is apparent that he saw the benefits of expanding the information provided for each of these compositions. In his dissertation,

Thompson stated that he had hoped that his “subsequent selected list of hymn-tune compositions, will incite continued endeavor in this area.”²¹

The following study continues the endeavor in research that is currently quite shallow, and makes a repertoire guide of quality Christian wind band literature readily available to those wind band conductors that desire to perform such works. This study will be useful for all wind band conductors, but it will be most beneficial to conductors in a private or Christian high school or university setting. Directors that are looking for quality sacred wind band literature, pertinent information on works, and perhaps program notes, will find this study extremely valuable.

Need for Study

Worldwide, the largest protestant organization of Christian Schools, the Association of Christian Schools International, indicates that their membership is nearly 24,000 schools with over 5.5 million students.²² The largest Catholic organization of private Catholic Schools, the National Catholic Education Association, indicates that their membership is over 6,500 schools representing nearly 2 million students.²³ David Pryor, the director of bands of St. Michael’s Catholic High School in Fairhope, Alabama, chairperson of District VII bands for the state of Alabama, and longtime member of the National Catholic Band Association, reported that “according to the National Catholic

21. Thompson, 181.

22. “About ACSI & Membership,” Association of Christian Schools International, accessed March 17, 2017, <https://www.acsi.org/about-acsi-and-membership>.

23. “About Us,” National Catholic Education Association, accessed March 17, 2017, http://www.ncea.org/NCEA/Proclaim/Catholic_School_Data/Catholic_School_Data.aspx.

Band Association there are 1,070 Catholic High School band programs. The Association of Christian Schools International does not have exact figures on the number of bands but it would be significant.”²⁴ With the number of private schools both Protestant and Catholic, and the statistics on the number of Catholic band programs alone, the number of band programs across the world that would benefit from a conductor’s guide of Christian wind band literature would be significant. Directors from schools and professional organizations around the world, with a Christian mission statement and history, are often faced with the challenge of programming wind band concerts with sacred wind band literature. With the current deficiency in resources and research, finding quality Christian wind band literature to perform can be an arduous task.

Until this study, wind band conductors who desired to program sacred literature were forced to do so in creative ways. For example, when Dr. Richard Fischer, the director of bands of Concordia University, a Lutheran institution in Chicago, was asked how he found past and current sacred works, he stated, “I look for them. Always searching...people often recommend works to me...I also ask people about possible new works. I also go to websites of publishers.”²⁵ Prior to this study, as Dr. Fischer stated above, a conductor discovered Christian wind band works in one of many ways, some of which are listed below:

1. Look at existing printed and online anthologies and dissertations of wind band repertoire such as Thomas Dvorak’s *Best Music for High School Band: A*

24. David Pryor, Director of Bands of St. Matthew’s Catholic High School, emailed Wes Dykes, March 20, 2017.

25. Richard Fischer, emailed to Wesley Dykes, March 15, 2016.

Selective Guide for High School Bands and Wind Ensembles, *The National Band Association Selective Music List*, and *The Wind Repertory Project* that are either organized in such a fashion as to make it difficult to locate sacred works, or they are quite limited in the number of sacred works they contain, or both.

2. Search websites of music distributors and publishers.
3. Contact colleagues of other Christian institutions for pieces they may know or have performed.
4. Search recording projects of major wind bands regardless of affiliation.

There are small sacred wind band lists on several music publisher and distributor sites, on the web resource called “The Wind Repertory Project”, and in a few other places. However, these lists are quite limited with very little to no performance and historical information. For example, the music distributor site for J.W. Pepper, one of the largest distributors in our nation, lists only forty-five works under their sacred selections tab for a high school level, or higher, wind band. While this distributor’s list does include some reference material, it does not provide any performance or historical information, and there is no standard measure for the quality of the Christian wind band works listed.

With the lack of depth in research, and the stated need of resource information that exists in Christian wind band literature, this study will be an invaluable source for the following:

1. The director of a wind band in a Christian institution desiring to program Grade 4-5 quality sacred wind band literature.

2. The director of a wind band in a state or secular institution desiring to program Grade 4-5 quality sacred wind band literature.
3. The director of a wind band in either institution that would benefit from a listing of quality sacred wind band literature with factual (length of work, publisher information, grade level), thematic, performance, and historical information on the literature contained therein.

There is a need in the wind band world to have a resource providing information pertaining to quality Christian wind band literature. Ideally, this resource would be expanded in the future to include additional grade levels of music and a topical index to aid the director.

CHAPTER II – LIMITATIONS AND PROCEDURES

Limitations

This research will only include Christian wind band works based on sacred melodies or themes from the Catholic or Protestant tradition. The pieces will be taken from the *National Band Association Selective Music List* to ensure their quality. Additionally, this research will only consider Grade 4 and Grade 5 sacred works. According to the selection committee for the National Band Association, Grade 4 pieces are described as “technically playable by an advanced high school band, and readily playable by college bands;” grade 5 works are described as “technically playable by experienced university bands with full instrumentation and the finest high school bands.”²⁶

Procedures

Creating a master database of Christian wind band literature from the *National Band Association Selective Music List*, will be the foundational step for this research. The master database of quality Grade 4 and Grade 5 Christian wind band literature, found in the Appendix, will be created in the following order:

1. The researcher will list all Grade 4 and 5 works on the *National Band Association Selective Music List* that appear to be Christian based on their title.
2. Information will be gathered on all Grade 4 and 5 works on the *National Band Association Selective Music List* that were not included from step one to determine if any of these works are actually based on sacred hymns or themes and

26. “Selective Music Lists,” National Band Association, accessed March 24, 2017, <https://nationalbandassociation.org/selective-music-lists/>.

should be included in the master database. This will be achieved by studying online resources, publishers, distributors, and composer websites to determine if a work could be considered sacred.

The scores for each of the works listed in the master database will be borrowed from wind band libraries or requested via interlibrary loan. Those scores that cannot be borrowed or requested through interlibrary loan will be requested gratis from the publisher or purchased by the researcher. Once all of the scores are in the possession of the researcher, every work will be studied to verify whether a sacred melody is indeed present or if the composer indicates a sacred inspiration in their notes on the score. If either of the aforementioned criteria are not verified, the work in question will be eliminated from the master database.

The following data will be gathered from the *National Band Association Selective Music List*, the musical scores, and other reference materials cited in the bibliography for this research:

- Title
- Composer
- Arranger
- Publisher/Date
- Grade level – this will be the assigned Grade level in the *National Band Association Selective Music List*
- Length of the work
- Instrumentation – specific percussion parts will not be listed unless they call for an instrument beyond bass drum, bells, chimes, cymbals, marimba, snare drum,

tambourine, timpani, triangle, vibraphone, wood block, temple block, wind chimes, and xylophone.

- Annotation of the work – this will include:
 - How the work is defined as sacred
 - Historical sketch of the background of the hymn-tune or theme.

Additionally, if a work is based on a particular sacred melody or hymn-tune there will be examples of its use in the wind band composition provided within the annotation.
 - General conducting and performance considerations to aid the conductor in making an informed decision regarding the programming of a work for their ensemble. The annotation will include any relevant information concerning the following conducting considerations: key, meter, tempi, solos, mutes needed, tessitura, non-traditional techniques, rhythm, and form. If a consideration is not addressed in an individual work’s annotation, it was deemed either non-applicable or insignificant for that particular work.

The information listed above pertaining to each of the Grade 4 and Grade 5 works in this study will be found in chapters three and four with the works for each chapter being arranged alphabetically by title. The source material for all the information in this study will be located in the Bibliography and Score Bibliography and will be arranged according to the rules of Turabian 8th edition.

CHAPTER III - GRADE FOUR CHRISTIAN LITERATURE GUIDE

Alleluia! Laudamus Te

Composer: Alfred Reed

Arranger:

Publisher/Date: Hal Leonard, 1973

Length of Work: 7'

Instrumentation:
Piccolo
Flute (1,2)
Oboe (1,2)
English Horn
Bassoon (1,2)
Clarinet (E-flat; 1,2,3; Alto; Bass; Contra bass)
Saxophone (Alto 1,2; Tenor; Bari)
Trumpet (1,2,3)
Cornet (1,2)
Horn (1,2,3,4)
Trombone (1,2,3)
Euphonium
Tuba
String Bass
Timpani
Mallet
Percussion
Organ (optional)

Sacred Information: The Latin words that comprise the title of this work, *Alleluia! Laudamus Te*, mean “Hallelujah! We Praise You” in English. The work is not based on a particular hymn tune; rather, it is based on an original song of praise by the composer. According to Alfred Reed, “The work is actually a canticle of praise without words.”²⁷

Conducting Considerations: Alfred Reed states in his opening notes to the conductor,

This work is, actually, an instrumental canticle of praise. The concert band is being treated either as a single massive choir or as a group of contrasting choirs, very similar to the full chorus and semi-

27. Alfred Reed, *Alleluia! Laudamus Te*, (Milwaukee: Hal Leonard, 1973), 2.

chorus approaches in choral music. A broad, sustained, lyrical style of performance is absolutely necessary, even in the most powerful sections, to achieve the correct interpretation and maximum audience impact.²⁸

It is imperative that the conductor is always communicating both physically in gesture, and verbally in teaching, the lyrical connection of this great work to achieve the composer's stated intent. The block of measures from 71-120 is the only section of this work with some indicated notes that have a non-lyrical articulation. Other than this section the rest of the work is played with full value notes and articulations. The piece is in the key of B-flat throughout the entirety of the work. With the exception of one 2/4 bar, the rest of Reed's composition is in 3/4 time. The tempo is in a conservative range of 63 – 76 beats per minute, not factoring in a few opportunities for conductor directed fluctuation of tempo going into major phrasing changes and at the end of the piece. Trumpet 1 and cornet 1 will be required to play a written C above the staff. All horn parts have a sustained B-flat above the staff before the final fanfare. Be advised that although the majority of the notes in the Fanfare, at the beginning and at the end of this work, are not the highest notes written for trumpet, cornet, horn, or trombone, these passages are in the upper register and can be found taxing for even the most mature ensembles; the order in which this work is programmed in a concert, would be important given this fact. A clear distinction between a 16th and a 32nd note in common rhythms such as dotted eighths followed by these delineations would be very important for the conductor to focus on. If great care is not taken in communicating these differences, they will invariably be played incorrectly, as many combinations of these rhythms are found throughout. The rest of the rhythms are quite attainable for an ensemble that would choose this grade of literature to perform.

America the Beautiful

Composer: Samuel Augustus Ward

Arranger: Carmen Dragon

28. Reed, 3.

Publisher/Date: Alfred Publishing Company, 1963

Length of Work: 3'30

Instrumentation: Piccolo
 Flute (1,2)
 Oboe (1,2)
 English Horn
 Bassoon (1,2)
 Contrabassoon (optional)
 Clarinet (E-flat; 1,2,3; Alto; Bass; Contralto; Contrabass)
 Saxophone (Alto 1,2; Tenor; Bari; Bass (optional))
 Cornet (1,2,3)
 Trumpet (1,2)
 Horn (1,2,3,4)
 Trombone (1,2,3)
 Euphonium
 Tuba
 String Bass
 Harp (optional)
 Chorus (optional)
 Timpani
 Bells and Chimes
 Percussion

Sacred Information: The text for *America the Beautiful* was originally written in 1893 by Katherine Bates, an American songwriter.²⁹ In 1895 Bate's text was set to a tune by Samuel Augustus Ward entitled "Materna;" he was an organist and hymn writer from New Jersey. The first verse of *America the Beautiful* is as follows:

O beautiful for spacious skies,
 For amber waves of grain;
 For purple mountains majesties
 Above the fruited plain!
 America! America! God shed his grace on thee,
 And crown thy good with brotherhood
 From sea to shining sea.³⁰

29. "America the Beautiful," Hymnary.org, accessed January 17, 2018, https://hymnary.org/text/o_beautiful_for_spacious_skies.

30. "Materna," Hymnary.org, accessed January 17, 2018, https://hymnary.org/tune/materna_ward.

The hymn tune enters at pickup to measure 11, in the English horn, B-flat clarinet, and alto clarinet.

Conducting Considerations: *America the Beautiful* has three key areas: C major, G-flat major, and E-flat major. G-flat major could prove troublesome for ensembles that are not accustomed to performing in this key signature. The piece is in 4/4 time with no specific metronome marking, however one section is marked “Andante maestoso” and another “Quasi religioso.” Cornet 1 will need to be able to play a C above the staff, and trumpet 1 will need to be able to play a B-flat above the staff. Cornet 2 must be able to play a written A above the staff. All horns will have to be able to play a written G on top of the staff. The ensemble will have to watch the conductor carefully as there are several tenutos throughout the work that are held for a length as decided by the conductor. The woodwinds have some faster scalar passages at the beginning and the end of the piece, but the majority of Ward’s arrangement is rhythmically attainable. This work has a powerful opening statement that decrescendos into the opening verse played by the woodwinds. The majority of this piece is lyrical and musically quite delicate which will take great finesse, mature tone quality, and exceptional intonation on the part of the performers. The piece does have a final crescendo lead by the entrance of cornets and trumpets that have a triplet 16th note figure bringing the work to a rousing finish. In order to most effectively play this triplet figure, the trumpets and cornets will need to be able to triple tongue.

American Hymnsong Suite

Composer: Dwayne S. Milburn

Arranger:

Publisher/Date: Neil A. Kjos, 2007

Length of Work: 9’45

Instrumentation: Piccolo
Flute (1,2)
Oboe (1,2)
Bassoon (1,2)
Clarinet (1,2,3;Bass)
Saxophone (Alto 1,2; Tenor; Bari)

Trumpet (1,2,3)
Horn (1,2,3,4)
Trombone (1,2,3)
Euphonium
Tuba
String Bass
Timpani
Percussion (1,2)

Sacred Information:

American Hymnsong Suite is in four movements. The first movement is “Prelude on Wondrous Love,” and is based on the hymn “Wondrous Love” that was first published in William Walker’s second edition of *Southern Harmony* – an early American Christian songbook. The author of the hymn text and tune is unknown. The lyrics to the first verse are as follows:

What wondrous love is this, O my soul, O my soul!
What wondrous love is this, O my soul!
What wondrous love is this that caused the Lord of
bliss
to bear the dreadful curse for my soul, for my soul,
to bear the dreadful curse for my soul?³¹

This hymn-tune enters from the beginning in the euphonium. The second movement is “Ballad on Balm of Gilead,” and is based on the hymn “Balm of Gilead” which is actually an African-American Spiritual. The lyrics to this spiritual are as follows:

There is a balm in Gilead
to make the wounded whole,
there is a balm in Gilead
to heal the sin-sick soul.³²

The melody from the spiritual enters from the beginning of the 2nd movement in the woodwinds. The third movement is entitled “Scherzo on Nettleton,” and is based on the hymn-tune “Come Thou Fount of Every Blessing” written

31. “What Wondrous Love is This,” Hymnary.org, accessed August 25, 2017,
http://hymnary.org/text/what_wondrous_love_is_this_o_my_soul_o_m

32. “Balm of Gilead,” Hymnary.org, accessed August 25, 2017,
http://hymnary.org/text/sometimes_i_feel_discouraged_spiritual

by Robert Robinson, once a great antagonist of the things of faith, converting to Christianity and composing this hymn in 1758. The first verse of this hymn of the faith is below:

Come, thou Fount of every blessing,
tune my heart to sing thy grace;
streams of mercy, never ceasing,
call for songs of loudest praise.
Teach me some melodious sonnet,
sung by flaming tongues above.
Praise the mount I'm fixed upon it
mount of God's redeeming love.³³

The melody to “Come Thou Fount of Every Blessing” enters in the third movement in measure 1 with the brass. The fourth movement is “March on Wilson,” and is based on the hymn “When We All get to Heaven.” This hymn-tune was written by Emily Wilson in 1898 and the lyric was written by E.E. Hewitt. The first verse of the hymn is as follows:

Sing the wondrous love of Jesus,
sing His mercy and His grace;
in the mansions bright and blessed,
He'll prepare for us a place.
When we all get to heaven,
what a day of rejoicing that will be!
When we all see Jesus,
we'll sing and shout the victory.³⁴

The melody to “When We All Get to Heaven” enters in measure nine of the fourth movement in the 1st trumpet.

Conducting Considerations: *American Hymnsong Suite* only has two key signatures for the entirety of the work, with the readily accessible concert E-flat key signature in movements two through four, and the more difficult concert G-flat key signature (E-flat minor) in movement one that could prove to be troublesome for bands that have not regularly played in this

33. “Come Thou Fount of Every Blessing,” Hymnary.org, accessed August 25, 2017, http://hymnary.org/text/come_thou_fount_of_every_blessing

34. “When We All Get to Heaven,” Hymnary.org, accessed August 25, 2017, http://hymnary.org/text/sing_the_wondrous_love_of_jesus_sing_his

many flats. The 12/8 section of the first movement is at 116 beats per minute with 8th and 16th note rhythms that will take a troublesome key signature and make it all the more difficult. Milburn's piece features cut time, 12/8, 4/4, 2/4, 3/4, and 6/8. The tempo varies from 46 beats per minute up to 132 beats per minute. Euphonium, piccolo, and tuba have solos in this work. Trumpet 1 must be able to play a written C above the staff, and trumpet 2 a written A above the staff. Horns must be able to play a written A-flat above the staff, and the horn 1 a B-flat above the staff. Performers not as comfortable with compound meter rhythms could have some difficulties in the Allegro Moderato beginning at measure 35 in the first movement. There are many syncopated 8th and 16th note rhythms in this 12/8 section. In addition to the difficult key and more challenging rhythms, Milburn has plenty of accidentals in the first movement. The alternating 3/4, 6/8, and 2/4 patterns in movement three will have to be carefully marked and rehearsed by the conductor so as not to miss any of these changes in meter. The rhythms are not as challenging in this quickest movement of the work, but the constant meter changes could prove difficult. There are several stylistic and dynamic changes throughout the four movements – careful attention to these changes will indeed improve the overall musical result.

Angel Band

Composer: Walter Hartley

Arranger:

Publisher/Date: Southern Music, 1999

Length of Work: 7'

Instrumentation: Piccolo
 Flute (1,2)
 Oboe
 Bassoon (1,2)
 Clarinet (E-flat; 1,2,3; Alto; Bass; Contralto; Contrabass)
 Saxophone (Alto 1,2; Tenor; Bari)
 Trumpet (1,2,3)
 Horn (1,2,3,4)
 Trombone (1,2,3)

Euphonium
Tuba
Timpani
Percussion

Sacred Information:

According to notes by the composer in the score,

Angel Band is one of the latest in a series of compositions and arrangements of early American choral music... from the late colonial period to the mid-19th century in collections by William Billings, his New England contemporaries and Southern successors. The present suite is based on tunes found in “The Sacred Harp” and “The Christian Harmony”: “Rainbow” by Timothy Swan (1785), “Africa” by Billings (1770) and “Angel Band” by William Bradbury (1850). I have taken these tunes and their original harmonies, changed and expanded them slightly with varied material in the same style, and woven them into this composition for concert band.

“Rainbow” by Timothy Swan is from *The Sacred Harp*. The tune for “Rainbow” enters at the beginning of movement I. The lyrics to the first verse of “Rainbow” are as follows:

’Tis by Thy strength the mountains stand,
God of eternal pow’r!
The sea grows calm at Thy command,
And tempests cease to roar.³⁵

“Africa” by William Billings is from *The Sacred Harp*. The tune for “Africa” enters in movement II, before measure 3, in the Euphonium. The lyrics to the second verse of “Africa” are as follows:

God, on His thirsty Zion’s hill,
Some mercy drops has thrown;
And solemn oaths have bound His love
To show’r salvation down.³⁶

35. *The Sacred Harp* (Bremen: Sacred Harp Publishing Company, 1991), 344.

36. *The Sacred Harp*, (Bremen: Sacred Harp Publishing Company, 1991), 178.

“Angel Band” by William Bradbury is from *The Christian Harmony*. The tune for “Angel Band” enters in measure 52, of movement II, in the brass. The lyrics to the first verse are as follows:

The latest sun is sinking fast, my race has nearly run
My strongest trials now are past, my triumph is
begun
O come Angel Band, come and around me stand
O bear me away on your snow wings to my
immortal home
O bear me away on your snow wings to my
immortal home.³⁷

Conducting Considerations: Hartley’s Suite is in the key of B-flat and the key of E-flat. The first movement is in 2/2 time and marked at 96 beats per minute, the second movement is in 3/4 time and marked at 76 beats per minute, and the third and final movement is in 6/8 time and marked at 120 beats per minute. Trumpet 1 has two solos in the 2nd movement. With the block scoring throughout this work, the conductor will have to focus on good ensemble balance to ensure the melody is heard throughout each section of the composition. Trumpet 1 has one written C above the staff in the final movement. Percussion writing is minimal in all three movements with Hartley choosing to use the percussion to emphasize important moments rather than provide a rhythmic pulse; this choice of percussion writing will put higher demands on the wind players to keep the pulse set by the conductor. There are several sustained-note passages in the second movement that may require the conductor to remind the ensemble of good long-tone intonation control at varied dynamic levels. Rhythmically the work is quite attainable with the exception of some sections of the final movement which contain scalar eighth note passages in most of the ensemble.

Angels in the Architecture

Composer: Frank Ticheli

Arranger:

37. William Walker, *The Christian Harmony*, (Christian Harmony Publishing Company, 1958), 117.

Publisher/Date:	Manhattan Beach Music, 2009
Length of Work:	15'
Instrumentation:	<p>Piccolo Flute (1,2) Oboe (1,2) Bassoon (1,2) Clarinet (1,2,3,4; Bass; Contrabass) Saxophone (Alto 1,2; Tenor; Bari) Trumpet (1,2,3,4) Horn (1,2,3,4) Trombone (1,2,3) Euphonium Tuba String Bass Soprano (or Boy soprano) Celesta or optional piano Organ (optional) Timpani Percussion (1,2,3,4; including three tuned whirlyies in Eb, Bb, and C, four crystal wineglasses, two Chinese cymbals, large slapstick, ratchet, vibraslap, and four tom-tom)</p>
Sacred Information:	<p>Frank Ticheli addresses the programmatic inspiration of his work in his program notes in the full score. He states that “The work unfolds as a dramatic conflict between two extremes of human existence – one divine, the other evil.” Besides original ideas he composed to forward his storyline, he uses three traditional spiritual songs, two of which are Christian. He has the soprano open and close the work with the Shaker song <i>Angel of Light</i> with lyrics as follows:</p> <p style="padding-left: 40px;">I am an angel of Light I have soared from above I am cloth’d with Mother’s love. I have come, I have come, To protect my chosen band And lead them to the promised land.³⁸</p>

38. Frank Ticheli, *Angels in the Architecture*, (Brooklyn: Manhattan Beach Music, 2009), 5.

The other Christian tune is the 16th-century Genevan Psalter, *Old Hundredth*, with the most familiar choice of lyrics as follows:

Praise God, from Whom all blessings flow;
Praise Him, all creatures here below;
Praise Him above, ye heavenly host;
Praise Father, Son, and Holy Ghost.³⁹

This melody enters towards the end of the church bell effect in the brass section after measure 322, and as this section diminuendos, the flutes play a larger portion of the *Old Hundredth* melody beginning in measure 332 before the final return of the soprano singing the return of the original Shaker melody.

Conducting Considerations: *Angels in the Architecture* has a section with no key signature indicated, two sections of three flats, a section with one sharp, and a section with two flats. The piece begins in free time, and has sections of 4/4, 3/4, 7/8, additional free time, 2/2, 4/2, and 3/2. The tempo varies from 50 beats per minute up to 160 beats per minute. The work has a soprano solo that can be sung by a female or a boy, according to the composer. Percussion writing is expansive and of great importance. They have to play a great number of different parts and perform on instruments that would be considered non-traditional, such as whirllies and wineglasses. The conductor should look at the instrumentation listed above to ensure that they have enough percussionists to perform all of the required parts. Flute 1, Bassoon 1, and Clarinet 1 have solos towards the end of the work. Trumpets, horns, and trombones will need mutes. Trombones will also need plunger mutes. Trumpet 1 will have to be able to play a written B-flat above the staff. Horn 1 will have to be able to play a written B-flat above the staff and horn 2 a written G above the staff. Besides the non-traditional percussion instruments mentioned above, other instrumentalists are asked to use non-traditional techniques. There are sections of free time in this work where instrumentalists play repeated figures for a duration of time indicated in the score and set forth by the conductor. Trombonists are asked to use plunger mutes

39. "Old Hundredth," Hymnary.org, accessed December 28, 2017, https://hymnary.org/tune/old_hundredth_bourgeois.

beginning in measure 57 and in various places throughout the work. Flutes are instructed to make a jet-whistle sound with their flute in measures 65 and 253, and instructions to achieve this are written on the parts for the performer, and in the score for the conductor. The conflict between the divine and evil mentioned in the score would be important for the conductor to read and understand before rehearsing and performing this work, in order to achieve the proper balance and desired emotional intent. Ticheli writes some syncopation and many independent entrances in the faster sections of this work, as well as many accented and varied articulated passages throughout. The performers should pay close attention to the indicated changes in articulation to aid in a successful interpretation of this work.

Apocalypse

Composer: Robert Jager

Arranger:

Publisher/Date: Masters Music Publication, 1978

Length of Work: 7'30

Instrumentation: Piccolo
Flute (1,2)
Oboe (1,2)
Bassoon (1,2)
Clarinet (E-flat; 1,2,3; Alto; Bass; Contralto)
Saxophone (Alto 1,2; Tenor; Bari)
Trumpet (1,2,3)
Horn (1,2,3,4)
Trombone (1,2,3)
Baritone
Tuba
String Bass
Piano
Timpani
Percussion (1,2; including gong, tom-tom, and timbales)

Sacred Information: According to the notes in the full score,

Apocalypse is a musical representation of the mythical “four horsemen of the apocalypse” –

disease, death, pestilence, and war. The music in its unrelenting intensity attempts to describe these in general terms. It is up to the listener's imagination to conjure up the specifics.⁴⁰

The story of the “four horsemen of the apocalypse” comes from chapter 6 in the book of Revelation in the Holy Bible. Verses 1-8 state the following:

Then I saw the Lamb open one of the seven seals, and I heard one of the four living creatures say with a voice like thunder, “Come!” I looked, and there was a white horse. The horseman on it had a bow; a crown was given to him, and he went out as a victor to conquer. When He opened the second seal, I heard the second living creature say “Come!” Then another horse went out, a fiery red one, and its horseman was empowered to take peace from the earth, so that people would slaughter one another. And a large sword was given to him. When He opened the third seal, I heard the third living creature say, “Come!” And I looked, and there was a black horse. The horseman on it had a set of scales in his hand. Then I heard something like a voice among the four living creatures say, “A quart of wheat for a denarius, and three quarts of barley for a denarius—but do not harm the olive oil and the wine.” When He opened the fourth seal, I heard the voice of the fourth living creature say, “Come!” And I looked, and there was a pale green. The horseman on it was named Death, and Hades was following after him. Authority was given to them over a fourth of the earth, to kill by the sword, by famine, by plague, and by the wild animals of the earth.⁴¹

Conducting Considerations: Jager does not indicate a key signature. The first note of the work is a poly-chord with a D minor chord stacked on top of an E-flat minor chord. Jager chooses to match his compositional theme stated above with his choice to avoid the peace of a tonal center. The work includes 3/4, 2/4, 7/8, 5/8, 6/8, 4/4, 5/4, and 3/8 time signatures. The tempo has a

40. Robert Jager, *Apocalypse*, (Boca Raton: Masters Music Publications, 1978), 2.

41. Revelation 6:1-8, Holman Christian Standard Bible.

wide range of pulse from 52 up to 152 beats per minute; also, there are tempi even slower than 52 during sections with indicated written decreases of the tempo rather than metronome markings. The last indicated tempo marking is the same as the beginning at 52 beats per minute, however the last written tempo indication, without a metronome marking, is six measures before the end of the work and is marked “very slow – agonizingly.” Solos are indicated for flute 1, clarinet 1, timbales, timpani, bassoon (cued in the alto saxophone), and piccolo. The horn section has several important feature moments, one of which begins in measure 3 of the piece. All of the brass will need straight mutes. Trumpet 1 will need to be able to play a written C above the staff, and trumpet 2 will need to be able to play a written A above the staff. Horn 1 will have to be able to play a written G-sharp on top of the staff, and all horn parts will need to be able to play a written G on top of the staff. The piccolo and flute 1 have a written B-flat 6, which is quite close to the top of their playable range. The flute 1 part is asked to flutter tongue before letter S. As stated in the sacred information above, Jager’s work is one of “unrelenting intensity.” With the exception of a few measures, it has almost constant motion. Articulation markings change frequently and are often without a discernable pattern from one bar to the next. The quick tempos in much of the work, the changing articulations, and constant motion are the aspects of the piece that will demand the most attention.

Chaccone: In Memoriam...

Composer: Ron Nelson

Arranger:

Publisher/Date: Ludwig Masters, 1995

Length of Work: 8’20”

Instrumentation: Piccolo
Flute (1,2,3)
Oboe (1,2)
Bassoon (1,2)
Contrabassoon
Clarinet (1,2,3; Bass)

Saxophone (Alto 1,2; Tenor; Bari)
Trumpet (1,2,3,4,5,6)
Horn (1,2,3,4)
Trombone (1,2,3,4)
Euphonium (1,2)
Tuba
String Bass
Piano
Synthesizer
Timpani
Percussion (including tenor drum, crotales, and gong)

Sacred Information: According to the program notes in the score,

The middle section features quotes from the Brahms chorale prelude, *O Welt, ich muss dich lassen*. The theme of this chorale is also woven into the textures of the final section.⁴²

The chorale tune first enters in measure 62 in the 1st trumpet. The lyrics to the first verse of the chorale tune are as follows:

O world, I now must leave thee,
But little doth it grieve me,
I seek my native land;
True life I there inherit,
And here I yield my spirit
With joy to God's all-gracious hand..⁴³

Conducting Considerations: Nelson's piece does not indicate a key signature, relying on the performers to observe accidentals. The chaconne is an eight-measure chord progression heard throughout the piece that supports a series of variations. Although there is no key signature, the beginning centers around G minor until measure 62, and after a bit of transition, it seems to end in A minor. It is in 3/4, 4/4, 2/4, and 12/8 time. Tempo varies from 58 beats per minute to 132 beats per minute. Horn 1 has a solo in measure 87. Trumpets and trombones will need mutes. Trumpet 1 and 3 will have to be able to play an A above the staff. Nelson writes for four different

42. Ron Nelson, *Chaconne (In Memoriam...)*, (Boca Raton: Ludwig Masters Publications, 1995), 2.

43. "O World, I Now Must Leave Thee," Hymnary.org, accessed December 28, 2017, https://hymnary.org/text/o_world_i_now_must_leave_thee

pitched percussion including synthesizer and piano, and several non-pitched percussion parts including cymbal, gong, bass drum, and tenor drums; he does not include a snare drum part. The chime part is in free time until measure 42. Marimba and piano have a repetitive figure played at 132 beats per minute beginning in measure 49; this part is played at this tempo regardless of the rest of the ensemble which is following the conductor at 66 beats per minute. The marimba and piano parts continue in this manner until they fade away towards the end of the work. The vibraphone and chimes have additional free time parts before the end of the piece. Rhythmic difficulty is quite minimal, however the challenge in this work is in the control and shaping of phrases. Nelson writes crescendos and decrescendos in nearly every measure. Careful attention to the frequent dynamic changes are key to a successful performance. When the melody of the hymn tune enters in measure 62 it can be heard frequently in various sections until the end of the piece, as the work seems to simply fade away to silence.

Chorale and Alleluia

Composer: Howard Hanson

Arranger:

Publisher/Date: Carl Fischer, 1954

Length of Work: 5'

Instrumentation:

- Piccolo
- Flute (1,2)
- Oboe (1,2)
- English Horn (optional)
- Bassoon (1,2)
- Contrabassoon (optional)
- Clarinet (E-flat; 1,2,3,4; Alto; Bass; Contrabass (optional))
- Saxophone (Alto 1,2; Tenor; Bari)
- Cornet (1,2,3)
- Trumpet (1,2,3)
- Horn (1,2,3,4)
- Trombone (1,2,3)
- Baritone
- Tuba

Timpani

Percussion (1,2; including tenor drum, field drum, and tam-tam)

Sacred Information:

According to the notes in the published conductor's score, *Chorale and Alleluia* would at least be considered a work that is inspired by sacred sounds and thoughts. The notes in the score state the following:

The composition opens with a fine flowing chorale. Soon the joyous *Alleluia* theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity, and dignity.⁴⁴

Conducting Considerations:

Chorale and Alleluia stays in the key signature of C major throughout the entirety of the work. Although the key signature may stay the same throughout this piece, this cannot be said of the meter. Hanson's work is in 4/4, 3/4, 2/4, 4/2, and 3/2, with 3/4 time making up the largest portion of the work. Tempo varies from as low as 40 beats per minute to as high at 120 beats per minute. The transition from the 3/4 time at 120 beats per minute, in a lightly articulated style, to the 4/2 time at 40 beats per minute, in legato style, will have to be practiced by the conductor in order to execute this transition with musical accuracy and confidence. The trumpet 1 and cornet 1 parts have written high B naturals multiple times. Rhythmically the work is quite attainable with the few more challenging syncopated moments written with multiple sections playing the rhythms together in unison. Transitions between tempo and style changes are more difficult than rhythmic challenges in this piece. Much of this work is scored with a thick texture, so great care should be taken by the conductor to emphasize a good balance of all voices and inner parts.

Chorale Prelude: O God Unseen

Composer:

Vincent Persichetti

44. Howard Hanson, *Chorale and Alleluia*, (New York: Carl Fischer, 1954), 2.

Arranger:

Publisher/Date: Elkan-Vogel, Inc., 1985

Length of Work: 8'

Instrumentation: Piccolo
Flute (1,2)
Oboe (1,2)
Bassoon (1,2)
Clarinet (E-flat; 1,2,3; Alto; Bass; Contrabass)
Saxophone (Alto 1,2; Tenor; Bari)
Trumpet (1,2,3)
Horn (1,2,3,4)
Trombone (1,2,3)
Baritone
Tuba
Timpani
Percussion (1,2 including Tam-Tam)

Sacred Information: Persichetti's work is based on a hymn in which he actually composed both the melody and the lyrics. *O God Unseen* was originally a hymn from his collection entitled *Hymns and Responses for the Church Year, Vol. 1*. He indicated that this hymn should be used during the Lord's Supper. Persichetti labels the author of the text as "anonymous," however he did indeed write the text. The first verse is as follows:

O God, unseen, yet ever near
Reveal Thy presence now,
While we, in love that hath no fear,
Before Thy glory bow.⁴⁵

The hymn-tune is first introduced in the low clarinets, bassoon and tuba in a staccato form leading into measure 5.

Conducting Considerations: Persichetti does not use key signatures in this work. The entire work is in 3/4 and is marked at 84 beats per minute. Solos are found in flute 1, trumpet 1, alto saxophone 1, and horn 1. Trumpet, horn, and trombone have parts that are muted. Trumpet 1 has a written D-flat above the staff, and

45. Paul and Paul, 36.

trumpet 2 has a written B-flat above the staff. Horn 1 and 3 have a written A above the staff. The cymbal player is instructed to drag a triangle beater from the bell to the edge of the cymbal in measure 130. The snare drum player will need sticks and brushes in this work. Much of the orchestration by Persichetti is thinly scored calling for a heightened responsibility for entrances, releases, and maintaining a consistent pitch center. Motives based on the hymn are passed across the sections of the ensemble in many cases scored with the goal of no gaps in the sound. The conductor would be wise to consider marking or highlighting the melody in the study score to clearly understand which sections have the melody and the direction and shaping of each musical phrase. Persichetti employs numerous Italian musical terms in his composition. The conductor, unless fluent in Italian or the knowledge of more obscure musical terms, will likely need to look up several terms and mark them in the score to achieve the composer's desired musical result.

Chorale Prelude: Turn Not Thy Face

Composer: Vincent Persichetti

Arranger:

Publisher/Date: Elkan-Vogel, Inc., 1968

Length of Work: 5'40

Instrumentation:
 Piccolo
 Flute (1,2)
 Oboe (1,2)
 Bassoon (1,2)
 Clarinet (1,2,3; Alto; Bass; Contrabass)
 Saxophone (Alto 1,2; Tenor; Bari)
 Cornet (1,2,3)
 Trumpet (1,2)
 Horn (1,2,3,4)
 Trombone (1,2,3)
 Baritone
 Tuba
 Percussion (1,2)

Sacred Information:

This chorale prelude is based on a hymn tune found in Persichetti's *Hymns and Responses for the Church Year, Vol 1*. This hymnal, published in 1956, contains hymns with text drawn from traditional and modern sources. John Marckant, an English clergymen, originally wrote this particular prelude's text in the 16th century and entitled his Lenten hymn, *The Lamentation of a Sinner*. The hymn tune can be heard from the beginning of the work in the solo flute part from measure 1 through measure 9, and it is picked up by the clarinet choir in measure 11. The lyric for the first verse is as follows:

O Lord, turn not Thy face from me,
Who lie in woeful state,
Lamenting all my sinful life
Before Thy mercy-gate.⁴⁶

Conducting Considerations: Persichetti's work is in a slow 2/2 throughout. It is marked with the half note equal to 46. It gradually accelerates up to half note equal to 76, and then gradually returns to the original tempo of the half note equal to 46 towards the end of the work. With the indicated tempo at the beginning of the work, the conductor should consider directing the quarter note in an effort to achieve greater musical precision especially when the clarinet choir enters pickup to measure 11. As this decision is made, it would be imperative to be careful to not sacrifice the legato style which is indicated throughout the vast majority of the piece. Persichetti's initial expression marking is "semplice mesto" which means "simple sad." The opening melody of the piece and the dark, non-traditional harmonies in many places in this work, match this expression marking perfectly. There are exposed solos in the flute's low register, the tenor saxophone, the 1st cornet, and the 1st horn; the other solos in this work are less exposed. The trumpet 1 must be able to play a sustained written high B natural. The cornet 1 has several sustained written high A-flat's, and a few non-sustained written high B-flat's. Additionally the cornets will need cup and straight mutes; the trumpets and trombones will need cup mutes. With the number of sustained moments, extended ranges, and lack of rhythmic complexity, a strong pitch foundation and understanding of how to adjust pitch throughout a

46. "O Lord Turn Not Thy Face Away," Hymnary.org, accessed May 12, 2017, http://hymnary.org/text/o_lord_turn_not_thy_face_away.

performance, would be important in order to play this work musically and in tune.

A Christmas Intrada

Composer: Alfred Reed

Arranger:

Publisher/Date: Edwin F. Kalmus, 1981

Length of Work: 9'

Instrumentation:

- Piccolo
- Flute (1,2)
- Oboe (1,2)
- English Horn
- Bassoon (1,2)
- Contrabassoon
- Clarinet (E-flat; 1,2,3; Alto; Bass; Contrabass)
- Saxophone (Alto 1,2; Tenor; Bari)
- Trumpet (1,2,3)
- Cornet (1,2)
- Horn (1,2)
- Trombone (1,2,3)
- Baritone
- Tuba
- String Bass
- Antiphonal (optional - Trumpet 1,2,3 and Trombone 1,2)
- Timpani
- Percussion (1,2 including tabor)

Sacred Information: *A Christmas Intrada* is indeed a programmatic piece dealing with different aspects of the Christmas season. In the words of Alfred Reed,

A Christmas Intrada represents an attempt to portray, in musical terms alone, five contrasting moods associated with the festivities of the Christmas season. These five sections are played without pause. They are *Fanfare: Christus Natus Est, Lullaby for the Christ Child, Processional of the Kings and Shepherds, Carol for the Holy Night, and Wassail and Alleluia*.⁴⁷

47. Alfred Reed, *A Christmas Intrada*, (Boca Raton: Edwin F. Kalmus, 1981), 2.

All five sections are original themes written by Reed to musically portray these moods of Christmas.

Conducting Considerations: This work has three different key signatures: two sharps, two flats, and three flats. It has two sections in D major, two sections in G minor with the second section of G minor transitioning to the relative major key of B-flat major, and one section in E-flat major. There are 4/4, 2/4, and 6/8 time signatures featured in this piece. The tempo varies from 54 to 96 beats per minute. Trumpets and trombones will need mutes. Trumpet 1 will have to be able to play a written sustained B naturals above the staff and cornet 1 will have to be able to play a written A above the staff earlier in the piece. The antiphonal brass parts are doubled in the concert brass, but if the group has the personnel, the optional scoring should prove affective. Each section is a contrast in style. Sections I, III, and V are quicker tempi with full value notes and crisp articulations. Sections II and IV are slower tempi with longer phrases and a more legato approach. Rhythmic difficulty is what one would expect in a grade four piece with the greater challenge being found in the quick contrast of style, articulation, and tempi that occurs between each section.

Exhortation and Praise

Composer: Alfred Reed

Arranger:

Publisher/Date: Masters Music Publications, 2003

Length of Work: 8'

Instrumentation:
Piccolo
Flute (1,2)
Oboe (1,2)
English Horn
Bassoon (1,2)
Contrabassoon
Clarinet (E-flat; 1,2,3; Alto; Bass; Contrabass)
Saxophone (Soprano; Alto 1,2; Tenor; Bari)
Trumpet (1,2,3,4)
Cornet (1,2)

Horn (1,2)
Trombone (1,2,3,4)
Euphonium
Tuba
String Bass
Timpani
Mallet percussion
Percussion (1,2,3)
Harp

Sacred Information:

This work was commissioned by Baylor University in Waco, Texas, in honor of the 100th anniversary of their band program. Alfred Reed speaks to the sacred inspiration of his work in the program notes of the score,

Exhortation and Praise is an attempt to portray musically the deep feeling aroused by two of the fundamental aspects of a religion among its adherents: the exhortation to purify and attain the highest perfection possible of one's soul, and praise as a joyful outpouring of love and thanks to the Almighty for His blessings.⁴⁸

Conducting Considerations:

Exhortation and Praise goes through four key areas: E-flat, G, C, and F. The piece is in 4/4, 3/4, and 2/4. The tempo varies from 60 to 128 beats per minute. Trumpets and trombones will need mutes. Trumpet 1 and 3 will have to be able to play a written B above the staff, and several A's above the staff. Horns will have to be able to play a written G above the staff, and horn 1 will have to be able to play a written A above the staff. According to the composer, the opening fanfare "should be taken broadly and with fully sustained tone in the brass, but without 'blaring,' and always with a sense of moving along despite the broad phrasing, never permitting the music to 'bog down' at any point."⁴⁹ The fanfare is made up of quarter notes, triplets, and dotted 8th and 16th rhythms. Rhythmically it is quite attainable but careful attention should be given to the dotted 8th and 16th note rhythms to make sure the performers are not treating the 16th note like the triplet before it. The faster passages of the piece do have some scalar triplet passages in many of the parts,

48. Alfred Reed, *Exhortation and Praise*, (Boca Raton: Masters Music Publications, 2003), 1.

49. *Ibid.*, 1.

which will take some practice. However, overall rhythmic difficulty is what one might expect in a Grade 4 work.

Fantasy on a Gaelic Hymnsong

Composer: David Holsinger

Arranger:

Publisher/Date: TRN Music Publisher, 1998

Length of Work: 5'30

Instrumentation: Piccolo
Flute
Oboe
Bassoon
Clarinet (E-flat; 1,2,3; Alto; Bass)
Saxophone (Alto 1,2; Tenor; Bari)
Cornet (1,2,3)
Horn (1,2)
Trombone (1,2,3)
Baritone
Tuba
Timpani
Mallet percussion
Percussion (1,2 including finger cymbals, bodhran, small ribbon crasher, and bongos)

Sacred Information: *Fantasy on a Gaelic Hymnsong* is based on the hymn *Morning Has Broken* written in 1931 by Eleanor Farjeon, an English writer of children's literature. The hymn-tune is called "Bunessan" and is a Gaelic melody that was first published in 1888 in Lachlan Macbean's *Songs and Hymns of the Gael* as a setting for Mary Macdonald's carol "Child in the Manger." The melody is named after Macdonald's birthplace on the Isle of Mull, Scotland. The lyrics to *Morning Has Broken* are as follows:

Morning has broken
Like the first morning;
Blackbird has spoken
Like the first bird.
Praise for the singing!
Praise for the morning!

Praise for them springing
Fresh from the Word!⁵⁰

The melody to *Morning Has Broken* enters in the clarinet 1 and 2 parts beginning in measure 1 of *Fantasy for a Gaelic Hymnsong*.

Conducting Considerations: Holsinger's work does not have a key signature. The primary key areas are C major, E-flat major, B-flat major, and A-flat major to end the work. There are several different time signatures, which is typical of many of his works. *Fantasy on a Gaelic Hymnsong* is in 3/4, 2/4, 3/8, and 6/8. It begins in a tempo of 112 beats per minute; in measure 51 it changes to 80 beats per minute, staying in this tempo until the end of the work. There are no solos, but there are several places with thinner more exposed texture. The clarinets and alto saxophone begin the work in this aforementioned exposed texture, at a mezzo piano dynamic and with a legato indication. Flute and Horn 1 join this thinner legato texture in measure 13 and measure 16. The trombone 1 has a combination 8th and 16th note repeated passage beginning in the 6/8 section in measure 50. This figure is to be played with a straight mute. The style changes in this section to one of more space, less legato, and at times a staccato articulation. Later in measure 99, the horns have something similar to this same rhythm and style played by the trombone 1. Trumpet 1 will have to be able to play a written C above the staff. The horn 1 will have to be able to play a written G on top of the staff. Dr. Holsinger writes for expansive percussion in many of his works, and for unique instruments. *Fantasy on a Gaelic Hymnsong* features some percussion instruments you would not normally see in standard wind band writing such as the ribbon crasher and the bodhran. 16th note rhythms in this work tend to be doubled in other voices to aid in a successful performance by bands of varying abilities. Holsinger does some 2 against 3 in the compound meter; measure 87 is one such place with the trumpets, alto saxophones, and oboe having a duple feel while the low brass has a distinctly triple feel. It will be helpful, if not necessary, that the brass be able to double tongue with some of the repetitive 16th note passages in the second half of the piece.

50. "Morning Has Broken," Hymnary.org, accessed August 31, 2017, http://hymnary.org/text/morning_has_broken

Fantasy - Variations on a Southern Hymn Tune

Composer: Warner Hutchison

Arranger:

Publisher/Date: Neil A. Kjos, 1978

Length of Work: 8'

Instrumentation: Piccolo
Flute (1,2)
Oboe (1,2)
Bassoon (1,2)
Clarinet (E-flat; 1,2,3; Alto; Bass; B-flat and E-flat
Contrabass)
Saxophone (Alto 1,2; Tenor 1,2; Bari)
Cornet (1,2,3)
Horn (1,2,3,4)
Trombone (1,2,3)
Baritone
Tuba
Timpani
Percussion (1,2,3)

Sacred Information: This set of variations is based on the old hymn, *What Wondrous Love is This*. The author of the text is unknown, but the hymn's first publication was in William Walker's *Southern Harmony* in 1835. *Southern Harmony* was a shape note hymn book, that according to the renowned hymnologist Dr. Harry Eskew, "made substantial contributions to the publication of hymns in the South."⁵¹ The hymn tune, *What Wondrous Love is This*, is found throughout the work. The hymn tune's first statement is found in measures 1 – 19 in the clarinet section.

Conducting Considerations: *Fantasy – Variations on a Southern Hymn Tune* goes through an introduction and five variations marked "Briskly," "Gently, like a slow waltz," "Marcato," "Like a March trio," and "Vivace." The piece is in 4/4, 2/4, 3/4,

51. Harry Eskew, "William Walker: Carolina Contributor to American Music," *Journal of the South Carolina Baptist Historical Society* no. 5, (2005/2006): 5.

and 2/2. There are several variations that demand a staccato articulation at a very quick tempo on successive notes. It would help if brass were able to double-tongue these passages. However, these same staccato lines are found in the woodwinds and could be problematic since only the flutes have the capability of double tonguing. Rhythms that may prove more difficult in this work tend to be doubled in multiple lines which will aid in their mastery, however most rhythms will be found readily attainable by a band that would choose this grade level work. There is an oboe solo beginning pickup to measure 66 that does not appear to have any cues; it would be important to have an oboe player or be prepared to transcribe the part for another instrument. The bass clarinet and bassoon begin the “briskly” variation. The part is in unison, so it would only be necessary to have one of these instruments for the part to be heard. There is a cornet 1 and horn 1 duet beginning in measure 165 with cornet 1. The cornet 1 solo ascends to a written high A-flat in this duet and the horn 1 solo ascends to a written high F in this duet. The cornet 1 will need to be able to play a written high C at the end of this work and the horn 1,2,3 parts go up to a written high B-flat at one point in this piece. As with any piece that has multiple variations, the ability to perform in multiple styles, dynamics, and articulations would be of utmost importance when planning a performance of this work.

Final Covenant

Composer: Fisher Tull

Arranger:

Publisher/Date: Boosey and Hawkes, 1979

Length of Work: 8'

Instrumentation: Piccolo
 Flute (1,2)
 Oboe (1,2)
 English Horn
 Bassoon (1,2)
 Clarinet (E-flat; 1,2,3; Alto; Bass; Contralto; Contrabass)
 Saxophone (Alto 1,2; Tenor; Bari)
 Trumpet (1,2,3)

Horn (1,2,3,4)
Trombone (1,2,3)
Baritone
Tuba
String Bass
Timpani
Percussion (including crotales and celesta or electric piano)

Sacred Information: According to the program notes, “As the title implies, the work expresses the deep religious emotions of the promises made by God to mankind.”⁵² This is an original work so there is no reference to a particular tune but only the driving theme of the composition mentioned above.

Conducting Considerations: *The Final Covenant* does not have an indicated key signature, therefore performers are called upon to observe accidentals throughout the work. This work is filled with non-traditional chord progressions and momentary tonal centers rather than specific key areas. The piece is in 4/4, 3/4, 5/4, 6/4, and 3/2. The tempo stays in the narrow range of 50 – 72 beats per minute with fluctuations between these major tempi. The work relies on several solos. There are solo parts in horn 1 and 2, all trumpet parts, flute 1, flute 2, piccolo, 1st clarinet, oboe, bassoon 1, trombone 1, and timpani. The bassoon solo is cued in the bass clarinet. Horns will need mutes. Trumpet 1 plays a written B-flat above the staff. The percussion begins the work by themselves for the first three measures and has other soli moments throughout the work. The texture of this work is often thinly scored relying on multiple sections within the ensemble to be strongly independent performers. Technically the work is not as challenging as other Fisher Tull works, but it is demanding in regards to maturity of tone, pitch, style, and direction of phrasing. The conductor needs to have a good understanding of where the musical line should go in order to achieve the most passionate of musical performances of this great work. The detailed performance suggestions in the full score will aid in this musical journey towards a performance of the highest musical and emotional quality.

Foundation

Composer: Mark Camphouse

52. Fisher Tull, *The Final Covenant*, (New York: Boosey and Hawkes, 1979), 2.

Arranger:

Publisher/Date: Alfred Publishing, 2007

Length of Work: 10'

Instrumentation: Piccolo
Flute (1,2)
Oboe (1,2)
Bassoon (1,2)
Clarinet (1,2,3; Alto; Bass)
Saxophone (Alto 1,2; Tenor; Bari)
Trumpet (1,2,3)
Horn (1,2,3,4)
Trombone (1,2,3)
Euphonium
Tuba
Timpani
Percussion (1,2,3 including tam-tam and crotales)

Sacred Information: *Foundation* was commissioned by the City of Fairfax Band from Fairfax, Virginia in memory of their longtime president Ray Abell. The work has two hymns as its thematic material: *Be Still, My Soul* and *How Firm a Foundation*.⁵³ The text to *Be Still My Soul* was written by Kathrina von Schlegel in the mid-18th century, and the *Be Still My Soul* hymn-tune, "Finlandia," was written by Jean Sibelius in 1899. The first verse of *Be Still My Soul* is as follows:

Be still, my soul: the Lord is on thy side.
Bear patiently the cross of grief or pain.
Leave to thy God to order and provide,
who through all changes faithful will remain.
Be still, my soul: thy best, thy heavenly Friend
through thorny ways leads to a joyful end.⁵⁴

Camphouse hints of the *Be Still My Soul* hymn-tune from the beginning in the trumpet 1 part. It becomes more

53. Mark Camphouse, *Foundation*, (Van Nuys: Alfred Publishing, 2007), 1.

54. "Be Still my Soul," Hymnary.org, accessed August 25, 2017, http://hymnary.org/text/be_still_my_soul_the_lord_is_on_thy_side

obvious in measure 19, and most recognizable in measure 167. *How Firm a Foundation*'s lyrics were penned by George Keen in 1787. The hymn-tune first appeared in the 19th century and the author is unknown. The first verse is as follows:

How firm a foundation you saints of the Lord,
is laid for your faith in his excellent Word!
What more can he say than to you he has said,
to you who for refuge to Jesus have fled?⁵⁵

The hymn-tune for *How Firm a Foundation* first enters in its purest form in measure 49 in the solo clarinet.

Conducting Considerations: Camphouse does not indicate a key signature in *Foundation*. The key centers around the key of G major beginning in measure 49, then ventures away from this key while including more non-traditional chord progressions, and returns to G major to conclude the piece. The piece features 3/4, 4/4, 5/4, 2/4, and 6/4 time signatures. The tempo ranges from 69 to 152 beats per minute. Trumpet 1, horn 1, clarinet 1, and euphonium have solos in this work. Trumpet 1 will need a straight mute, and trumpet 2 and 3 will need cup mutes. Trumpet 1 will need to be able to play a written D above the staff towards the beginning of the work at measure 29; they will also need to be able to play an A and a B above the staff in 8th and 16th note rhythmic patterns for six measures beginning in measure 114, and resolving to a sustained C-sharp above the staff. Trumpet 1 and 2 do have several passages above the staff. Horn 1 and 3 have to be able to play a written A above the staff, and all horns have to be able to play a written G on top of the staff. There is some syncopation in the faster tempo sections of this work. However, the difficulty for a grade 5 band will not necessarily be the rhythm, it would be understanding where the fragments of the thematic material are, recognizing the frequently changing styles and harmonies, and the demands in tessitura in the trumpet 1 and 2 parts. With strong 1st and 2nd trumpets, this work would be an educationally and musically rewarding choice.

55. "How Firm a Foundation," Hymnary.org, accessed August 25, 2017, http://hymnary.org/text/how_firm_a_foundation_ye_saints_of

God of Our Fathers

Composer: George W. Warren

Arranger: Claude T. Smith

Publisher/Date: Wingert Jones, 1974

Length of Work: 8'

Instrumentation: Piccolo
Flute (1,2)
Oboe (1,2)
Bassoon (1,2)
Clarinet (E-flat; 1,2,3,4; Alto; Bass; Contralto; Contrabass)
Saxophone (Alto 1,2; Tenor; Bari)
Trumpet (1,2,3,4)
Horn (1,2,3,4)
Trombone (1,2,3)
Baritone
Tuba
String Bass
Timpani
Percussion (including two bongos and two timbales)
Mallets (including a gong)
SATB Choral Parts (optional)

Sacred Information: *God of Our Fathers*, arranged by Claude T. Smith, is based on the late 19th century hymn text by Daniel Roberts and hymn tune by George Warren. The hymn was originally written for the centennial July 4th celebration of the United States held in Brandon, Vermont. The hymn made its way into its first hymnal, the Episcopal hymnal, in the early 1890's, and is still in many protestant denomination hymnals and songbooks today. The first verse of the hymn is as follows:

God of our fathers, whose almighty hand
leads forth in beauty all the starry band
of shining worlds in splendor through the skies,
our grateful songs before thy throne arise.⁵⁶

56. "God of Our Fathers," Hymnary.org, accessed July 28, 2017,
http://hymnary.org/text/god_of_our_fathers_whose_almighty_hand

The hymn tune is first heard in the solo flute part leading into rehearsal letter A. The original hymn tune is traditionally performed in a major key, but Smith introduces the hymn tune in this arrangement in the key of f minor. The hymn tune is not written in a major key until nearly 3/4 of the way through the work in a woodwind chorale after rehearsal letter K. The brass and percussion join the woodwinds for the last key change at Letter L for one final glorious statement of the hymn tune ending the work in a climactic fashion.

Conducting Considerations: Claude T. Smith's arrangement of this classic hymn has several key changes throughout the work ranging from a C concert key signature (no sharps or flats) up to F minor/A-flat Major concert key signature (4 flats). It features three different meters: 4/4, 3/4, 6/8. Smith does not indicate specific metronome markings, rather he indicates tempo by traditional Italian tempo markings such as Lento Rubato, Allegretto, Allegro Vivace, Andante, and Maestoso. The only solo indicated in the score is towards the beginning of the work in the flute part. The flautist must be able to play with a nice tone and a strong sense of pitch in the low register. The solo begins on the bottom space of the treble clef, and the solo revisits this note often with two of these low F's being sustained a total of 5 counts. The piece begins with a trumpet trio followed by a trombone trio playing a figure reminiscent of the opening of the tune found in many hymnals today. These trumpet and trombone trios are in a comfortable range and should be very attainable by any band choosing to perform this grade level work. The percussion has a section feature during the Allegro Vivace beginning two measures before rehearsal letter E. The bongo, snare, and timbale parts are the lead parts in this feature; their rhythms are not difficult, but will require great precision to play together as several of their entrances are syncopated. The trumpet 1 will need to be able to play a written A above the staff, and as stated above, the flute 1 player will need to be comfortable performing in the low register. Smith varies the rhythm on beat two in the Allegretto 6/8 section by either writing two 16th notes followed by two 8th notes, one 8th note followed by four 16th notes, or with three 8th notes. The conductor should be well advised to really know this passage in order to be able to look up from the score and help the performers keep up with these changes in rhythmic pattern. In the

Maestoso portion there are several syncopated sixteenth note passages and a few syncopated sixteenth note with triplet passages. In the Allegretto and Maestoso sections the rhythms are written in multiple sections at one time to help the performers have a greater chance of playing these passages correctly and with confidence.

Grant Them Eternal Rest

Composer: Andrew Boysen, Jr.

Arranger:

Publisher/Date: Neil A. Kjos, 2003

Length of Work: 17'30

Instrumentation: Flute (1,2)
Oboe (1,2)
Bassoon (1,2)
Clarinet (1,2,3; Bass; E-flat Contrabass)
Saxophone (Alto 1,2; Tenor; Bari)
Trumpet (1,2,3)
Horn (1,2,3,4)
Trombone (1,2,3)
Euphonium
Tuba
Piano
Percussion (1,2,3,4,5 including tam-tam, crystal glass, sizzle cymbal, brake drum, four tom-toms, finger cymbals, and sandpaper blocks)

Sacred Information: *Grant Them Eternal Rest* was commissioned to be written just a few days before September 11, 2001. The tragic events of this historic day influenced the direction of this work. The piece has five instrumental movements and follows the general outline of the Catholic requiem mass; the movements in Boysen's work are as follows: *Introit*, *Kyrie*, *Dies Irae*, *Sanctus*, and *Agnus Dei*. In the notes written by Dr. Boysen in the score we read the following:

The concept behind the piece is expressed clearly in the title. I have no interest in exploring or re-living the moments of that day. Instead, the work is simply a prayer to bless those who died so

needlessly. The pitch material for the piece is taken primarily from the *Dies Irae* and a chord progression that I originally sketched for possible use in my *Symphony No. 2 for baritone, winds, and percussion*. The text under that original passage was “Lord, have mercy” and I felt a connection between that material and my thoughts about the new piece. Each movement is intended to reflect the text of the requiem mass, with the *Dies Irae* movement forming the centerpiece and giving the whole piece an arch form. I eliminated some of the movements of the traditional requiem mass so that the work as a whole would have a balanced effect. Instead, I chose five movements whose text most accurately reflected the emotions that I wished to convey.⁵⁷

The *Dies Irae* tune is heard throughout the work in fragments or in full exposition. An example of a bold statement of the *Dies Irae* is in the trombone section in measure 60 of the third movement. The fifth movement has a lyrical solo treatment of the *Dies Irae* in the flute 1 part in measure 37.

Conducting Considerations: *Grant Them Eternal Rest* is a five-movement work with a performance time of over 17 minutes. The publisher, Neil A. Kjos, grades the work as a 4.5⁵⁸; it is a 4 on the National Band Association Selective Music List. The endurance needed by the ensemble, due to the length of the work alone, would put the piece on the more difficult end of the Grade 4 spectrum. Boysen refrains from using a key signature, therefore performers will have to carefully observe accidentals throughout. 3/4, 4/4, 2/4, 2/2, and 6/8 are all found in this work. Important solos are written in the piano, flute 1, clarinet 1, various percussion, and oboe 1 (which is cued in the flute 1). Flute 1 has the most solos in this composition. Trumpets need cup and straight mutes, horn 3 needs a mute, and trombone 1 needs a cup mute. Trumpet 1 will need to be able to play a written high C above the staff one time. Boysen has utilized some non-traditional techniques in this work. The second movement, *Kyrie*, has two sections of “senza misura” or “free time.”

57. Andrew Boysen, Jr., *Grant Them Eternal Rest*, (San Diego: Neil A. Kjos, 2003), 2.

58. *Ibid.*, 1.

During these two sections the conductor allows the flute soloist to take the lead and cues percussion entrances between flute notes as indicated. In this same movement Boysen instructs the vibraphone player to use a string bass bow, the timpani player to play with a medium suspended cymbal resting on the head of the drum, the small suspended cymbal player to scrape the cymbal with a coin, and the bass drummer to use brushes on the drum. The third movement, *Dies Irae*, begins with assigned notes in multiple parts with the instructions of playing these notes in an improvisatorial fashion as fast as possible. Boysen does this in various sections throughout the movement. The brass parts at the beginning of this movement have instructions to flutter tongue. The fourth movement begins with a crystal glass being played in the percussion and it is used in the fifth movement as well. The fourth and fifth movements also have various sections assigned to sing on an “Ah.” As stated earlier, technical problems are not the chief concern in this work. The challenge is maintaining great focus through the entirety of the 17 minute work, becoming comfortable with the non-traditional techniques, and having soloists that can play with great maturity of sound and phrasal direction in the many lyrical moments in this work.

Hymn of St. James

Composer: Reber Clark

Arranger:

Publisher/Date: C. Alan Publications, 2000

Length of Work: 5'40

Instrumentation: Piccolo (1,2,3,4)
 Flute (1,2,3,4)
 Oboe
 Bassoon
 Clarinet (1,2,3; Bass)
 Saxophone (Alto 1,2; Tenor; Bari)
 Trumpet (1,2,3)
 Horn (1,2,3,4)
 Trombone (1,2,3)
 Baritone

Tuba
Timpani
Percussion (1,2,3,4, including tam-tam)

Sacred Information: Clark's piece is based on the French advent hymn, *Let All Mortal Flesh Keep Silence*. The first verse of this classic Christmas hymn is as follows:

Let all mortal flesh keep silence,
and with fear and trembling stand;
ponder nothing earthly minded,
for with blessing in His hand
Christ our God to earth descendeth,
our full homage to demand.⁵⁹

The melody of the hymn-tune first enters in measure three in the flute parts. Clark includes the following bible verse from the book of Habakkuk 2:20 in the score as inspiration: "Let all the earth keep silence before Him."⁶⁰

Conducting Considerations: This piece has two key areas: a section with one flat and a section with no sharps or flats. It is in either 4/4 or 3/4 time signatures throughout the work. Most of the tempo markings are given in Italian musical terms ranging from allargando to moderato. There is one tempo area with a metronome marking of 126 beats per minute, and another area with a free-time indication. Marimba, baritone, and flute 1 have solos. Trumpets and trombone 1 will need straight mutes. Trumpet 1 and 2 will have to be able to play a written B above the staff. Trumpet 3 will have to be able to play an A above the staff. Horn 1 and 2 will have to be able to play an A above the staff. Horn 3 and 4 will have to be able to play a written G above the staff. There are a couple of places that instruct the players to use non-traditional techniques; there is a free-time section at measure 93 and a section at measure 97 where many in the ensemble are instructed to forcefully blow air through their instruments without making a tone. Rhythms are attainable in most of the piece. There are several faster scalar passages in the woodwinds that may take some work. There is also a scalar passage in the full ensemble

59. "Let All Mortal Flesh Keep Silence," Hymnary.org, accessed December 28, 2017, https://hymnary.org/text/let_all_mortal_flesh_keep_silence.

60. Reber Clark, *Hymn of St. James*, (Greensboro: C. Alan Publications, 2000), 4.

beginning in measure 58 with quarter notes, continuing in measure 59 in eighth notes, and finally finishing through measure 60 in sixteenth notes. Texture varies widely throughout this piece containing sections of sparse scoring, to sections with full ensemble playing. Entering with confidence at the right time and in the right style will take great attention and practice.

Introit for Band

Composer: Fisher Tull

Arranger:

Publisher/Date: Southern Music Company, 1987

Length of Work: 6'30

Instrumentation: Piccolo
Flute (1,2)
Oboe (1,2)
Bassoon (1,2)
Clarinet (E-flat; 1,2,3; Bass; Contrabass)
Saxophone (Alto 1,2; Tenor; Bari)
Trumpet (1,2,3)
Horn (1,2,3,4)
Trombone (1,2,3)
Baritone
Tuba
Timpani
Percussion (1,2,3,4,5; including bongos and tom-toms)

Sacred Information: According to the program notes in the score, “*Introit* is based on a sixteenth century hymn melody ‘Rendez à Dieu’ by the French composer Louis Bourgeois.”⁶¹ *Rendez à Dieu* was written in 1543 by Louis Bourgeois. He was one of the main hymn compilers for Calvinist hymns in the mid 16th century. One of the most famous protestant melodies, the Doxology known as the *Old 100th*, is attributed to Bourgeois. The first text used with the tune *Rendez à Dieu* was Psalm 98 and Psalm 118. These two Psalms were both

61. Fisher Tull, *Introit*, (San Antonio: Southern Music Company, 1987), 2.

published in the *Genevan Psalter* of 1551.⁶² The *Genevan Psalter* was a collection of Psalms compiled by John Calvin for use in congregational singing. Bourgeois was responsible for 84 of the 150 Psalm melodies in the *Genevan Psalter*.⁶³ The tune *Rendez à Dieu* enters in measure 3 of Fisher Tull's piece for wind band and is played by the woodwind section in chorale fashion.

Conducting Considerations: *Introit* does not utilize key signatures, relying on accidentals throughout the work in all wind parts. The key area at the beginning of the piece is G major, and at the end of the work it is C major. Several time signatures are written including 4/4, 3/2, 5/4, and 3/4. The 3/2 measures are treated more like 6/4 measures as the quarter note is indicated as staying constant throughout. Besides measures with "ritard" indicated in the music, there are four metronome markings in the following order: tempo 72, tempo 124, tempo 66, and tempo 76. The first two measures of the piece open with the horn 1 on a written D on the bottom of the staff and horn 2 on a written B and A below the staff on sustained notes; cues for this part are provided in the trombone if the ensemble's horn players are not mature enough to play with accuracy of tone and pitch in this low register. Beginning in measure 37 in the Allegro section, tempo 124, the percussion section has a soli. In measure 43 the percussion soli takes on the form of a fughetta with parts entering in this order: wood blocks, bongos, tom-toms, and snare drum. Trumpet 1 and trombones will need mutes to perform this work. Trumpet 1 will have to be able to play a written A above the staff. As stated above, horn 1 will have to be able to play a D on the bottom of the staff and horn 2 will have to be able to play an A below the staff. There are several syncopated eighth note passages in this piece, but bands that perform this grade level work on a regular basis will not find them too difficult; most of them occur in the Allegro. The conductor providing a clear crisp pattern, with a strong gesture of syncopation, will help the ensemble enter and play together in this section. Much of the Allegro is in a

62. "Rendez à Dieu," Hymnary.org, accessed July 28, 2017, https://hymnary.org/tune/rendez_a_dieu_bourgeois

63. Heron Alasdair, "Shaping the worship of the Reformed Church in Geneva: Calvin on prayer and praise," *HTS Teologiese Studies/Theological Studies*, Vol 68, Iss 1, no. 1 (2012): 2, *Directory of Open Access Journals*, EBSCOhost (accessed July 31, 2017).

staccato style, and features fragments of the hymn-tune. The other three tempo sections mentioned above are more lyrical and legato in nature, and feature larger sections of the hymn-tune. Trumpet 1 players will have to be able to double tongue from measure 79-86 as they have successive 16th notes played at 126 beats per minute; the trumpet 1 part is written to trade off with a stand partner or another player during this section to aid in the performance of this quickly articulated passage.

Liturgical Music

Composer: Martin Mailman

Arranger:

Publisher/Date: Mills Music, 1967

Length of Work: 10'

Instrumentation: Piccolo
Flute
Oboe
Bassoon
Clarinet (E-flat; 1,2,3; Bass)
Saxophone (Alto; Tenor; Bari)
Trumpet (1,2,3,4)
Horn (1,2,3,4)
Trombone (1,2,3)
Baritone
Tuba
String Bass
Timpani
Percussion (1,2,3; including tom tom and timbale parts)

Sacred Information: According to the program notes of the most recent edition of the score written by the composer's son Dr. Mailman, *Liturgical Music for Band* is "based on four movements selected from the Mass Proper and Ordinary."⁶⁴ The titles of the four movements would defend Dr. Mailman's statement. The movements are "Introit," "Kyrie," "Gloria," and "Alleluia." The movements take on the character of what would be the typical text of each of these portions of

64. Martin Mailman, *Liturgical Music for Band*, (New York: Alfred Publishing Company, renewed 1967), 2.

the Catholic mass. The “Kyrie” is more subdued and contemplative whereas the other three movements are more dynamic or lively.

Conducting Considerations: *Liturgical Music for Band* does not utilize key signatures, therefore performers will be called upon to read accidentals with great care. Although Mailman does not use key signatures, and traditional harmonies may sometimes be hard to identify, he does use more traditional cadences at major sections and ends of movements throughout the work. Time signatures change frequently in the 1st and 4th movements, but they stay in a duple meter. Movements 2 and 3 stay in a fixed time signature with movement 3 being the only triple meter in the piece, written in 6/8 time. Accents, styles, and articulations change often throughout the four-movement work so great focus on these details will be needed. Most musical lines are doubled in multiple parts, which makes the work more attainable. Because of Mailman’s affinity for doubling parts in this particular work, there are no exposed independent solo lines. The percussion has some prominent parts especially in the third movement. The trumpet 1 must be able to play a written high C#. Other than trumpet 1, there are no other extremes in ranges. For teaching the historical significance of the Mass, learning to transition freely between different styles and articulations, following multiple accidentals, and understanding how a fugue works as found in the fourth movement, this is a great work to promote growth in these concepts.

Lux Aurumque

Composer: Eric Whitacre

Arranger:

Publisher/Date: Hal Leonard, 2005

Length of Work: 5’

Instrumentation: Flute (1,2,3,4)
Oboe (1,2)
Bassoon (1,2)
Contrabassoon
Clarinet (1,2,3; Bass)

Saxophone (Alto 1,2; Tenor; Bari)
Trumpet (1,2,3,4)
Horn (1,2,3,4)
Trombone (1,2)
Bass Trombone
Euphonium
Tuba

Sacred Information: *Lux Aurumque* is an arrangement of an original choral work by the same title. The lyrics to the choral work are as follows:

Light,
warm and heavy as pure gold
and angels sing softly
to the new-born babe.⁶⁵

The band arrangement is the a capella choral work set to wind instruments. The climax of the wind band work from letter C – E is from another Whitacre work the “Bliss Theme” from *Paradise Lost*.⁶⁶ The melody of *Lux Aurumque* enters from the beginning in the woodwinds without introduction.

Conducting Considerations: *Lux Aurumque* is in a concert key of 3 flats until the last 11 measures which is in a concert key of no sharps or flats. It is in 4/4 time throughout. The tempo is marked at 56 beats per minute. There is one short horn solo and the 1st clarinets have a unison A in the staff that they sustain from measure 41 – 54. If the A in the clarinet is sharp, the conductor should instruct the clarinetists to keep their embouchure firm while dropping the jaw slightly, or have them put their right fingers down as if fingering their written C in an effort to lower the pitch. Trumpet 1 has a few written A naturals above the staff, and horn 1 has a sustained written G on top of the staff. In order to gain a proper understanding of musical phrasing in this piece, it would be important for the conductor to study the original vocal work. Rhythm is not the challenge in this piece; breath support, pitch control throughout sustained notes, and shaping of musical phrases of varying lengths are what

65. “Lux Aurumque,” Ericwhitacre.com, accessed August 21, 2017, <https://ericwhitacre.com/music-catalog/satb-choral/lux-aurumque>

66. Eric Whitacre, *Lux Aurumque*, (Milwaukee: Hal Leonard, 2005), 1.

make this work more challenging than one might recognize from a cursory glance of the score. There are many opportunities for the conductor to meld beats in this work. From the beginning, the conductor might choose to conduct beats 1, 3, and 1 since nothing moves on beats 2 and 4 until measure 9. Conducting decisions, such as these, can contribute to the performers achieving a more musical performance.

No Shadow of Turning

Composer: David Gillingham

Arranger:

Publisher/Date: C. Alan Publications, 2005

Length of Work: 8'

Instrumentation: Piccolo (1,2)
Flute (1,2)
Oboe (1,2)
Bassoon (1,2)
Clarinet (1,2,3; Bass)
Saxophone (Alto 1,2; Tenor; Bari)
Trumpet (1,2,3)
Horn (1,2,3,4)
Trombone (1,2)
Bass Trombone
Euphonium
Tuba
Piano
Handbells (optional)
Timpani
Percussion (1,2,3,4 including crotales, tam-tam, hi-hat, brake drum, and concert toms)

Sacred Information: The sacred material used for *No Shadow of Turning* is stated in the program notes of the score:

No Shadow of Turning was commissioned by a consortium of organizations at the Ohio State University in memory of Lois Brock, beloved secretary of the Ohio State University Bands. The work is based on the hymn tune *Great is Thy*

Faithfulness, by Thomas O. Chisholm (words) and William M. Runyan (music). The title of the work is taken from the second line of the first verse which perhaps sums up the meaning of the hymn and the faith held by Lois Brock. The work also features optional hand bells, as Lois Brock was an avid hand bell player in her local church.⁶⁷

The lyrics to the first verse of *Great is thy Faithfulness*, including the second line that served as the inspiration of the title, is as follows:

Great is Thy faithfulness, O God my Father;
There is no shadow of turning with Thee,
Thou changest not, Thy compassions they fail not,
As Thou hast been, Thou forever wilt be.⁶⁸

The hymn-tune first enters in measure 23 in the vibraphone, bells, and optional hand bells in rich harmony with brass chorale moments on portions of the hymn-tune. The melody in solo form first enters in the flute 1 at measure 52.

Conducting Considerations: Gillingham's work has a total of eight keys areas. It has the concert key signatures of B-flat, G, E-flat, G-flat, F, D, F, and A. The conductor will need to remind the performers to mark these frequent key changes in their music to prevent missed notes. *No Shadow of Turning* is in 3/4, 9/8, 5/8, 6/8, 4/4, and 8/4 time signatures. The quarter note ranges from 56 to 168 beats per minute in this work. The optional bell choir enters in measure 23. The flute 1 has a solo in measure 52, and the oboe joins them in measure 60. The euphonium has multiple solos beginning in measure 180. Trumpet 1 and 2 will need straight mutes. The use of hand bells in this work puts it in a small category of wind band literature that features this instrument. The woodwinds and mallets are often used as an almost ethereal sound pad playing multiple measures of 16th or 32nd notes underneath the melody. These passages are written as a combination of scales with arpeggios avoiding difficult leaps to aid in their ability to be performed. One of these sections is in measure 52 where

67. David Gillingham, *No Shadow of Turning*, (Greensboro: C. Alan Publications, 2005), 38.

68. *Ibid.*, 38.

the mallets and clarinet 1, 2, and 3 parts have scale and arpeggio patterns underneath a legato flute solo with low brass long tone chordal harmonies. The conductor will have to work diligently to maintain a steady pulse for the moving notes while communicating the legato style and phrasing. During the compound meter sections especially measures 96-115, Gillingham writes several measures of duple against triple. The majority of the syncopated rhythms in this work are found in the compound meters and not the simple meters. The key of G-flat concert will take plenty of rehearsal for most ensembles as this is not a key many groups play in on a daily basis. The key of G-flat is also one of the quicker compound meter sections in the work.

O Magnum Mysterium

Composer:	Morten Lauridsen
Arranger:	H. Robert Reynolds
Publisher/Date:	Peer Music, 2003
Length of Work:	6'
Instrumentation:	Flute (1,2) Oboe (1,2) Bassoon (1,2) Clarinet (1,2,3; Bass) Saxophone (Alto 1,2; Tenor; Bari) Trumpet (1,2,3) Horn (1,2,3,4) Trombone (1,2,3,4) Euphonium Tuba Timpani Suspended Cymbal
Sacred Information:	The sacred inspiration and background of H. Robert Reynold's arrangement are clearly articulated in the notes found in the wind band score. The notes in the score say the following:

Morten Lauridsen's choral setting of "O Magnum Mysterium" ("O Great Mystery") has become one

of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale conducted by Paul Salamunovich. About this setting, Morton Lauridsen writes "For centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the newborn King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy." H. Robert Reynolds has arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.⁶⁹

The O Magnum Mysterium text, translated in English, is as follows:

O great mystery, and wondrous sacrament, that animals should see the newborn Lord, lying in their manger! Blessed is the Virgin whose womb was worthy to bear the Lord Jesus Christ. Alleluia!

This is in essence a transcription of a deeply moving choral work. Therefore, the sacred tune is found beginning in the first measure with all of the original vocal lines and harmonies being assigned masterfully by Reynolds throughout the entirety of the wind band arrangement.

Conducting Considerations: *O Magnum Mysterium* is scored for wind band in the key of E-flat major. It is written in 4/4 and 3/2 time signatures. There is an important solo in the trumpet 1 part that is written in the middle register at a piano dynamic level in a legato style. The top note of this solo is a written G on the top of the staff. There is also a sustained F on top of the staff in this solo. These two notes, played at a piano volume, can tend to be sharp. When choosing to program this piece the conductor would need to consider whether their trumpet 1 player can play with the control of dynamic, pitch, tone, and style to allow this solo to contribute to the whole of this work and not be a distraction. Euphonium, trumpet 1 and horn 1 also have short solos as the end of this

69. Morten Lauridsen, *O Magnum Mysterium*, arr. by H. Robert Reynolds, (New York: Peer Music, 2003), 5.

work. Trumpet 1 has several sustained written high B-flat's in this piece. The conductor would be well advised to study the choral work to aid in a successful understanding and performance of this work. Studying the original choral work greatly aids in proper phrasal and dynamic decisions when performing the wind band version. Almost every moment of this work is lyrical and legato and the conductor should mirror this visually as they conduct.

O Mensch, Bewein' Dein' Sünde Gross

Composer:	J.S. Bach
Arranger:	Percy Grainger
Publisher/Date:	G & M Brand Music Publishers, 1987
Length of Work:	5'45
Instrumentation:	Elastic Scoring – written for varying combinations of instruments as indicated in the notes of the score. This piece can work with small chamber groups or full wind band.
Sacred Information:	<i>O Mensch, Bewein' Dein' Sünde Gross</i> is found in J.S. Bach's <i>Little Organ Book</i> which contains 46 works for organ dating from around 1714. Grainger set this chorale prelude for wind band in a nearly unaltered form. The lyrics to Bach's chorale are as follows:

Oh mankind, weep for your great sin
for which Christ was borne of his Father's bosom
and came down upon earth;
he was born here for us of a pure
and tender virgin
He wished to become the mediator.
He gave life to the dead
and thus banished all sickness,
until the time came
for him to be sacrificed for us,
and bear the heavy burden of our sins
suspended upon the cross.⁷⁰

70. Paul and Paul, 96.

Conducting Considerations: Grainger wrote his transcription with all of the note values doubled from that of the original chorale to aid in the successful performance of the baroque ornamentation. His transcription was also written with what Grainger called “elastic scoring,” where he assigned each instrument to a specified “tone strand” that would correspond to a stop on the organ; the result of this scoring is that many combinations of instruments from a small to a large ensemble can successfully perform this transcription. Grainger’s work is in the key of E-flat, and is in 4/4 time. Because of the slow tempo, the conductor will primarily conduct the eighth note in a legato fashion. Trumpet 1 will have to be able to play a written C above the staff. Because of the many doublings in Grainger’s approach to scoring this transcription, upper woodwinds and upper brass are often in unison octaves which will take some attention to maintain good intonation. Good intonation, musical direction of phrases, precision at a slower tempo, and legato articulation are the challenges of this classic Bach chorale set by Grainger for wind band.

Praise to the Lord

Composer: Vaclav Nelhybel

Arranger:

Publisher/Date: Hal Leonard, 1975

Length of Work: 10’

Instrumentation:

- Piccolo
- Flute (1,2)
- Oboe (1,2)
- Bassoon (1,2)
- Clarinet (E-flat; 1,2,3; Alto; Bass; Contralto; Contrabass)
- Saxophone (Alto 1,2; Tenor; Bari)
- Trumpet (1,2,3,4)
- Antiphonal Trumpet (1,2,3)
- Horn (1,2,3,4)
- Trombone (1,2,3)
- Baritone
- Tuba
- String Bass
- Timpani

Chimes/Bells
Percussion

Sacred Information:

The sacred inspiration of *Praise to the Lord* is stated clearly in the program notes of the score as follows:

Praise to the Lord draws its thematic material solely from three hymns: *Praise to the Lord* – “Stralsund Gesangbuch” (1665), *Now Thank We All Our God* – Johann Crüger (1598-1662), and *Doxology* – Louis Bourgeois “Genevan Psalter” (1551). In order to obtain in full the effect by the composer, at measure 268 the audience should be invited to join the band and sing the final statement of the hymn *Praise to the Lord*. To achieve this purpose, it is recommended that the words be printed in the program:

Praise to the Lord, the Almighty, the King of Creation!
O my soul, praise Him, for He is thy health and salvation!
All ye who hear, now to His temple draw near,
Join me in glad adoration! Amen.⁷¹

The hymn-tune *Praise to the Lord* is first heard in the chimes beginning in measure 1. The *Doxology* hymn-tune is first heard in the flute 1 and 2 part in measure 6. The hymn-tune *Now Thank We All Our God* is heard in the trumpet 1 part beginning in measure 31.

Conducting Considerations: From first opening the score, Nelhybel’s work will require some study. It is written in a broken score format where multiple groups of staves are on one page. On several pages throughout the score the conductor must read the score left to right and then look down to the next group on the same page and look left to right, rather than turning the page. Nelhybel also did not write in blank measures for instruments with rests. If an instrument does not play for more than a few measures, there is “blank” or “white” space in the place where the part would occur on the score. All of this takes some study and adjustment on the part of the conductor. *Praise to the Lord* is in the key of F and C concert and is written in 3/4, 4/4, and 2/4 time signatures. The tempo varies from 66 beats per minute up to 144 beats

71. Vaclav Nelhybel, *Praise to the Lord for Antiphonal Trumpets and Symphonic Band*, (Milwaukee: Hal Leonard, 1975), 2.

per minute with variances written throughout the work. There are solos written in the chimes and the piccolo, and a soli in the flutes in their low register, the clarinets, the trumpets, and independent parts in the antiphonal trumpet parts. Trumpet 1 will need to be able to play a written C above the staff. The antiphonal trumpet 1 will need to be able to play a written A above the staff. Horn 1 and Trombone 1 will need to be able to play a written A above the staff. From measure 268 to the end, the chimes and bells are called upon to play notes within a given range as fast as possible in a free rhythm. The composer encourages any percussionist not playing anything to play additional bell parts during this section to mimic the sound of church bells. Also, during this section, as stated above, Nelhybel encourages the conductor to involve the audience in singing with the band as they play the final statement of the hymn-tune. Much of this work is in a fugal style so proper entrances are critical and will take much effort. When the antiphonal portion begins in measure 235, if the group has the personnel, they are encouraged to double all of the brass antiphonally with the exception of the tuba. Placement of the antiphonal group, so as to see and stay with the conductor, will be important.

Prelude on Three Welsh Hymn Tunes

Composer: Ralph Vaughan Williams

Arranger: Jim Curnow

Publisher/Date: Jenson Publications, 1982

Length of Work: 7'20

Instrumentation:

- Piccolo
- Flute (1,2)
- Oboe (1,2)
- Bassoon (1,2)
- Clarinet (E-flat; 1,2,3; Alto; Bass; Contralto)
- Saxophone (Alto 1,2; Tenor; Bari)
- Cornet (1,2,3)
- Horn (1,2,3,4)
- Trombone (1,2,3,4)
- Baritone
- Tuba

String Bass
Timpani
Mallet percussion
Percussion (1,2,3,4)

Sacred Information:

In reading the program notes to the arrangement by Curnow, it is learned that Ralph Vaughan Williams was so impressed by the International Brass Band of the Salvation Army that he decided to compose a piece for them. He composed this prelude based on the hymn tunes *Ebenezer*, *Calfaria*, and *Hyfrydol* from the Welsh male chorus singing tradition. *Ebenezer* was a tune written by Thomas Williams in 1890 and has been the melody for many hymn texts including *O the Deep*, *Deep Love of Jesus* by Samuel Francis. The *Ebenzer* tune can be heard in the second measure of the prelude in the bass clarinet. *Calfaria* was a tune written by William Owen in 1850 and has also been used as the melody for many hymn texts including *Look ye Saints; the Sight is Glorious* by Thomas Kelly. The *Calfaria* tune can be heard in measure 38 in the low brass. The final hymn tune, *Hyfrydol* was written by Rowland Prichard in 1830 and is known by many as the hymn *Come Thou Long Expected Jesus* by Charles Wesley. *Hyfrydol* can be heard beginning in measure 101 in the low brass.⁷²

Conducting Considerations:

The conductor should clearly define what the three hymn tunes are for the musicians; this work is so thickly scored that if the performers are unaware of the actual melody it can disappear due to poor balance in the ensemble. The entire work is either in 4/4 or 3/4 time with the quickest metronome marking being 84 beats per minute. Despite the moderate tempi, there are some highly technical moments leading into and within the center section of the work based on the *Calfaria* hymn tune. The composer and the arranger did not shy away from giving 16th note passages at some point to the entire ensemble. As stated earlier, it is thickly scored, but it is not by any means block scoring in regards to rhythm. There are many independent rhythmical ideas going on simultaneously throughout the three sections of this prelude. Cornet 1 will need to be able to play a written high C. Low Brass, on all parts, will need to be able to accurately finger and articulate 16th note scalar passages on their instrument. A variety of styles are explored during

72. Ralph Vaughan Williams, *Prelude on Three Welsh Hymn Tunes*, arr. by James Curnow, (Milwaukee: Jensen Publications, 1982), 2.

these three hymn tunes and musicians will need to be prepared to adjust accordingly. This piece is a wonderful exercise in continually striving for a balanced band sound making certain the band stays balanced from the bottom up while at the same time making sure important melodic lines are heard.

Psalm for Band

Composer: Roger Nixon

Arranger:

Publisher/Date: Boosey & Hawkes, 1972

Length of Work: 5'30

Instrumentation: Piccolo
Flute (1,2)
Oboe (1,2)
Bassoon (1,2)
Clarinet (E-flat; 1,2,3; Alto; Bass; Contralto)
Saxophone (Alto 1,2; Tenor; Bari)
Cornet (1,2,3)
Trumpet (1,2)
Horn (1,2,3,4)
Trombone (1,2,3)
Baritone
Tuba
String Bass
Percussion (1,2; including antique cymbals and tam tam)

Sacred Information: According to the program notes inside the published score, *Psalm for Band* was inspired by the words of Psalm 67 from the King James Version of the Bible.⁷³ The text of Psalm 67 is as follows:

God be merciful unto us, and bless us; and cause his face to shine upon us;
That thy way may be known upon earth, thy saving health among all nations.
Let the people praise thee, O God; let all the people praise thee.

73. Roger Nixon, *Psalm for Band*, (New York: Boosey and Hawkes, 1972).

O let the nations be glad and sing for joy: for thou shalt judge the people righteously, and govern the nations upon earth.
Let the people praise thee, O God; let all the people praise thee.
Then shall the earth yield her increase; and God, even our own God, shall bless us.
God shall bless us; and all the ends of the earth shall fear him.”⁷⁴

Conducting Considerations: Nixon’s work is primarily in 3/4 time with random measures in 2/4 and in 4/4. The tempo begins at 60 beats per minute; it changes several times, going as high as 144 beats per minute, and it ends as it began at 60 beats per minutes. For the most part, with the exception of the portion marked “very agitated” and a couple of notes in the last four measures, the entire work is in a legato style. Cornet, trumpet, horn, and trombone will need mutes in several sections in this work. Rhythmically the only challenge is the frequency of the 8th note triplet. It would be very important to be able to play this evenly and in a legato style. The triplet rhythm is very prevalent in this work. There is no key signature and the piece has moments of traditional and more contemporary harmonies. Nixon resurrects an idea from letter K to the end that is quite similar to the theme he wrote during the “very agitated” portion, finishing the work in dramatic fashion.

Psalm 46

Composer: John Zdechlik

Arranger:

Publisher/Date: Alfred Publishing, 1971

Length of Work: 9’

Instrumentation: Piccolo
Flute (1,2)
Oboe
Bassoon
Clarinet (E-flat; 1,2,3; Alto; Bass)
Saxophone (Alto 1,2; Tenor; Bari)

74. Psalm 67 (King James Version)

Trumpet (1,2,3)
Horn (1,2)
Trombone (1,2,3)
Euphonium
Tuba
Timpani
Mallet percussion
Percussion (1,2 including tenor drum)

Sacred Information: According to the notes written by Zdechlik in the score,

Psalm 46 is based upon the chorale melody from “A Mighty Fortress is Our God,” the best known Martin Luther hymn which was composed sometime between 1527 and 1529. The hymn’s words paraphrase Psalm 46.⁷⁵

Specifically, the focus of “A Mighty Fortress is Our God” is Psalm 46:1 which says, “God is our refuge and strength, a very present help in trouble.”⁷⁶ The first verse of Martin Luther’s reformation hymn is as follows:

A mighty fortress is our God,
a bulwark never failing;
our helper he, amid the flood
of mortal ills prevailing.
For still our ancient foe
does seek to work us woe;
his craft and power are great,
and armed with cruel hate,
on earth is not his equal.⁷⁷

A slight variation of the original tune first appears in the clarinets in 29. There are four variations of the melody presented with the fourth being the most true to form. The most overt statement of the original Luther melody is scored in bold fashion in the brass in measure 245 before the works dramatic conclusion.

75. John Zdechlik, *Psalm 46*, (New York: Alfred Publishing, 1971), 2.

76. Psalm 46:1 (New King James Version)

77. “A Mighty Fortress is Our God,” Hymnary.org, accessed August 19, 2017, http://hymnary.org/text/a_mighty_fortress_is_our_god_a_bulwark

Conducting Considerations: *Psalm 46* is in four continuous sections. Each section contains a variation of the Luther hymn-tune. The first section is a syncopated variation of the first phrase of the chorale tune. The second section is a lyrical statement of the second phrase of the hymn-tune. The third section is a more soloistic lyrical treatment of aspects of the chorale tune. The fourth and final section is a grand treatment of the entire hymn tune. Zdechlik did not write a key signature, rather featuring multiple tonal centers throughout. The performers will have to be prepared to observe numerous accidentals. There are several time signatures in this piece: 3/4, 2/4, 4/4, 2/2, 3/2, and 6/8. The tempo varies widely from 60 to 160 beats per minute. The conductor will need to have the score marked with these many tempi changes so as to avoid missing a tempo change, ritard, or accelerando. One of the more difficult changes is in measure 245 when the piece is in 6/8 time. In this section the 6/8 time alternates between a tempo of 108 beats per minute and 152 beats per minute. Tempo 108 is the chorale tune and tempo 152 is a rhythmic interlude between statements of the chorale tune. The conductor will need to be prepared to clearly give these tempo and style changes in order to have a successful musical performance. Oboe, flute 1, clarinet 1, and trombone 1 have solos, of which the oboe solo is cued in the clarinet 1 part. Trumpet 1 has a written B-flat above the staff in one measure. Rhythm is not a major consideration in this work, however pulse, style, and time changes are important to study and understand.

Rejouissance

Composer: James Curnow

Arranger:

Publisher/Date: Jenson Publications, 1988

Length of Work: 6'

Instrumentation: Piccolo
Flute (1,2)
Oboe (1,2)
Bassoon (1,2)
Clarinet (E-flat; 1,2,3; Alto; Bass)

Saxophone (Alto 1,2; Tenor; Bari)
Trumpet (1,2,3)
Horn (1,2,3,4)
Trombone (1,2,3,4)
Baritone
Tuba
String Bass
Timpani
Mallet percussion
Percussion (1,2,3)

Sacred Information:

Rejouissance is a French word meaning enjoyment or to make happy. The English word is rejoicing. According to Curnow, “This Fantasia (a composition in which ‘free flight of fancy’ prevails over contemporary conventions of form or style) is based on Martin Luther’s *Ein Feste Burg (A Mighty Fortress is Our God)*. ”⁷⁸ The first verse of Martin Luther’s reformation hymn is as follows:

A mighty fortress is our God,
a bulwark never failing;
our helper he, amid the flood
of mortal ills prevailing.
For still our ancient foe
does seek to work us woe;
his craft and power are great,
and armed with cruel hate,
on earth is not his equal.⁷⁹

The clearest partial entrance of the hymn-tune is performed by the 1st trumpet in measure 51. Throughout the work before and after this entrance, one can hear fragments of the hymn-tune. More lengthy statements of the hymn-tune do not occur until after measure 119, again introduced by the 1st trumpet; as the piece continues more and more voices take larger fragments of the tune, concluding in climactic fashion.

Conducting Considerations: *Rejouissance* begins in E-flat major, modulates to B-flat major, and returns to E-flat major for the dramatic conclusion. Curnow’s work stays in duple meter featuring

78. James Curnow, *Rejouissance*, (Milwaukee: Jenson Publications, 1988), 1.

79. “A Mighty Fortress is Our God,” Hymnary.org, accessed August 19, 2017, http://hymnary.org/text/a_mighty_fortress_is_our_god_a_bulwark

4/4, 3/4, and 2/4 time signatures. The tempo ranges from 72 up to 132 beats per minute. French horn 1, baritone, tuba, trumpet 1, bassoon 1, flute 1, and English horn have solos. The baritone, tuba, bassoon 1, and English horn solos are cued in other parts. The trumpet section will need straight mutes to perform this work. The trumpet 1 has a few written high C's above the staff; the trumpet 2 has a few written high A's above the staff. Stylistic and rhythmic changes are the theme in this work, which should come as no surprise after reading Curnow's description of a "fantasy" written above. Measures change frequently from requiring legato, marcato, and staccato approaches to articulation. With so many short melodic fragments and phrases from the hymn-tune, precision with entrances is critical to achieving a pleasing performance. When more difficult rhythmic ideas enter they tend to be doubled in other parts, as can be seen in measures 4 and 5 with the syncopation written in all parts in the trumpets and horn lines. Curnow doubling syncopations and woodwind runs increases the confidence of the performers to achieve greater levels of success.

Resting in the Peace of His Hands

Composer: John Gibson

Arranger:

Publisher/Date: Southern Music Company, 1995

Length of Work: 8'

Instrumentation:

- Piccolo
- Flute (1,2)
- Oboe (1,2)
- Bassoon (1,2)
- Contrabassoon
- Clarinet (1,2,3; Bass; Contra Alto or Bass)
- Saxophone (Alto 1,2; Tenor; Bari)
- Trumpet (1,2,3)
- Horn (1,2,3,4)
- Trombone (1,2,3)
- Baritone
- Tuba
- String Bass

Timpani
Mallet percussion
Percussion

Sacred Information: John Gibson's inspiration for *Resting in the Peace of His Hands* was the sculpture of the same name by Kaethe Kollwitz that was created in 1936. According to the National Museum of Women in the Arts in Washington D.C., "Kaethe Kollwitz created *Rest in the Peace of His Hands* to adorn her family grave stone. She took the title of the work from a verse by Goethe, a favorite author: 'God is master of the East. God is master of the West. All the northern and southern lands rest in peace within his hands.'"⁸⁰

Conducting Considerations: Gibson's work is primarily in 4/4 time with an occasional interruption of a measure in 2/4. The tempo centers around 60 beats per minute with a few minor tempo variances indicated. The work begins with an oboe solo that starts on a C above the staff at a piano volume. The solo does not appear to be doubled and would require a skilled oboist to perform this delicate line in this register. The alto saxophone 1 part has several exposed solos and has cues for an important English horn solo in the absence of this voice. This work is lyrical throughout with musical phrases that require frequent crescendos and decrescendos. The conductor will have to mark their score appropriately to remember all of the dynamic changes and musical nuances in this work. Other than the range of the oboe solo in the beginning, the tessitura of Gibson's work is attainable by bands that would typically choose to perform a Grade 4 work.

Sleepers Awake

Composer: J.S. Bach
Arranger: Alfred Reed
Publisher/Date: C.L. Barnhouse Company, 1984
Length of Work: 4'30

80. "Resting in the Peace of His Hands," National Museum of Women in the Arts, accessed May 8, 2017, <https://nmwa.org/works/rest-peace-his-hands>.

Instrumentation: Flute (1,2,3)
Oboe (1,2)
English Horn
Bassoon (1,2)
Clarinet (E-flat; 1,2,3; Alto; Bass; Contrabass)
Saxophone (Alto 1,2; Tenor; Bari)
Trumpet (1,2,3)
Cornet (1,2)
Horn (1,2,3,4)
Trombone (1,2,3)
Euphonium
Tuba
String Bass
Timpani

Sacred Information: Reed's arrangement is based on the hymn "Sleepers Awake" originally written by Philip Nicolai in the late 16th century.⁸¹ Nicolai served as pastor of St. Katherine's Lutheran Church in Hamburg, and it was there that he wrote "Sleepers Awake." "Sleepers Awake" was the hymn that served as the inspiration for J.S. Bach's famous Lutheran cantata *Wachet Auf*. The fourth movement of *Wachet Auf* was later written by Bach in the form of an organ chorale prelude and served as Reed's chief source for this arrangement. The lyrics of Bach's fourth movement are taken from the second verse of the original hymn and are as follows:

Zion hears the watchmen singing;
her heart with joyful hope is springing;
she wakes and hurries through the night.
Forth he comes, her Bridegroom glorious
in strength of grace, in truth victorious:
her star is risen, her light grows bright.
Now come, most worthy Lord,
God's Son, incarnate Word,
Alleluia!
We follow all and heed your call
to come into the banquet hall.⁸²

81. Alfred Reed, *Sleepers Awake*, arr. Alfred Reed, (Oskaloosa: C.L. Barnhouse Company, 1984), 2.

82. "Sleepers Awake," Hymnary.org, accessed January 15, 2018, https://hymnary.org/text/sleepers_wake_a_voice_astounds_us.

The hymn-tune is first heard in the horn and trombone in measure 13.

Conducting Considerations: This work is in the key of E-flat major. The time signature is 4/4 with a metronome marking of 60 beats per minute. There are no solos, but the horn and trombone are the carriers of the chorale tune throughout the work. The upper voices feature rhythmical, yet flowing contrapuntal lines while the lower voices are an almost continual walking bass line that in the words of Reed help to “‘frame’ the main chorale theme”⁸³ found in the horn and trombone. The conductor will need to work to achieve good balance in the ensemble so that all three parts - upper voices, middle hymn-tune voices, and lower voices are heard. This work is lyrical throughout in all parts. The hymn-tune should be articulated but with a legato tongue. It would be important to know that the upper and lower voices play the entire work with little to no musical rests indicated, however the cornets, trumpets, and timpani play very little. This would be important to know when deciding whether to program this work. With a more mature ensemble, the high brass may relish the break for endurance purposes. However, a less mature ensemble could become restless with the lack of performance time.

Songs of Praise

Composer: Vaclav Nelhybel

Arranger:

Publisher/Date: Hope Publishing, 1983

Length of Work: 8'10

Instrumentation:
Piccolo
Flute (1,2)
Oboe (1,2)
Bassoon (1,2)
Clarinet (1,2,3; Alto; Bass; Contralto; Contrabass)
Saxophone (Alto 1,2; Tenor; Bari)
Cornet (1,2,3)
Trumpet (1,2)
Horn (1,2,3,4)

83. Alfred Reed, *Sleepers Awake*, arr. Alfred Reed, (Oskaloosa: C.L. Barnhouse Company, 1984), 2.

Trombone (1,2,3)
Euphonium
Tuba
String Bass
Timpani
Percussion (including tenor drums and timbales)

Sacred Information:

Songs of Praise is a medley of three hymn tunes. It is based on *God of Our Fathers*, *Holy, Holy, Holy*, and *Onward Christian Soldiers*. *God of Our Fathers* was written by Daniel Roberts, former rector of the Episcopal church in Concord, New Hampshire, for the centennial fourth of July celebration in Brandon, Vermont in 1876.⁸⁴ This hymn tune can be found beginning in measure 20 in the Horn and Alto saxophone parts. *Holy, Holy, Holy* was written by Reginald Heber in 1826. Heber served as the Episcopal Bishop of Calcutta and wrote *Holy, Holy, Holy* the year of his death. In all, he wrote 57 hymns many of which are still sung today.⁸⁵ The hymn tune is first heard in measure 40 in the woodwinds in a rhythmically decorated fashion. The hymn-tune becomes even more obvious to the listener on the repeat of the section at measure 40 when the cornets enter with the melody in a more straightforward fashion. *Onward Christian Soldiers* was written by Sabine Baring-Gould. He was a rector for the Church of England. Baring-Gould wrote this text in 1864 for a children's Pentecost Sunday procession. He said the following about his writing of the text:

For a Whitsuntide [Pentecost] procession it was arranged that our school should join forces with that of a neighboring village. I wanted the children to sing when marching from one village to another, but couldn't think of anything quite suitable, so I sat up at night and resolved to write something myself. "Onward, Christian Soldiers" was the result. It was written in great haste. . . . I am certain that nothing surprised me more than its popularity.⁸⁶

84. "God of Our Fathers," Hymnary.org, accessed June 9, 2017, http://hymnary.org/text/god_of_our_fathers_whose_almighty_hand.

85. "Holy, Holy, Holy," Hymnary.org, accessed June 9, 2017, http://hymnary.org/text/holy_holy_holy_lord_god_almighty_early

86. "Onward, Christian Soldiers," Hymnary.org, accessed June 9, 2017, http://hymnary.org/text/holy_holy_holy_lord_god_almighty_early

The tune of *Onward Christian Soldiers* first appears in Nelyhbel's work in measure 68 in the horn part and it is notated in an ornamented fashion in the piccolo as well.

Conducting Considerations: Nelyhbel's work begins in the key of E-flat, changes keys to the key of B-flat, and ends in the key of E-flat. The piece is in 4/4 time throughout with the exception of one measure, measure 126, which is in 5/4 time. Transitions between the various hymn tunes or variations of the hymn-tunes have some accelerando and allargando moments; other than these transitional moments, the tempo is marked allegro throughout. *Songs of Praise* has a 16 measure brass fanfare introduction with several brass interludes throughout the work. Towards the end of the work there is an antiphonal brass part for three trumpets and four trombones that alternate as a soli and tutti with the wind band all the way to the fortissimo ending of the piece. Studying the score, if having four trombone parts on the antiphonal part is not realistic for the ensemble, the parts could be covered by three players and all of the notes of the chords would still be played between the other antiphonal players. The only solo to speak of is in measure 68 in the piccolo where they have an important variation on the melody of *Onward, Christian Soldiers*. In measures 89-97 the percussion have a group soli played by the timpani, tenor drums, timbales, snare drum, and bass drum. The 1st cornet and 1st trumpet will have to be able to play a written high C multiple times in this work. This will need to be considered when deciding whether to perform this work, or when deciding where to perform this work in the body of a program. A wind band that is accustomed to playing grade 4 literature will not find the rhythms in this piece overly difficult, but there are many places where the woodwinds have multi-measure 16th note passages; however, these are mostly scale patterns which will make them easier for the woodwinds to learn.

Spangled Heavens

Composer: Donald Grantham

Arranger:

Publisher/Date: Piquant Press, 2010

Length of Work: 11'5

Instrumentation: Piccolo
Flute (1,2)
Oboe (1,2)
Bassoon (1,2)
Clarinet (1,2,3; Bass; Contralto)
Saxophone (Alto 1,2; Tenor; Bari)
Trumpet (1,2,3)
Horn (1,2)
Trombone (1,2,3)
Euphonium
Tuba
String Bass
Timpani
Percussion

Sacred Information: *Spangled Heavens* is in three movements and based on four different sacred shape-note tunes of the early 19th century. The 1st movement of Grantham's work features the shape-note tune called *Holy Manna* which was written by the Methodist preacher George Askins in the early 1800s. Today the tune *Holy Manna* is the melody for the hymn *Brethren We Have Met to Worship*. The 2nd movement is based on the shape-note tune called *Restoration* and the composer of the melody is unknown. Today the melody is often associated with the hymn *Come, Ye Sinners, Poor and Needy* by Joseph Hart. The 3rd and final movement is based on two different shape-note tunes entitled *Sweet Canaan* and *Saints Bound for Heaven*. *Sweet Canaan* was originally written by E.J. King in 1844 and is found in the *Sacred Harp*. According to Stephen Marini, author of *Sacred Song in America*, the *Sacred Harp* is the shape-note singing tradition's "greatest tune book."⁸⁷ *Saints Bound for Heaven* was originally written by William Walker and was included in his shape-note song book entitled *Southern Harmony*. *Southern Harmony*, according to the renowned hymnologist Dr. Harry Eskew, "made substantial contributions to the publication of hymns in the South."⁸⁸

87. Stephen A. Marini, *Sacred Song in America: Religion, Music, and Public Culture*, (Chicago: University of Illinois Press, 2003), 68.

88. Eskew, 5.

The four shape-note tunes upon which *Spangled Heavens* is based are first heard in the following measures:

Holy Manna – measures 4-9 in the 1st clarinet

Restoration – measures 5-20 in the trombones

Sweet Canaan – measures 7-11 in the flute and oboe

Saints Bound for Heaven – measures 71-83 in the low brass

Conducting Considerations: The first movement of *Spangled Heavens* is in cut time, with the half note at the tempo of 88 beats per minute, and with the insertion of an occasional 3/2 bar. The second movement is in 3/4 and is at 76 beats per minute. The final movement establishes a rhythmic theme in the first six measures that will return throughout the movement alternating between cut time and 3/4 time with the quarter note staying constant. With the exception of a few 3/2 measures, the rest of this movement is in cut time or 3/4. The tempo is half note equal to 108 beats per minute. There are several key changes throughout the entirety of Grantham's work. Relating to sounding or concert pitch, there are never more than four flats or one sharp in any key. Overall, the percussion plays a key role in this work providing pulse in many places and featured in several sections throughout the piece. For example, the timpani has an exposed solo passage beginning in measure 114 of the 1st movement. When considering programming Grantham's work, it would be important to know that one of the two solos that are not doubled or cued in this piece is this particular timpani solo and a flute solo in the 2nd movement beginning in measure 36. Trumpets will need straight mutes, and the 1st trumpet will need to be able to play a written high C. The rhythm is what one would expect in a grade four work; many of the faster passages are not so much rhythmically challenging but more so physically challenging. The aforementioned alternating cut time and 3/4 passages in the third movement will require great precision of pulse and accurate counting as these passages are also syncopated. Grantham's work will require great focus on the part of both conductor and performer as it is over 11 minutes long and features many different stylistic and thematic changes throughout the course of the three movements.

Three Chorale Preludes

Composer: William P. Latham

Arranger:

Publisher/Date: Alfred Publishing Company, 1956

Length of Work: 8'

Instrumentation:
Piccolo
Flute (1,2)
Oboe (1,2)
Bassoon (1,2)
Clarinet (E-flat; 1,2,3; Alto; Bass)
Saxophone (Alto 1,2; Tenor; Bari)
Cornet (1,2,3)
Horn (1,2,3,4)
Trombone (1,2,3)
Baritone
Tuba
String Bass
Timpani
Percussion

Sacred Information: *Three Chorale Preludes* is based on three familiar chorale melodies used by J.S. Bach in three different settings. Although each of these melodies serve as inspiration for Latham's work, this piece is not an arrangement of these chorales, but rather an original composition. Movement I is based on "Break Forth, O Beauteous Heavenly Light."⁸⁹ The text was originally penned in 1641 by Johann Rist, a pastor and hymn writer from Ottenson, Germany. The tune was written by Johann Schop from Hamburg the same year.⁹⁰ J.S. Bach used the tune in his *Christmas Oratorio*.⁹¹ The second verse of the hymn is as follows:

Break forth, O beauteous heav'nly light,
to herald our salvation;

89. William P. Latham, *Three Chorale Preludes*, (New York: Alfred Publishing Company, 1956), 1.

90. "Break Forth, O Beauteous Heavenly Light," Hymnary.org, accessed January 17, 2018, https://hymnary.org/text/break_forth_o_beauteous_heavenly_light.

91. Latham, 1.

He stoops to earth—the God of might,
our hope and expectation.
He comes in human flesh to dwell,
our God with us, Immanuel;
the night of darkness ending,
our fallen race befriending.⁹²

The clearest initial entrance of the original chorale tune is found in the piccolo, flute, and cornet parts at rehearsal number one. Movement II is based on the tune “My Heart is Filled With Longing.” It is most recognized as the hymn “O Sacred Head Now Wounded” which was written in five different harmonizations in the *St. Matthews Passion* by J.S. Bach.⁹³ The lyrics to the first verse of “O Sacred Head Now Wounded” are as follows:

O sacred Head, now wounded,
with grief and shame weighed down,
now scornfully surrounded
with thorns, Thine only crown.
O sacred Head, what glory,
what bliss till now was Thine!
Yet, though despised and gory,
I joy to call Thee mine.⁹⁴

The hymn-tune first enters in the saxophones and horns in measure two of the second movement. Movement III was inspired by “Now Thank We All Our God” of which the text was written by Martin Rinckhart⁹⁵, a 17th century pastor. The tune was composed by Johann Cruger who was a 17th century cantor of a church in Berlin.⁹⁶ J.S. Bach used this hymn-tune in his *Cantata for Reformation Sunday*.⁹⁷

92. “Break Forth, O Beauteous Heavenly Light,” Hymnary.org, accessed January 17, 2018, https://hymnary.org/text/break_forth_o_beauteous_heavenly_light.

93. Latham, 1.

94. “O Sacred Head Now Wounded,” Hymnary.org, accessed January 20, 2018, https://hymnary.org/text/o_sacred_head_now_wounded.

95. *Ibid.*, 1.

96. “Now Thank We All Our God,” Hymnary.org, accessed January 17, 2018, https://hymnary.org/text/now_thank_we_all_our_god.

97. Latham, 1.

The lyrics of the first verse of the hymn-tune are as follows:

Now thank we all our God
with heart and hands and voices,
who wondrous things has done,
in whom his world rejoices;
who from our mothers' arms
has blessed us on our way
with countless gifts of love,
and still is ours today.⁹⁸

The hymn-tune enters in Movement III in measure seven in the trombone section.

Conducting Considerations: Latham's composition has one flat in the key signature in all three movements. The piece is in 6/8, 3/4, and cut time. The tempo varies from 54 to 100 beats per minute. Oboe 1, horn 1, and bassoon 1 have solos in the 1st movement. The oboe solo is cued in the clarinet 1 and the bassoon solo is cued in the euphonium. Cornet 1 will need to be able to play a few C naturals above the staff and several B naturals above the staff. As stated above, even though this is an original composition, it is based on chorale tunes. The first two movements definitely maintain the style one might expect of a chorale; the first two movements have a lyrical song like quality and should be played as such. Musical shaping of phrases and consistent intonation is the key to the first two movements. One potential intonation difficulty is in the first movement when the piccolo, flute, and cornet carry the melodic material in a three octave unison. The third movement offers contrast and is played in a strict quicker meter with a more articulated style. Woodwinds, cornets, and horns have many extended sections of 8th notes in this movement in cut time; these 8th notes must be played very light and crisp so as not to slow down the ensemble and to match the composer's stylistic intent. It would also be important to know that cornet 1's highest notes in this work are found in these cut time 8th note passages.

98. "Now Thank We All Our God," Hymnary.org, accessed January 17, 2018, https://hymnary.org/text/now_thank_we_all_our_god.

Thus Do You Fare My Jesus

Composer: Alfred Reed

Arranger:

Publisher/Date: C.L. Barnhouse, 1978

Length of Work: 5'

Instrumentation:
Piccolo
Flute (1,2)
Oboe (1,2)
English Horn
Bassoon (1,2)
Clarinet (E-flat; 1,2,3; Alto; Bass; Contrabass)
Saxophone (Alto 1,2; Tenor; Bari; Bass)
Trumpet (1,2,3)
Cornet (1,2)
Horn (1,2,3,4)
Trombone (1,2,3)
Baritone
Tuba
String Bass
Timpani
Cymbals

Sacred Information: *Thus Do You Fare My Jesus* is from the chorale entitled *So Gehst Du Nun, Mein Jesus, Hin*. According to the notes in the full score by Alfred Reed, this chorale “is one of a group of 69 so-called ‘Sacred Songs and Airs’ attributed to J.S. Bach, each of which exists only in the form of a single melodic line with figured bass.” Some of these chorales were written by Bach, some were written by others and harmonized by Bach, and some were written by contemporaries of Bach but approved by him to be in this collection first published in 1736.⁹⁹ The text was penned by the German pastor and hymnist, Caspar Friederich Nachtenhöfer, in 1667. The lyrics to the first verse of the hymn are as follows:

Thus do you fare, My Jesus,
To suffer death for me,

99. Alfred Reed, *Thus Do You Fare, My Jesus*, (Oskaloosa: C.L. Barnhouse, 1978), 2.

For me, a poor sinner,
Sorrowful in my joy.
Come now! Go on, thou noble treasure,
From my eyes shalt flow
A lake of tears, with pain and woe,
To quench thy suffering.¹⁰⁰

The chorale tune is first introduced in measure 1 in the 1st trumpet, 1st cornet, and 1st trombone with the rest of the brass playing in harmony.

Conducting Considerations: *Thus Do You Fare, My Jesus* is in the key of g minor throughout with a Picardy third on the last chord of the piece resolving the work in major. The entire work is in 4/4 and the tempo range fits narrowly between 42 and 56 beats per minute. The trumpet 1 and cornet 1 end on their written A natural above the staff. As this arrangement progresses and builds, the momentum of the notes increases. As the end of the work approaches, more sixteenth note rhythms and passages abound. However, these rhythms are not especially difficult due to the slower tempi and the lack of syncopation. The sixteenth notes are either grouped as one eighth note grouped with two sixteenths or four sixteenth notes grouped together. The challenge in performance of this work is to teach the ensemble to carry the longer legato phrases to their completion with great sensitivity, balance, blend, and pitch. Reed addresses this in his conductor's notes when he states:

A broad, well-sustained, singing line in every part must be maintained throughout the performance of this music, if the over-all monumental mood implied in it is to be realized. Depending on the size of the performing group as a whole, the make-up of its individual sections, and the acoustical conditions under which the performance is to take place, it may become necessary for the conductor to increase or decrease the number of instruments playing on any one line, in order to achieve proper balances in and between sections, and he should not hesitate to do so if his particular situation so demands. Also, he should not hesitate to make use

100. Timothy A. Paul and Phyllis M. Paul, *Winds and Hymns: Resource Guide to Hymns, Chorales, and Spirituals in Selected Wind Band Literature*, (Galesville: Meredith Music Publications, 2009), 166-167.

of the indicated cues and cross-cues to strengthen or replace weak or missing instruments in his ensemble.¹⁰¹

Variations on a Bach Chorale

Composer: Jack Stamp

Arranger:

Publication/Date: Neil A. Kjos Music Company, 2000

Length of Work: 9'

Instrumentation: Piccolo
Flute (1,2)
Oboe (1,2)
English Horn
Bassoon (1,2)
Clarinet (Eb; 1,2,3; Alto; Bass; Contrabass)
Saxophone (Soprano; Alto 1,2; Tenor; Bari)
Trumpet (1,2,3)
Horn (1,2,3,4)
Trombone (1,2,3)
Euphonium
Tuba
String Bass
Timpani (Percussion 1)
Percussion (2,3,4,5,6,7 including gong and finger cymbals)

Sacred Information: This piece is based on the Bach chorale “Nimm von uns, Herr, du treuer Gott” (“Have mercy, Lord, and hear our prayer”). The author of the text to the chorale was Martin Moller, a German hymn writer of the late 15th and early 16th centuries. The text to the first verse of the chorale is as follows:

Take from us, you faithful God,
the heavy punishment and great distress,
which for our countless sins we
deserve to have all too often.
Protect us from war and costly times,

101. Reed, 2.

from plague, fire and great misfortune¹⁰²

The woodwinds introduce the chorale tune in measure 14 in Movement I.

Conducting Considerations: Stamp's work has several sections with no indicated key signature, two sections of four flats, and one section with five flats. The piece contains time signatures in 4/4, 3/4, 2/4, 5/4, 7/8, 9/8, 5/8, and 3/8. The tempo varies from 60 – 155 beats per minute. The percussion are featured in the first 11 measures, and from measure 42 - 48 of Movement II. Flute 1, oboe 1, English horn, alto saxophone 1, horn 1, trombone 1, and tuba have solos in Movement III. Trumpet 1 will need to be able to play a written C above the staff. Horn 1 and 2 will need to be able to play a written G on top of the staff. The opening of Movement I, the fanfare, has the trumpet 1 on a fortissimo A above the staff; having a mature trumpet 1 player that can hear this pitch before the initial entrance and begin with confidence, would be important when deciding to perform this work. Rhythm is what one might expect from a Grade 4 work. The 7/8, 5/8, and 3/8 measures that are sprinkled into Movement III may take some attention; Stamp leaves the pulse of the 8th note the same which makes these measures more attainable. This is a set of variations so the style changes frequently. It would be important for the ensemble to know the original chorale tune to help the group achieve a better balance of sound as they perform.

Variations on Lobe Den Herrn

Composer: Barry Kopetz

Arranger:

Publisher/Date: Alfred Publishing, 1990

Length of Work: 9'30

Instrumentation: Piccolo
Flute (1,2)
Oboe (1,2)
English Horn

102. Johann Sebastian Bach, *Cantate Uber Das Lied [electronic Resource] : 'Nimm Von Uns, Herr, Du Treuer Gott'*, (Music Online: Classical Scores Library. S.I. : Breitkopf and Härtel, 1926), 1-4.

Bassoon (1,2)
Clarinet (Eb; 1,2,3; Alto; Bass; Contrabass)
Saxophone (Soprano; Alto 1,2; Tenor; Bari)
Trumpet (1,2,3)
Horn (1,2,3,4)
Trombone (1,2,3)
Euphonium
Tuba
String Bass
Timpani (Percussion 1)
Percussion (2,3,4,5,6,7 including gong and finger cymbals)

Sacred Information:

Kopetz's work is based on the chorale melody "Lobe Den Herrn" of which the writer is unknown. This tune today is most commonly recognized as the hymn *Praise to the Lord the Almighty* with lyrics written in 1680 by Joachim Neander, a Lutheran pastor and hymn-writer of the late 17th century. The text of the first verse are as follows:

Praise to the Lord, the Almighty, the King of
creation!
O my soul, praise Him, for He is thy health and
salvation!
All ye who hear, now to His temple draw near;
Praise Him in glad adoration.¹⁰³

The hymn-tune first appears in measure 13 with a solo in horn 1.

Conducting Considerations: This piece has three different key areas: three flats, four flats, and one flat. The tempo varies from 76 to 138 beats per minute throughout the variations. Horn 1, timpani, soprano sax (cued in the oboe), and English horn (cued in horn 1) have solos written in the score. Trumpets and trombone 1 will need mutes. Horn 1 and 3 will have to be able to play an A above the staff, and all horns will have to be able to play a G on top of the staff. Horn is utilized heavily in Kopetz's piece; it would be important to have a strong horn section when programming this work. Trumpet 1 will need to be able to play a written A above the staff. With a set of variations, one might expect some stylistic changes and Kopetz does not disappoint. The opening is a broad, expansive fanfare with a lyrical statement of the

103. "Praise to the Lord, the Almighty," Hymnary.org, accessed January 3, 2018, https://hymnary.org/text/praise_to_the_lord_the_almighty_the_king

hymn-tune by the horn 1 at a tempo around 90 beats per minute. After the opening statement, the style changes abruptly to crisp staccatos, with intense accents, and a tempo that jumps to 126 beats per minute. This second variation has some of the more challenging rhythms in the piece with some syncopation and many 8th and 16th note repetitive figures. The third variation slows down again and is more lyrical with an opening statement by the Euphoniums and featuring several different sections and soloists. As expected, the tempo picks back up for the fourth and final variation. This variation begins with the percussion section. When the full ensemble enters, they have some rhythmic challenges similar to those written in the second variation featuring 8th and 16th note repetitive patterns with some syncopation. The fragments of the hymn-tune melody finally culminate in the full ensemble statement of the entire hymn-tune in measure 213. The ends of phrases of the hymn-tune have trumpet call fanfares that are in a comfortable range but are also quite rhythmical. The hymn-tune crescendos to a final fanfare style Coda with a climatic finish.

CHAPTER IV – GRADE FIVE CHRISTIAN LITERATURE GUIDE

And Can it Be

Composer:	David Gillingham
Arranger:	
Publisher/Date:	C. Alan Publications, 2000
Length of Work:	11'45
Instrumentation:	Piccolo Flute (1,2) Alto Flute Oboe (1,2) Bassoon (1,2) Clarinet (1,2,3; Bass) Saxophone (Alto 1,2; Tenor; Bari) Trumpet (1,2,3) Horn (1,2,3,4) Trombone (1,2) Bass Trombone Euphonium Tuba Piano Timpani Percussion (1,2,3,4 including crotales, tam-tam, hi-hat, four brake drums, and four tom-toms)
Sacred Information:	On the first page of the score, David Gillingham discusses the inspiration and sacred background of his work:

In 1981, I began my career as a college professor at Spring Arbor College, in Spring Arbor, Michigan. It was customary at this church-related college to begin the day, several times a week, with an all-campus chapel service. On one particular occasion, I came late to the service during the singing of the opening hymn, *And Can It Be?*, a hymn deeply rooted in Methodist tradition, authored by Charles Wesley to the music of Thomas Campbell. Despite my Methodist upbringing, I had never sung or heard this hymn before. With over 700 voices sounding the strains of this hymn, I was immediately taken by

its beauty and grandeur. The hymn has remained a favorite of mine and that memorable day is firmly etched in my mind.

Last year, after the tragedy at Columbine, Colorado, this hymn tune immediately came to mind with its title now bearing a double meaning. Whereas Charles Wesley wrote, "And can it be that I should gain an interest in the Saviour's blood?", I asked, "How can it be that these young people should die so violently and needlessly?" One can only turn to God or a force greater than man for comfort amidst such terrible events. Hence, the inspiration for this work is taken from the affirmation of this hymn versus the escalating violence in our country, particularly in our public schools.

The substance of this work is derived from the hymn, starting with a partial statement of the hymn which becomes twisted and snarled like the growing violence in our world. But, for the saving grace of God, love will always reign, and the hymn tune eventually emerges in glorious triumph. Charles Wesley's final verse aptly describes the course of this work:

Long my imprisoned spirit lay,
Fast bound in sin and nature's night.
Thine eyes diffused a quickening ray.
I woke; the dungeon flamed with light.
My chains fell off; my heart was free.
I rose, went forth, and followed Thee.

Amazing Love! How can it be
That Thou, my God, shouldst die for me?¹⁰⁴

The hymn-tune first enters in measure 2 in the Euphonium.

Conducting Considerations: No key signature is indicated in the score which puts the responsibility on the performers to observe accidentals throughout the work. The hymn tune is first introduced in measure 2 in a G major tonal center, however any strong sense of G major or any other key quickly departs, not to return until a triumphal statement of the chorus of the hymn

104. David Gillingham, *And Can it Be*, (Greensboro: C. Alan Publications, 2000), 1.

in G major in measure 149. As the work continues, it departs G major again traveling through ambiguous key centers until the work's contemplative conclusion on a D major chord, giving a final hint of G major. The piece has sections of 4/4, 2/4, 2/2, 6/4, and 6/8 time signatures. The tempo varies from 52 to 120 beats per minute. Euphonium, alto flute, flute 1, and alto saxophone 1 have solos indicated in the score. The alto flute solo is not cued for another part on the score; if a conductor does not have access to an alto flute, accommodations will have to be made. Trumpets will need cup mutes to perform this piece. Horn 1 and 2 will need to be able to play a written G above the staff. The pianist has an important part in this work, and is called upon to play some cluster chords, which may be a new concept for some performers, beginning in measure 10. As with other Gillingham works, percussion instruments abound. Percussionists that have never played brake drums will get this experience through playing this piece; the first brake drum entrance is found in measure 31. Trombone and tuba parts are instructed to flutter tongue beginning in measure 76 for two measures, and again in measure 88. Bass clarinet and bassoon are asked to throat gargle on the indicated notes in measure 88. Different musical thoughts and ideas happen throughout this work with the mood of the piece changing frequently. This will require attentiveness on the part of both the conductor and performer as many different dynamics, articulations, and tempi are present throughout the work. The texture is thin in places requiring confident performers with good timing and musicality. Some of the most difficult rhythmic passages are more thickly scored or doubled in multiple parts which aids in their successful performance. Woodwinds have many sections of faster scalar and arpeggiated passages. The meter transition from measure 106 to 107 will take some study on the part of the conductor and some diligent work with the ensemble. Gillingham indicates that the triplet eighth-note in 4/4 time is equal to the eighth-note in 2/2 time. The conductor instantly goes from 120 beats per minute to 90 beats per minute. The other transitions from different time signatures are much easier, either maintaining an equal pulse or an equal division. This piece will take some work, but the educational benefits and potentially passionate musical experience are worth the effort.

Apocalyptic Dreams

Composer: David Gillingham

Arranger:

Publisher/Date: Southern Music Company, 1997

Length of Work: 18'

Instrumentation: Piccolo (1,2)
Flute (1,2)
Oboe (1,2)
English Horn
Bassoon (1,2)
Clarinet (1,2,3; Bass; Contralto; Contrabass)
Saxophone (Alto 1,2; Tenor; Bari; Bass)
Trumpet (1,2,3)
Horn (1,2,3,4)
Trombone (1,2,3)
Bass Trombone
Euphonium
Tuba
Harp (optional)
Piano
Timpani
Percussion (1,2,3,4,5 including crotales, tam-tam, hi-hat, bass marimba, brake drum, anvil, temple blocks, and tom-toms)

Sacred Information: The notes in the score of *Apocalyptic Dreams* outline the sacred inspiration of this symphony for band. David Gillingham wrote the three-movement symphony with each movement representing a portion of the end of time narrative from the Bible. The first movement, "Vision," is inspired by the Apostle John's vision of the end of the world. The movement begins mysteriously and gathers intensity and emotion, closing with great passion and volume. The second movement, "Cataclysmic Events," refers to the chain of remarkable disasters accompanying the Apocalypse in the book of Revelation. The third movement is one of contrast in music and meaning. According to the notes in the score,

The third movement begins with the pealing of chimes, announcing the arrival of the "Messianic

Kingdom.” The chimes fade into the lustrous shimmer of bells, vibraphone, marimba and bass marimba, above which enters a theme in chorale fashion, alluding to the second “coming” of Christ, all-powerful, omniscient, and completely holy.¹⁰⁵

The last movement incorporates the hymn “Break Forth O Beauteous Heavenly Light” by Johann Schop.¹⁰⁶ It is heard in fragments in many sections in the third movement until it is unequivocally heard beginning in measure 76 continuing in various forms until the end of the work that concludes in climactic fashion!

Conducting Considerations: *Apocalyptic Dreams* is subtitled a *Symphony for Band*. It is in three movements and is approximately 18 minutes long. The length of this work certainly contributes to its difficulty. Any group that sets out to perform this work will need to have the ability to focus for the entirety of the piece. The piece does not have a key signature. The first two movements have a dark, frequently changing, minor tonality. The third movement centers around the key of D-flat major ending in triumphant fashion. The meters found in this work are 5/4, 4/4, 3/8 + 2/8 + 3/8, and 6/8. The meter of 3/8 + 2/8 + 3/8 beginning in measure 60 of the 2nd movement will take careful study on the part of the conductor. The conductor might find it helpful to write “3 + 2 + 3” above many of the measures or perhaps use a “dash, dot, dash” system of notating meter changes which is a method of indicating what happens in each bar. Non-traditional compound meters are a common occurrence in the works of Gillingham; this section of the 2nd movement of *Apocalyptic Dreams* is no exception. As one might expect with a work of this length, tempi vary greatly. The slowest tempo is in the 3rd movement at 60 beats per minute, and the fastest tempo is found in the 2nd movement at 144 beats per minute; the faster tempo in the 2nd movement includes an accelerando in measure 139 that would take the ensemble to a speed that is much quicker. The alto saxophone, euphonium, and english horn have solos between measure 87 – 97 in the 1st movement. The

105. David Gillingham, *Apocalyptic Dreams: Symphony for Band*, (San Antonio: Southern Music Company, 1997), 2.

106. *Ibid.*, 2.

oboe has an extended solo in the third movement beginning in measure 32. The percussion section has exposed soli moments in the 2nd and 3rd movements. The piano part is important, and it would be necessary to be able to cover this part when choosing whether to program this work. Trumpets will need straight mutes. Trumpet 1 will need to be able to play a written C# above the staff one time and a written B-flat above the staff multiple times. The horn section will have to be able to play a written B above the staff twice in the 1st movement. The vibraphone, in measure 18 of the 1st movement, is asked to play cluster chords by “swishing” the mallets back and forth between two designated harmonic intervals. The marimba is instructed to play a passage with a bow in measure 20. In measure 79 of the 1st movement the woodwinds are asked to play a 16th note pattern as fast as possible repeating the figure for four measures. In measure 43 in the 2nd movement multiple instruments are required to flutter tongue. Most of the more challenging rhythms are found in the woodwind and percussion sections. The woodwinds have a variety of quick tempo, rhythmically challenging, and repetitive figures throughout the work. Rhythmically and technically astute woodwind and percussion sections would be a must when selecting this work for performance. The brass rhythms are attainable with efficient rehearsal and practice. The difficulty in their parts is in the tessitura and maintaining a rich open sound throughout the 18 minute work without allowing fatigue to set in. This work, compared to many of the other Grade 5 works on the NBA list, would be considered to be on the more difficult side of Grade 5 literature. The conductor of this work is called upon to lead the ensemble to navigate through the symphony’s multiple style and indicated mood changes such as the 1st movement’s instruction of “hauntingly,” the 2nd movement’s marking of “ferocious,” and the 3rd movement’s marking of “reverently.” There are other indicated style and mood changes within the individual movements of this piece as well.

Ballet Sacra

Composer: David Holsinger

Arranger:

Publisher/Date: TRN Music Publisher, 1990

Length of Work: 16'

Instrumentation: Piccolo
Flute (1,2)
Oboe (1,2)
Bassoon (1,2)
Clarinet (E-flat; 1,2,3; Bass)
Saxophone (Alto 1,2; Tenor; Bari)
Cornet (1,2,3)
Trumpet (1,2)
Horn (1,2,3,4)
Trombone (1,2,3)
Baritone
Tuba
Piano
Timpani
Mallets (including crotales)
Percussion (1,2,3,4 including finger cymbals, anvil, cowbell, and gong)
Vocals

Sacred Information: David Holsinger addresses his sacred inspiration for *Ballet Sacra* on page two of his score as he states the following:

Ballet Sacra is intended as a concert piece based on universally known texts utilized in not only the Roman Catholic Mass, but also the Anglican Mass, the Lutheran Service, and the Methodist Communion Service. Although envisioned as a liturgical collaboration between dance company and symphonic band, Ballet Sacra can stand alone in its tri-part design without the visual element. Preceding the entry of the ballet corps, the composition opens with fanfares and flourishes in the brass and percussion pressing forward to culminate in large organ-like tuttis. As the tempo explodes to an ebullient Presto, the dancers are invited to enter the stage. The dance variations are presented over many meter changes and displaced accents, typical of the composer's style. "Home meter," however, during this opening exposition is five four, somewhat unusual to accompany an art

form that usually choreographs in groups of eight counts.

The "B" section of this program features dances for three individuals and couples, the Pas de trois and Pas de deux. Both these dance events are performed over slow, harmonically- minimalistic music variations. This middle section features both a solo trumpet line and voices singing within the playing ensemble. Reminiscent of early liturgical chant, the composer has the singers intoning two phrases from the Gloria of the Mass Ordinary, "Gloria in Excelsis Deo" and "Quoniam tu solus sanctus". (Glory to God in the Highest / For You Alone are Holy).

In the final Presto, the entire dance company is involved as the music unfolds an agitated tapestry where bits and pieces of the first two sections reappear and reassemble into a closing recapitulation of the primary themes, "home meter" being abridged to four-four. The great organ-like chords sound through the busyness, allusions of the opening "liturgical fanfares" climb upward and the listener is pounded by terse spikes of sound. The ballet concludes in quiet benediction as voices intone a final prayer; Grant Us Peace., "Dona nobis pacem" (Grant us peace).

The voices enter with the two phrases from the Mass Ordinary in measure 243.

Conducting Considerations: Holsinger does not indicate a key signature in the score instead choosing to write accidentals into all of the parts. He outlines three key areas in the first 18 measures: D-flat major, F major, and A-flat major. The piece travels through many key centers ending in the key of F major. Meter changes are plentiful in *Ballet Sacra* having sections of 4/4, 3/4, 5/4, 2/4, 9/8, and 5/8. The tempi varies from 60 to 192 beats per minute. Euphonium, cornet 1, trumpet 1, and horn 1 have solos. Percussion play a key role throughout with plentiful part writing and helping to provide stability in faster rhythmical passages. Cornets and trumpets will need straight mutes. Cornet 1 and Trumpet 1 will need to be able to play a C above the staff. All horns will

need to be able to play a written A-flat above the staff. The addition of vocal and ballet parts can be new concepts for many wind groups. The piece will work without the ballet element, but it would be best not to sacrifice the vocal parts. The beginning of the work is rhythmically one of the most challenging sections. It is at 72 beats per minute with the cornets, trumpets, horns, and trombones having a varied combination of 32nd note, 16th note, 8th note, and triplet rhythms, all offset between sections in a fanfare style. As with other quick tempo Holsinger works, the more difficult rhythms, once learned, are repeated frequently and reinforced by the percussion to aid in their successful performance. The faster 5/4 section will have to be studied carefully to make an informed decision as to whether to direct 2+3 or 3+2 or a combination of both, as Holsinger often has sections of the ensemble playing 2+3 while other sections are playing 3+2. When the vocals enter in measure 243, careful attention will have to be given to ensemble balance so that the vocal parts can be heard. Rhythmical challenges, sudden contrast changes, and endurance of the ensemble due to the length of the work are the greatest factors to consider when deciding whether to program this work.

Be Thou My Vision

Composer: David Gillingham

Arranger:

Publisher/Date: C. Alan Publications, 2000

Length of Work: 6'30

Instrumentation:

- Piccolo (1,2)
- Flute (1,2)
- Oboe (1,2)
- Bassoon (1,2)
- Clarinet (1,2,3; Bass)
- Saxophone (Alto 1,2; Tenor; Bari; Bass)
- Trumpet (1,2,3)
- Horn (1,2,3,4)
- Trombone (1,2,3)
- Euphonium
- Tuba

Timpani
Percussion (1,2,3,4)

Sacred Information:

Gillingham's work is based on the old Irish hymn-tune *Slane*. This hymn-tune was the melody used for the hymn *Be Thou My Vision* written by David Evans and first published in the hymnbook *Church Hymnary* in 1927. The first verse of the hymn is as follows:

Be thou my vision, O Lord of my heart;
naught be all else to me, save that thou art -
thou my best thought, by day or by night;
waking or sleeping, thy presence my light.¹⁰⁷

The hymn-tune is first heard in Gillingham's work in measure 18 with a Euphonium solo.

Conducting Considerations:

Be Thou My Vision begins in the key of d minor, then it moves to A major, and the final modulation is to D-flat major. The last two key areas could be less familiar to some bands that are not accustomed to performing Grade 5 literature. The piece is written in 4/4, 3/4, 6/4, 9/8, and one measure of 12/8. Although there are several meter changes throughout, the tempo stays in a narrow range of 50 to 90 beats per minute. The euphonium, flute 1, alto saxophone 1, tenor saxophone, and marimba have important solos in this work. The marimba, vibraphone, xylophone, and bells take on a primary role in the percussion section in this work. The only non-pitched percussion used in this piece are suspended cymbal and triangle. The horns have a muted portion in measure 4 that the conductor should be prepared to address. The horn section will have to be able to play a written high Ab above the staff at a fortissimo volume in measure 86. The horn 1 has to be able to play successive high G's above the staff at a mezzo forte volume in a more delicate manner at the end of the work. The woodwinds have several moments in the second half of this work with scale and arpeggio based sixteenth and thirty-second note passages. The hymn-tune is primarily found in the brass lines often in a brass chorale form. One of the more difficult rhythmic challenges to be aware of is the lack of percussive pulse written into the score for these

107. Be Thou My Vision," Hymnary.org, accessed August 19, 2017, http://hymnary.org/text/be_thou_my_vision_o_lord_of_my_heart

more difficult woodwind sections. The absence of a drum makes watching and gaining a sense of pulse from the conductor even more critical.

Canzon, Fugato, and Hymn

Composer: Mark Camphouse

Arranger:

Publisher/Date: Neil A. Kjos, 2003

Length of Work: 8'

Instrumentation: Piccolo
Flute (1,2)
Oboe (1,2)
Bassoon (1,2)
Clarinet (1,2,3; Bass; Contralto; Contrabass)
Saxophone (Alto 1,2; Tenor; Bari)
Trumpet (1,2,3)
Horn (1,2)
Trombone (1,2,3)
Euphonium
Tuba
Timpani
Percussion (1,2,3 including tam-tam, crotales, and tom-toms)

Sacred Information: The title of Camphouse's work lines up with the three sections of the piece. The *Canzon* is based on an instrumental work by Giovanni Gabrielli, the famous late Renaissance, early Baroque composer; the *Fugato* is an original theme written by the composer; the third section, *Hymn*, is what classifies this work as sacred. According to the composer,

While both preceding sections (*Canzon* and *Fugato*) contain thematic foreshadowing of the Old Netherlands melody "We Praise Thee, O God, Our Redeemer," (1625) it is now heard in its entirety. It is better known today as the wonderfully warm and festive Thanksgiving hymn, "We Gather Together to Ask the Lord's Blessing."

“We Gather Together to Ask the Lord’s Blessing” was originally a Dutch hymn and tune that dated back to 1625. It was translated into English in 1917 by Theodore Baker, the author of *Baker’s Biographical Dictionary*.¹⁰⁸ The hymn-tune, although heard in short motifs throughout, is most clearly heard before measure 145 in the 1st clarinet and the 1st alto saxophone.

Conducting Considerations: Camphouse does not indicate a key signature, relying on performers to read accidentals throughout. The *Canzon* has a mostly dark and somber feel with some of the more climactic moments being in E-flat minor. The *Fugato* begins in G minor and then moves through several tonal centers until the beginning of the *Hymn*, which is in the key of D major. The work continues to transition to other key areas finally ending with a powerful B-flat chord. This piece is in 4/4, 2/4, 3/2, 5/4, 3/4, and 7/8 time signatures. The tempo varies from 60 to 126 beats per minute. Alto saxophone 1 and 2 and horn 1 have solos at the beginning of this work. Trumpets will need straight mutes for this piece. Trumpet 1 will need to be able to play a written C# above the staff one time. There are several places in this work that require the trumpet 1 to play above the staff, which should be considered when deciding whether to program this work. Horn 1 plays a written B above the staff once. The horn section must be able to play up to a written Ab above the staff. The *Fugato* section, beginning in measure 77, is not a strict fugue, but definitely has fugue-like elements such as staggered entrances and some imitation. Much of the ensemble has a similar 8th and 16th note syncopated melody during this section at a tempo of 126 that will require much practice to learn the rhythms, the fingerings, and the staggered fugue-like entrances. The percussion writing does not aid in the stability of the rhythmic placement and pulse at the start of the *Fugato*, but beginning in measure 101 the snare drum enters, which will help to stabilize the *Fugato* from this measure forward. From measure 77 until the entrance of the snare drum in measure 101, the conductor will want a focused crisp pattern to encourage the performers to concentrate on staying together and playing with a precise and crisp style. During this quicker *Fugato* section there are also quite a

108. “We Gather Together to Ask the Lord’s Blessing,” Hymnary.org, accessed August 25, 2017, http://hymnary.org/text/we_gather_together_to_ask_the_lords

few accidentals, which will make the quick rhythms, syncopation, and offset entrances even more challenging.

Chester

Composer: William Schuman

Arranger:

Publisher/Date: Merion Music, 1957

Length of Work: 6'

Instrumentation: Piccolo
Flute (1,2)
Oboe (1,2)
Bassoon (1,2)
Clarinet (E-flat; 1,2,3; Alto; Bass)
Saxophone (Alto 1,2; Tenor; Bari; Bass)
Cornet (1,2,3)
Horn (1,2,3,4)
Trombone (1,2,3,4)
Baritone
Tuba
String Bass
Timpani
Percussion

Sacred Information: According to the program notes in the score, “the tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master’s Assistant*. ”¹⁰⁹ Billings was a significant figure in American music history organizing singing schools and composing literature for them. Patriotic and sacred ideals are expressed in all five verses of *Chester*, but the last verse is the most sacred in its text.

What grateful off’ring shall we bring?
What shall we render to the Lord?
Loud Hallelujah let us sing,

109. William Schuman, *Chester Overture for Band*, (Bryn Mawr: Merion Music, 1957).

And praise His name on ev'ry chord.¹¹⁰

The *Chester* tune can be heard in the introduction to Schuman's work in the woodwinds, followed by the brass in measure 17.

Conducting Considerations: *Chester Overture for Band* is in 2/4 or 4/4 time throughout. The tempo varies as would be expected in this work based on the tune *Chester*, with an introduction, five variations, and a coda. With five variations of this chorale tune, many styles are represented as well. There is no key signature indicated in the score so performers would have to be prepared to read numerous accidentals. The work opens in the key area of G major and transposes to E-flat major. The quicker variations transition to multiple key areas in non-traditional form ending with a sustained full volume D-flat major chord to complete the work. In some of the quicker variations such as variation one, Schuman has some difficult staccato syncopations that travel around the band in smaller combinations of sections between measures 60-86. During these measures, and whenever he utilizes syncopation throughout the work, it will take heightened study of the score by the conductor to insure proper and adequate cueing. It is also very important for the conductor to have a clear understanding of the quick change of both style and dynamic throughout the work; from one bar to the next, Schuman may write staccato and then legato, or a forte and then a piano, or perhaps both at the same time. Trumpet 1 and 3 have a written high B-flat towards the end of the work. Piccolo and flute have a high Ab above the staff, and the clarinet 1 has a high G above the staff. Although Schuman does feature instrument sections throughout his work, there are no solo moments in this piece. However, Schuman does highlight larger sections of the wind band playing unison rhythms that alternate with other combinations of sections throughout the entirety of the work. Rather than a true block scoring approach, Schuman would be more of a "block rhythm" approach in this masterpiece for wind band.

Death and Transfiguration

Composer: Richard Strauss

110. "Chester," Hymnary.org, accessed May 13, 2017, http://hymnary.org/text/let_tyrannts_shake_their_iron_rod.

Arranger:	A. Austin Harding
Publisher/Date:	Neil A. Kjos, 1950
Length of Work:	7'30
Instrumentation:	<p>Piccolo Flute (1,2) Oboe (1,2) Bassoon (1,2) Clarinet (E-flat; 1,2,3,4; Alto; Bass) Saxophone (Alto 1,2; Tenor; Bari) Cornet (1,2,3) Trumpet (1,2) Horn (1,2,3,4) Trombone (1,2,3) Baritone Tuba String Bass Timpani Drums and Bells Harp or Piano</p>
Sacred Information:	<p>Harding's transcription of <i>Death and Transfiguration</i> is the fourth and final movement of the Tone Poem of the same title by Richard Strauss. Strauss' intentions at the onset of this work have not been proven clear, but there is documented evidence that after the work was completed he approached his friend and poet Alexander von Ritter to write a poem on "the theme of earthly travail leading to heavenly bliss."¹¹¹ This particular movement from Strauss' original work, has as its theme the following text written by Ritter and placed in the published work by Strauss:</p>

The heavens open to show him what the world denied him, Redemption, Transfiguration - the Transfiguration theme first played pianissimo by the full orchestra, its flowering enriched by the celestial arpeggios of two harps. The theme climbs ever higher, dazzlingly, into the empyrean.¹¹²

111. Herbert Glass, "Death and Transfiguration," The Los Angeles Philharmonic, accessed April 22, 2017, <http://www.laphil.com/philpedia/music/death-and-transfiguration-richard-strauss>.

112. Ibid.

Conducting Considerations: The Finale from *Death and Transfiguration* does not find its difficulty in key signature, rhythm, or tempo; its challenges are found in intonation, balance, and understanding of musical line. In order to successfully perform this classic work, it will be necessary to have flautists and clarinetists that can play in tune in sustained passages on the full range of the instrument. Before letter C the flute and piccolo have a sustained high F above the staff with very little sound pad underneath them. The 1st clarinet has a sustained high G above the staff after letter D, and it is the longest note held in that particular measure. There are several other places in the score where the flute and clarinet are sustained in this upper register; this would be important to know when making the decision to perform this work with an ensemble. The conductor will need to have the entrances of the melodic motifs from the beginning through letter C marked in the score to insure proper balance on the part of the ensemble. The two most important motifs to be aware of are the half note motive that enters in measure six in the bass clarinet and timpani, and the dotted eighth sixteenth motive that enters one measure after letter A in the bassoon, bass clarinet, and bari sax. These two motifs move around the various sections of the ensemble building to a false climax and entrance of the entire theme of the work at letter C. To perform this work cornets and trombones will need straight mutes. The 1st cornet will need to be able to play a written high C during the climax of the work at letter F. The piece closes as it began with a pianissimo dynamic, and with sustained notes throughout the ensemble.

Eternal Father Strong to Save

Composer: Claude T. Smith

Arranger:

Publisher/Date: Wingert-Jones Music, 1975

Instrumentation: Piccolo
Flute (1,2)
Oboe (1,2)
Bassoon (1,2)
Clarinet (E-flat; 1,2,3; Alto; Bass)

Saxophone (Alto 1,2; Tenor; Bari)
Trumpet (1,2,3)
Horn (1,2,3,4)
Trombone (1,2,3,4)
Baritone
Tuba
String Bass
Timpani
Percussion

Sacred Information:

The hymn-tune for *Eternal Father Strong to Save* was written by John Dykes in 1861. The lyrics were written by William Whiting a year earlier in 1860. The lyrics for the first verse are as follows:

Eternal Father, strong to save,
Whose arm does bind the restless wave,
Who bids the mighty ocean deep
Its own appointed limits keep;
O hear us when we cry to Thee
For those in peril on the sea.¹¹³

Eternal Father Strong to Save is found in most hymnals, and is frequently referred to as the "Navy hymn" because it is sung at the U.S. Naval Academy in Annapolis, Maryland.¹¹⁴ It is first heard in Smith's wind band work in solo flute and solo alto saxophone after letter C in an embellished fashion.

Conducting Considerations: *Eternal Father Strong to Save* has four key areas: Concert B-flat, E-flat, Ab, and C. It features 4/4, 2/4, 7/8, and 5/4 time signatures. The piece ranges from 100 to 152 beats per minute. However, there is a Horn chorale after letter J that is marked Lento and it would be performed slower than 100, but the exact interpretation would be up to the conductor. Snare drum, flute 1, alto saxophone 1, and horn 1 have solos indicated. The horn section has a chorale version of the hymn after letter J. The 2nd and 4th horn parts are scored quite low and will require great low register control on the part of the performers. The 4th horn

113. "Eternal Father Strong to Save," Hymnary.org, accessed August 25, 2017, http://hymnary.org/text/eternal_father_strong_to_save_whose_arm

114. "Eternal Father – The Navy Hymn," American's Navy, accessed August 25, 2017, http://www.navy.mil/navydata/nav_legacy.asp?id=172

has a B-flat five ledger lines below the staff, and the 2nd horn has a G below the staff. All the horn parts have a written A above the staff. Trumpet 1 has a written C# above the staff, and trumpet 2 has a written A# above the staff. Trombone 1 has a B above the staff. The piece opens and closes with the brass playing a fanfare comprised of successive triplet 16th notes at 100 beats per minute, which will require most of the brass to multiple tongue. Rhythmically there are several challenging sections. Before letter A the low reeds, tubas, string bass, and timpani have continuous 16th notes for six measures. The articulation indicated in the wind instruments and string bass are tongue two notes and slur one, which makes keeping a 4/4 pulse more difficult; this section, due to the given articulations has more of a 3/4 feel while the other instrument parts feel like they are indeed in 4/4. Accurate articulation and precision in timing with the ensemble will take some work in this section regardless of the maturity level of the ensemble. A fast tempo, rhythmical fugue of the ornamented hymn-tune begins at letter G in the woodwinds, and in letter H with the brass. The triplet 16th note fanfare, similar to the one from the beginning, ends the work with a climatic finish.

Excerpts from Manzoni Requiem

Composer: Giuseppe Verdi

Arranger: Emil Mollenhauer

Publisher/Date: Alfred Publishing, 1977

Length of Work: 16'

Instrumentation: Flute (1,2 and piccolo)
 Oboe (1,2)
 Bassoon (1,2)
 Clarinet (E-flat; 1,2,3,4; Alto; Bass)
 Saxophone (Alto 1,2; Tenor; Bari)
 Cornet (1,2,3,4)
 Trumpet (1,2,3,4)
 Horn (1,2,3,4)
 Trombone (1,2,3,4)
 Baritone
 Tuba

String Bass
Timpani
Percussion

Sacred Information:

Excerpts from Manzoni Requiem is based on Giuseppe Verdi's Requiem Mass written in 1874 and performed on the one-year anniversary of the great Italian literary figure, Alessandro Manzoni whom Verdi had the utmost respect as a writer and a thinker. Verdi wrote his mass in honor of Manzoni. The Catholic requiem mass is a mass offered for the dead. Verdi was quite religious as a child, but not especially as an adult. The writing of the Requiem brought him back to his roots, if only for a moment. Daniel J. Heisey, author of an article on the Verdi requiem in the *Sacred Music* journal says,

Throughout his long career, Verdi often complained about the demands of producing operas on deadline, but writing the Requiem seems to have given Verdi some kind of inner peace. In March, 1874, Verdi commented on his work on this homage to Manzoni: "I have done nothing but write note after note," he said, "to the greater glory of God... . Now the music is done, and I am happy to have written it."¹¹⁵

Excerpts From Manzoni Requiem includes five parts of the Verdi Requiem: "Dies Irae," "Tuba Mirum," "Recordare," "Ingemisco," and "Rex Tremendae." The lyrics to the "Dies Irae" are as follows:

Day of anger, day of trouble,
Time shall perish like a bubble,
So spake David and the Sibyl.
How each heart shall beat with terror,
When the judge comes, truth to mirror,
Strictly weighing mortal error!¹¹⁶

115. Daniel J. Heisey, "Verdi's Requiem and Benedict's Rule," *Sacred Music* 137, no. 4, (Winter 2010): 34, accessed August 28, 2017.

116. Giuseppe Verdi, *Requiem*, (New York: G. Schirmer, 1895), 19-29.

The "Dies Irae" tune is heard in the horns beginning in measure 3 in Mollenhauer's wind band arrangement. The lyrics to the "Tuba Mirum" are the following:

The trumpet, scattering a marvelous sound
through the tombs of every land,
will gather all before the throne.
Death and Nature shall stand amazed,
when all Creation rises again
to answer to the Judge.¹¹⁷

The "Tuba Mirum" melody is first heard in the wind band version in the brass beginning in measure 117. The lyrics to the "Recordare" are as follows:

Recall, merciful Jesus,
that I was the reason for your journey:
do not destroy me on that day.
In seeking me, you sat down wearily;
enduring the Cross, you redeemed me:
do not let these pains to have been in vain.
Just Judge of punishment:
give me the gift of redemption
before the day of reckoning.¹¹⁸

The tune to "Recordare" is first heard in the cornet 1 in measure 161. The text to the "Ingemisco" is the following:

I groan as a guilty one,
and my face blushes with guilt;
spare the supplicant, O God.
You, who absolved Mary Magdalen,
and heard the prayer of the thief,
have given me hope, as well.
My prayers are not worthy,
but show mercy, O benevolent one,
lest I burn forever in fire.
Give me a place among the sheep,
and separate me from the goats,
placing me on your right hand.¹¹⁹

117. Ibid., 31-35.

118. Verdi, 66-70.

119. Verdi, 71-74.

The melody to this tune is first heard in Mollenhauer's arrangement in measure 226 in the euphonium. Finally, the lyric to "Rex Tremendae" is as follows:

King of glories, bright and glowing,
Grace on whom thou wilt bestowing,
Save me, Lord, with mercy flowing!¹²⁰

The melody to "Rex Tremendae" is first heard in measure 280 in the low brass in the concert band arrangement.

Conducting Considerations: The score to *Excerpts from Manzoni Requiem* is a condensed score. However, unlike standard condensed scores of two to four staves, Mollenhauer's score has four to eight lines depending on the complexity of the part writing. There is little space between staff groups, so marking the score could prove difficult. The piece begins in g minor, and transposes to four flats, one flat, three flats, and no sharps or flats. It begins in cut time and transitions to 4/4 for the last four sections. The tempo is in the narrow range of 72 to 88 beats per minute. The euphonium and cornet 1 have several solos throughout the work. Cornet 1 has a written D above the staff towards the end of this piece and it is sustained for five beats. The woodwinds have several important runs in the "Dies Irae," but they are all written in scalar patterns. Rhythm throughout is what one would typically see in a grade 5 work. With five sections of the Verdi's *Requiem* in Mollenhauer's arrangement, the style changes often. The conductor must work diligently to show articulation and dynamic differences between and within sections of this work. With the entire work being around 16 minutes long, knowing the endurance of the ensemble would be important when deciding whether to program, and if so, where to program this work in a concert. Brass play a key role throughout this work with little rest. It is helpful that the low brass and horn do not play any notes in the extreme low or high registers. However, the trumpets have several notes above the top of the staff.

120. Verdi, 52-65.

In the Spring at the Time When Kings Go Off to War

Composer: David Holsinger

Arranger:

Publisher/Date: Southern Music Company, 1988

Length of Work: 10'

Instrumentation: Piccolo
Flute (1,2)
Oboe (1,2)
Bassoon (1,2)
Clarinet (E-flat; 1,2,3; Alto; Bass)
Saxophone (Alto 1,2; Tenor; Bari)
Cornet (1,2,3)
Trumpet (1,2)
Horn (1,2,3,4)
Trombone (1,2,3)
Baritone
Tuba
Piano
Timpani
Percussion (1,2,3,4,5,6,7 including crotales, cowbell, toms, and gong)

Sacred Information: The notes on page one of the score describe the sacred inspiration for this work.

In the Spring, at the Time When Kings Go Off to War, the 1986 ABA/Ostwald winner, is a programmatic work based on I Chronicles 20:1-3 (NIV translation), which depicts the assault of King David's army, led by his commander, Joab, upon the cities of the Ammonites. The three verses recall the siege of Rabbah and its destruction, King David's seizure of the jewel-encrusted crown of the Ammonite King, the plunder and slave consignment of the survivors of all the doomed Ammonite towns, and the triumphal return of David's army to the walls of Jerusalem.¹²¹

121. David Holsinger, *In the Spring, at the Time When Kings Go Off to War*, (San Antonio: Southern Music Company, 1988), 1.

The bible verses from I Chronicles that Holsinger cites as inspiration are as follows:

In the spring when kings march out to war, Joab led the army and destroyed the Ammonites' land. He came to Rabbah and besieged it, but David remained in Jerusalem. Joab attacked Rabbah and demolished it. Then David took the crown from the head of their king, and it was placed on David's head. He found that the crown weighed 75 pounds of gold, and there was a precious stone in it. In addition, David took away a large quantity of plunder from the city. He brought out the people who were in it and put them to work with saws, iron picks, and axes. David did the same to all the Ammonite cities. Then he and all his troops returned to Jerusalem.¹²²

The notes on page one of the score continue beyond inspiration and describe how the composer attempted to apply this inspiration to his composition. This description is as follows:

Using a variety of compositional resources and textures, from melodic diatonicism to "sound mass clusters," plus vocal permutations from within the playing ensemble, the composer has woven an image-laden pageant of sound where we actually "see with our ears" the army's preparation for battle, its colorful charge from Jerusalem, the warfare, the chaos, the pathos, and the triumph.¹²³

Conducting Considerations: Holsinger's piece, lacking a key signature, forces players to observe many accidentals as the composition travels through multiple key areas. As with many Holsinger works of this grade level, different time signatures are plentiful. The order of appearance of new time signatures is as follows: 4/4, 3/4, 3/8, 2/8, 2/4, 5/4, 6/4, 6/8, 9/8, 4/2, 12/8, and free time indicated in seconds. The conductor would be wise to mark time changes above their occurrence on the score in order to remember them in the middle of a

122. I Chronicles 20:1-3 (New International Version)

123. Holsinger, 1.

performance. The portion marked “time in seconds” begins in measure 267. During this section of free time the wind instruments are singing vocal parts and the piano and percussion are playing. The conductor is given clear instructions on the score for these entrances on each second marked in the full score. After the 25 second mark, one second after the 24 second cue of the piano and percussion, time resumes in 4/4 time in measure 268. The tempo in this piece ranges from 60 – 184 beats per minute. Every part has a moment of singing or chanting in this work. The percussion parts are demanding and an integral part of this work requiring a minimum of eight performers to cover the eight parts including the timpani. The horns have several soli parts and section features. One of the more challenging ones begins in measure 21 where the horns have a rhythmical call covering a broad tessitura with 16th notes and 16th note triplets. This horn call has multiple written G’s and Ab’s above the staff. A mature horn section with a wide performance range is a must when considering programming this work. Trumpets and cornets will need straight mutes. Trumpet 1 and cornet 1 must be able to play a written C above the staff multiple times. Horn 1 and 2 need to be able to play a written B-flat above the staff. All horns must be able to play multiple written Ab’s above the staff. Trombone 1 will need to be able to play an Ab above the staff. With the range demands in these brass parts happening throughout the work, it would be important when programming this work to have brass players with great endurance as this piece is 10 minutes long and requires high register playing throughout the work. Non-traditional techniques are plentiful in Holsinger’s work. The band is called upon to sing and to chant in multiple locations. The first such place is in measure 3. The mallet percussion are instructed to play certain notes in a free time speeding up as they go. This technique first appears in measure 3. The pianist is called on to strike low strings with the palm of their hand in measure 10, put glass tumblers on strings in measure 11, and to play assigned 16th notes with an accelerando in a repetitive pattern in free time in measure 20 and in measure 260. Woodwinds have ad lib 32nd note patterns beginning in measure 20 and later in the work as well. A sound mass cluster is written leading into measure 267. At the height of this cluster all wind instrument voices are playing random notes, in random registers, and in random time.

The free time portion, indicated in seconds, features the woodwinds singing and the percussion and piano playing chordal hits on cue. Rhythmic complexity makes up the majority of this work. However, Holsinger doubles more rhythmically challenging parts in other voices in an effort to aid in the performance confidence of the players. Most of the faster rhythmical passages are based on scale wise motion. The eighth note pulse stays constant throughout the transitional moments between various time signatures which also helps to stabilize the pulse and rhythmic placement. This work, with its many time signatures, extended brass ranges, non-traditional techniques, and rhythmic complexity, will take an ensemble of the highest level of focus and maturity to perform.

Jericho Rhapsody

Composer: Morton Gould

Arranger:

Publisher/Date: Belwin Mills, 1941.

Length of Work: 11'

Instrumentation:
Piccolo
Flute (1,2)
Oboe
English Horn
Bassoon
Clarinet (E-flat; 1,2,3; Alto; Bass)
Saxophone (Alto 1,2; Tenor; Bari; Bass)
Cornet (1,2,3)
Trumpet (1,2,3)
Fluegel Horn
Horn (1,2,3,4)
Trombone (1,2,3,4)
Baritone
Tuba
String Bass
Timpani
Percussion

Sacred Information:

Morton Gould states in the score that his work is indeed a programmatic work, and the four sections of his composition have the following subtitles:

Prologue	March and Battle
Roll Call	Joshua's Trumpets
Chant	The Walls Came Tumblin' Down
Dance	Hallelujah ¹²⁴

Although fragments of the melody and rhythmic ideas of the old spiritual *Jericho* can be heard in earlier sections of Gould's work, the conductor can clearly identify the spiritual's melody in the final and longest part marked "Dance." It is first introduced in the "Dance" section at rehearsal number 12 in the trumpet and cornet. The lyrics to *Jericho's* refrain and second verse are as follows:

Joshua fought the battle of Jericho, Jericho, Jericho,
Joshua fought the battle of Jericho,
and the walls came tumbling down.

Up to the walls of Jericho
he marched with sword in hand,
"Go blow those ram's horns," Joshua cried,
"for the battle is in God's hands."¹²⁵

The biblical story of Joshua and the battle of Jericho can be found in the Bible in Joshua chapter 5 and chapter 6.

Conducting Considerations: *Jericho Rhapsody* is a work of frequent rhythmic and stylistic changes as one would expect in a Rhapsody. Gould chooses to use accidentals to navigate through the tonal centers of his work, rather than using a specific key signature. There are exposed solo moments for several instruments such as english horn, tenor sax, baritone, and alto sax. The conductor should take great initiative to study the score to identify the melodic ideas taken from the old spiritual throughout *Jericho Rhapsody*. Understanding of when these melodic ideas happen will contribute to a more musical performance. There are several syncopated 16th note passages throughout the work that demand good

124. Morton Gould, *Jericho Rhapsody*, (Melville: Belwin Mills, 1941).

125. "Joshua Fought the Battle of Jericho," Hymnary.org, accessed April 22, 2017, http://www.hymnary.org/text/you_may_talk_about_the_men_of_gideon.

timing and feature a variety of articulations; the 16th note measures between rehearsal number 5 and 9 are a great example of the syncopated entrances and frequent articulation changes. Rehearsal number 11 features an alternating 4/4 and 3/4 idea that can be a bit of a challenge for the conductor to follow. Rehearsal number 21 is in polymeter featuring some voices in 4/4 and some in 12/8 which could prove challenging to some performers. Range is what you would expect from a grade 5 work. The 1st cornet would be required to sustain a written high B natural at the end of the 11 minute work, which requires players with good endurance.

Laude: Chorale, Variations & Metamorphoses

Composer: Howard Hanson

Arranger:

Publisher/Date: Carl Fischer, 1976

Length of Work: 12'30

Instrumentation: Piccolo
Flute (1,2)
Oboe (1,2)
English Horn
Bassoon (1,2)
Contrabassoon
Clarinet (E-flat; 1,2,3; Alto; Bass)
Saxophone (Alto; Tenor; Bari)
Cornet (1,2,3)
Trumpet (1,2,3)
Horn (1,2,3,4)
Trombone (1,2,3,4)
Baritone
Tuba
String Bass
Timpani
Percussion (including 2 snare drum parts, 2 tambourine parts, Chinese cymbal, and gong)

Sacred Information: Laude is Latin for the word “praise” or “honor.” The program notes in the score indicate that Hanson’s inspiration was a Swedish chorale tune called *All the World*

Praises the Lord that he sang in church when he was young. This chorale tune is introduced in measure 6 in the brass. The composer also prefaced his personal score with the following paraphrase of Psalm 150:

Praise Him with the sound of the trumpet,
With psaltry and harp,
With timbrel and dance,
With string instruments and organs,
Praise Him upon the loud cymbals,
the high-sounding cymbals
Let everything that hath breath praise the Lord.¹²⁶

Dr. Hanson stated in his notes to the College Band Director's National Association, the organization that commissioned his work,

The composition begins with the chorale theme in unison with the simple accompaniment of percussion and short fanfares. It is followed by seven variations in varying moods and tempi until variation 7 when the chorale melody appears, not in the conventional harmonization, but in the ancient Lydian mode, praising the Lord, as the Psalmist sings, with loud sounding cymbals, with high sounding-cymbals, with timpani, drums, bells, working up a crescendo which becomes, I hope, a veritable avalanche of sound, the percussion inundating the hall with the sound and, literally, "everything that has breath praising the Lord."¹²⁷

Conducting Considerations: The chorale and six of the seven variations are in a duple meter throughout. Variation three is the only variation with a compound meter. It is in 6/8 and 4/8 with the eighth note, as indicated in the score as getting the beat at a pulse of 176. This variation has triplet 16th notes in the piccolo, flute, trumpet, cornet, and horn parts that will most likely require multiple tonguing. The duple meter variations range from 60 beats per minute up to 144 beats per minute. As lengthy as this work is, it stays in the key signature of

126. Howard Hanson, *Laude: Chorale, Variations and Metamorphoses*, (New York: Carl Fischer, 1976).

127. "Laude," College Band Directors National Association, accessed May 12, 2017, <https://www.cbdna.org/cgi-bin/about9.pl#goto19>.

concert C major throughout. The oboe and bassoon have independent lines in the introduction that do not appear to be cued in another part. The entire 6th variation is a clarinet solo with a soft harmony underneath. It is not a rhythmically challenging solo, but rather a lyrical legato solo in a difficult register to accomplish the assigned style. The notes in this variation hover between the throat tones and the clarion register going above and below the break. Because of the register in which this solo is written, it will require a mature clarinetist to play musically. The 1st trumpet and the 1st cornet will need to be able to play a written high C#. The 16th note entrances and triplet figures in variation 3 and variation 5 will take some study to teach and conduct precisely. The dotted eighth sixteenth syncopated passage in the low brass at block 24 will take rhythmically confident performers since so many of the rest of the ensemble have rhythmic patterns that focus on the strong beat rather than the weak beat as do the low brass. When deciding to perform this work, the conductor should make sure to have two snare drum players and two tambourine players, along with the equipment to perform with as well.

Lauds – Praise High Day

Composer: Ron Nelson

Arranger:

Publisher/Date: Ludwig Music, 1992

Length of Work: 4'30

Instrumentation:

Piccolo
 Flute (1,2,3)
 Oboe (1,2)
 Bassoon (1,2)
 Clarinet (1,2,3; Bass)
 Saxophone (Alto 1,2; Tenor; Bari)
 Trumpet (1,2,3,4)
 Horn (1,2,3,4)
 Trombone (1,2)
 Baritone
 Tuba
 String Bass

Timpani

Percussion (1,2 including crotales, tenor drum, timbalitos, four bongos, timbales, gong, and maracas)

Piano

Synthesizer

Sacred Information:

The sacred inspiration for this work is the divine offices of the Catholic Church. The divine offices were the canonical prayers recited daily by Catholic priests, monks, and religious leaders. In the program notes for *Lauds* it says the following:

Lauds (Praise High Day) is an exuberant, colorful work intended to express feelings of praise and glorification. *Lauds* is one of the seven canonical hours.¹²⁸

Conducting Considerations:

Lauds has a recurring 7/8 pattern surrounded by 4/4 and 3/4 patterns with the eighth note staying constant unless otherwise noted. One of the more difficult time changes are the measures that come out of 7/8 into 3/2. One such place is found in measure 30. It would be important to have this transition marked and practiced since the pattern will need to move at such different speeds in order to maintain the constancy of the eighth note from the 7/8 bar going into the 3/2 bar. The majority of the work is quarter note equal to 154 beats per minute. There are a few places where the tempo is marked as quarter note equal to 92 beats per minute. The percussion, in particular the timbales, play a key role in this work helping to maintain the eighth note tempo given by the conductor during the 7/8 measures and many of the 3/4 and 4/4 bars as well. Nelson's work does not have a key signature as it navigates through multiple key centers utilizing complex seventh chords and extended tertian harmonies; the work relies on accidentals written on the score and instrument parts. Mallet instruments, piccolo, and flute are the only instruments that have critical independent lines that are not doubled. The independent mallet part is found beginning in measure 92. The important piccolo and flute parts are found beginning in measure 76, and due to the speed of these 16th notes it may require multiple tonguing to perform this passage, depending on the single tonguing speed of the player. Trumpet 1 will have to be able to play a written high B-flat

128. Ron Nelson, *Lauds (Praise High Day)*, (Cleveland: Ludwig Music, 1992).

and Horn 1 and 3 will have to be able to play a written high B-flat. If the percussion section stays constant with the conductor on all of the meter changes, strictly maintaining the eighth note, the rhythms themselves are not overly challenging since they are not overly syncopated. Nelson is very meticulous with his assignment of different articulations and dynamics and these would be important to study, teach, and to follow. One last note is that the full score is on 8 ½ by 11 paper and is hand written, which adds a little bit of time to any conductor's score study and marking.

Liturgical Dances

Composer: David Holsinger

Arranger:

Publisher/Date: Southern Music Company, 1984

Length of Work: 8'20

Instrumentation: Piccolo
Flute
Oboe
Bassoon (1,2)
Clarinet (E-flat; 1,2,3; Alto; Bass)
Saxophone (Alto 1,2; Tenor; Bari)
Cornet (1,2,3)
Trumpet (1,2)
Horn (1,2,3,4)
Trombone (1,2,3,4)
Baritone
Tuba
Piano
Timpani
Percussion (1,2,3 including 2 snare drum parts and gong)

Sacred Information: The sacred inspiration for this work by Holsinger is described by the composer in the score as follows:

On a personal level, "Dances" sums up the remembrance of an earlier time when the composer was a student at Central Methodist College and a member of this music fraternity (Phi Mu Alpha).

The composition displays two images; the first, a prelude of reflection on the emotional and spiritual bonds that unite men of like hearts; and secondly, exuberant praise and celebration, not only for the service of men to their vocations, but also to a glorious Lord, who created music that man would have a wonderful vehicle with which to exhibit his exhilaration with life! *Liturgical Dances* is subtitled “Benedicamus Socii Domine,” which translates “Let us all, as companions, Praise the Lord!”¹²⁹

Conducting Considerations: Holsinger does not indicate a written key signature in his work. The introduction travels through several key centers, but predominantly features A minor, F major, and C major. Once the fast tempo begins the piece changes tonal centers often with the key stabilizing to D major in the Coda beginning in measure 230 and remaining in this key through the end of the work. As with many of his pieces, *Liturgical Dances* has numerous time and tempi changes. The work is in 4/4, 3/4, 5/4, 2/4, 3/8, 6/8, 2/8, alternating 4/4 and 3/4, 4/2, 2/2, 3/2, 5/2, 12/8, and 9/8. Holsinger’s piece begins at 60 beats per minute. However, as soon as the conductor arrives to measure 39 the tempo picks up to what Holsinger indicates as “vigorously,” and the tempo ranges from 184-192 beats per minute until measure 206. There are a few places that the conductor might choose to conduct in two rather than four, for musical and physical reasons, during this faster tempo. One such place this works is from measure 152 to 163. In measure 206 the piece accelerates to set up conducting in one beat per bar. From this point to the end of the piece, the tempo ranges from 76 – 88 beats per minute. The horn section has a lyrical soli the first 12 measures of the piece. The percussion writing aids in transitions to new time signatures and in more syncopated passages to keep the pulse steady. The cornet 1 and trumpet 1 will have to be able to play a written B natural above the staff. The cornet 2 will have to be able to play a written A above the staff. Horns have multiple written A naturals above the staff. Horn 1 has a B-flat above the staff as well. The length of the unison A natural in all wind parts in measure 1 is the first thing the conductor will have to decide. It is an 8th note with a normal accent that does not indicate length. Once the

129. David Holsinger, *Liturgical Dances*, (San Antonio: Southern Music Company, 1984), 2.

tempo gets faster in measure 39, to achieve a musical performance, the foundation for such a performance must start with a great percussion section. A percussion section that plays together and with the conductor will cause a confidence to spread throughout the ensemble; this confidence will be needed with the speed of the tempo, the syncopation of the parts, and the frequency of meter change. Many of the more difficult rhythms are doubled in other parts which helps the group learn them quicker and play with greater assurance. One of the most challenging rhythms in the piece is three measures from the end in measure 238. It is a syncopated rhythm featuring 16th notes and 16th rests in 9/8 time. However, as recently stated, Holsinger is aware of this difficulty and actually scores for nearly every part to play this rhythm in an effort to increase the chances of success.

Russian Christmas Music

Composer: Alfred Reed
 Arranger:

Publisher/Date: Alfred Publishing, 1969

Length of Work: 12'

Instrumentation:

- Piccolo (1,2)
- Flute (1,2)
- Oboe (1,2)
- English Horn (optional)
- Bassoon (1,2)
- Contrabassoon (optional)
- Clarinet (E-flat; 1,2,3; Alto; Bass; Contrabass)
- Saxophone (Alto 1,2; Tenor; Bari; Bass (optional))
- Trumpet (1,2,3,4)
- Cornet (1,2,3)
- Horn (1,2,3,4)
- Trombone (1,2,3,4)
- Baritone
- Tuba
- String Bass
- Timpani
- Percussion (1,2 including gong)

Sacred Information:

According to the notes by Alfred Reed in the score, the sacred material that inspired this composition is as follows:

An ancient Russian Christmas carol (“Carol of the Little Russian Children”), together with a good deal of original material and some motivic elements derived from the liturgical music of the Eastern Orthodox Church, forms the basis for this music impression of Old Russia during the jubilant Christmas season.¹³⁰

The exact origins of this ancient Russian Christmas carol are unknown, but it has been sung for generations at Christmastime in many parts of Eastern Europe. The carol has three verses. The second verse is the most sacred in text and is written below:

Shaggy pony, shaggy oxen
Gentle shepherds wait the Light;
Little Jesu, little mother,
Good Saint Joseph, come this night.¹³¹

The carol is first heard in measure 4 in the clarinet section, quickly expanding to the entire woodwind section in chorale form.

Conducting Considerations: *Russian Christmas Music* begins in G minor with two flats, then beginning in measure 32 modulates to no sharps and no flats with several minor tonal centers within this key signature achieved through numerous accidentals; in measure 118 there is a return to G minor, and in measure 166 the piece changes keys to D major and remains in this key until the end of the piece. Reed’s work is in 3/4, 4/4, 2/2, 3/2, cut time, 2/4, and 6/4. The tempo varies from 56 beats per minute up to 100 beats per minute. The quarter note, eighth note, and half note are each the pulse during different sections of the piece. The chimes and bells have multiple parts that are important in the work. Beginning in measure 167 their parts add color and motion underneath the rhythmically slow melody in the brass. Although many sections have important soli parts, there are only two critical wind instrument solos in this 12 minute work and

130. Alfred Reed, *Russian Christmas Music*, (New York: Alfred Publishing, 1969), 1.

131. Paul and Paul, 116.

they are in the Horn and in the English horn. Both of these instruments have multiple solos in the work. The English horn solos are always cued in other parts for the ensemble that does not have access to this instrument. Horn 1 and 3 has a written A above the staff one time, trumpet 1 has several written B's above the staff. According to Reed, "This composition is based on the liturgical music of the Eastern Orthodox Church, which is vocal in origin...therefore, the entire score, no matter how fast the tempi or how powerful the climaxes, must be played in a lyrical style with great sonority and sostenuto throughout."¹³² Rhythm is what one would expect in a Grade 5 work; there is syncopation at some point in most of the parts in the ensemble, and some scalar and arpeggiated 16th and triplet patterns in the woodwind parts. From measure 166 to the end of the work, great care should be taken to ensure that dotted 8th sixteenth passages are not played as two eighth notes. The rhythmic difficulty in this piece is on par with what one would expect. The difficulty for both the performer and the conductor is in the shaping and carrying of the longer phrases, the sheer length of the piece of music, and the mental focus and endurance that the phrasing and length of music requires. The ensemble must be attentive and in good physical shape to perform this work from start to finish with no dip in intensity.

Sinfonia III: Hymns and Praises

Composer: Timothy Broege

Arranger:

Publisher/Date: Manhattan Beach Music, 2009

Length of Work: 10'20

Instrumentation: Flute (1,2/Piccolo)
 Oboe (1,2)
 Bassoon (1,2)
 Clarinet (1,2; Bass)
 Saxophone (Alto 1,2; Tenor; Bari; Bass)
 Trumpet in C or B-flat (1,2,3,4)
 Horn (1,2)
 Trombone (1,2,3)

132. Alfred Reed, *Russian Christmas Music*, (New York: Alfred Publishing, 1969), 2.

Baritone
Tuba
String Bass
Timpani
Percussion (including a whip, maracas, tom tom, finger cymbals, and police whistle)
Piano

Sacred Information:

Sinfonia III is the final work of three separate pieces that Timothy Broege wrote in honor of his father. In the preface to his full score, one of the tunes that is the inspiration of Broege's work is the 19th century gospel hymn, *I Love to Tell the Story* by Catherine Hankey. Catherine Hankey wrote this hymn text during a time of serious illness late in her life. Songs like these, according to Broege,

...represent the kinds of music that appealed to my father. For many years he served as superintendent of the Presbyterian Sunday School in Belmar, New Jersey, and *I Love to Tell the Story* was one of his favorite hymns.¹³³

It would be nearly impossible for the audience to miss Broege's inclusion of *I Love to Tell the Story* as the ensemble sings the words to trombone and percussion accompaniment beginning in measure 165.

Conducting Considerations: The composer calls for an antiphonal seating plan with woodwinds to the left, percussion in the middle with piano and string bass in front of the conductor, and the brass on the right. The piano and string bass parts are not optional. If a string bass player is not available an electronic keyboard playing the bass part might be considered. Trumpet 1, if played on a B-flat trumpet must be able to play a high E and trumpet 3, if played on a B-flat trumpet must be able to play a high D. Horn 1 will need to be able to play a written high A towards the end of this work. The parts appear to be without a key signature so accidentals abound. The piece contains 2/4, 3/4, 4/4, 5/4, 6/4, 3/2, and 2/2 time signatures at varying tempi. Even though the publication date of the work for wind band is 2009, it was originally conceived for a small wind ensemble setting in 1972. Although including expanded instrumentation in the

133. Timothy Broege, *Sinfonia III: Hymns and Dances*, (Brooklyn: Manhattan Beach Music, 2009).

2009 edition, there is still much independence of parts throughout this work calling for secure performers in each section. Having been composed in the late 20th century there are some non-traditional techniques in the work. The aforementioned suggested stage arrangement is in contrast to a traditional concert band setup. In measure 17 and in several places throughout the work the flutes or trumpets are asked to flutter tongue. There are non-traditional harmonies throughout this piece, but the work is by no means without tonal moments. The piece also calls for a police whistle part and for the band to sing in the style of a small church choir during the last few minutes of the work. Broege's composition covers the complete style pallet as well having staccato, legato, accented, swing pattern, church choir imitation moments, and more. These styles tend to change many times without any warning making the piece quite unpredictable, which requires a high level of score study for the conductor to be prepared. Flute, Clarinet, and Trumpet have the most exposed solo moments throughout the work, but as cited earlier the piece is filled with independent part lines. The bassoon player will have to be able to read tenor clef in several places throughout the work. The trumpet ranges, non-traditional techniques, and quickly changing independent parts make *Sinfonia III* one of the more challenging Grade 5 works in this research.

Sketches on a Tudor Psalm

Composer: Fisher Tull

Arranger:
 Publisher/Date: Boosey & Hawkes, 1973

Length of Work: 10'30

Instrumentation:
 Piccolo
 Flute (1,2)
 Oboe (1,2)
 Bassoon (1,2)
 Clarinet (E-flat; 1,2,3; Bass; Contralto; Contrabass)
 Saxophone (Alto 1,2; Tenor; Bari)
 Cornet (1,2,3)
 Trumpet (1,2)
 Horn (1,2,3,4)

Trombone (1,2,3)
Baritone
Tuba
Timpani
Percussion (A, B; including celesta, tenor drum, and timbales)

Sacred Information: According to the notes in the full conductor's score,

Sketches on a Tudor Psalm, composed in 1971, is based on a sixteenth century setting of the Second Psalm by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services.¹³⁴

Tallis' setting of Psalm 2 was subtitled "Why fum'th in fight." It was published in the compilation entitled *The whole Psalter translated into English Metre* in 1567. Ralph Vaughan Williams used the tune as well in his *Fantasia on a Theme by Thomas Tallis* in 1910. The first verse of "Why fum'th in fight" is as follows:

Why fum'th in fight, the Gentiles spite, in fury
raging stout? Why tak'th in hand the people fond,
vain things to bring about? The kings arise, the
lords devise, in counsels met thereto, against the
Lord with false accord, against Christ they go.¹³⁵

Fisher Tull introduces the Tallis tune in measure 12 with a hauntingly beautiful alto saxophone solo.

Conducting Considerations: No key signature is indicated in *Sketches on a Tudor Psalm* so accidentals abound. The piece, as with the melody from which it is based, fluctuates frequently between major and minor tonalities throughout. Many different meters are contained within this work including: 5/4, 4/4, 3/4, 2/4, 6/8, 5/8, and 6/4. Tempo ranges from 60 beats per minute up to 132 beats per minute. There is an alto saxophone solo in measure 12 that introduces the hymn-tune. The

134. Fisher Tull, *Sketches on a Tudor Psalm*, (New York: Boosey and Hawkes, 1973), 2.

135. Timothy A. Paul and Phyllis M. Paul, *Winds and Hymns: Resource Guide to Hymns, Chorales, and Spirituals in Selected Wind Band Literature*, (Galesville: Meredith Music Publications, 2009), 128-129.

saxophonist will need a dark mellow tone in their middle register and the ability to play these notes in tune. There are several sustained middle space C#'s in this solo which can prove troublesome on some saxophones. The horn 1 has a solo in measure 62 that ascends to a written Ab above the staff. Measures 72-80 have several short woodwind solos played by the flute 1, oboe 1, bassoon 1, clarinet 1, clarinet 2, alto clarinet, and alto saxophone 1. The oboe 1, bassoon 1, and alto clarinet solos are cued in other parts. There is a second woodwind solo moment beginning in measure 239 featuring the oboe 1, clarinet 1, flute 1 and 2, piccolo, and E-flat clarinet parts. The oboe 1 and E-flat clarinet solos are doubled in other parts. In the Allegro section, tempo 132, beginning at measure 88, the percussion has several soli sections. In this same Allegro portion, the trumpet 1 and 2 parts have successive 16th notes for thirty-four measures. Trumpet 1 and trumpet 2 are instructed to alternate measures to make this more attainable. However, even with alternating measures, trumpet 1 and 2 players must be able to multiple tongue. The timpani player has several solos throughout the work one of which is at the climax of the piece three measures before the end of the work. Cornet, trumpet, horn, and trombone parts all call for mutes at various points throughout the composition. Cornet 1 and trumpet 1 play a written B above the staff several times. Horn 1 plays a written Ab above the staff one time and has several written G's on top of the staff. Although there are many syncopated entrances throughout this work, most of these entrances have multiple parts playing the same rhythm. In order for entrances to be together the conductor must have a strong gesture of syncopation and look up from the score at the groups that enter to increase their confidence in performance. Although many of the more rhythmical or syncopated moments have multiple voices performing, there are several places throughout this work that have thinner, more soloistic texture. First chair players that are confident in all sections of the ensemble would be important in this work to help achieve greater confidence in thinly textured sections of the composition. The compound meters in the Allegro section are performed with the 8th notes remaining constant. As these measures occur, it will be important for the conductor to show this change with confidence and to keep the 8th note pulse constant. During the Allegro section Fisher Tull inserts several 3/4

interruptions of tempo. In measure 182 of this section the tempo is 132 beats per minute in 6/8 time and instantly in 186 a fermata sets up measure 187 in 3/4 at a tempo of 60 beats per minute. He does this two more times in similar fashion in measure 196 and measure 234. The conductor would be advised to have these sections memorized and communicate this drastic tempo changes with confidence to the ensemble. Another consideration on the part of the conductor will be how to end the work. Obviously one alternative would be to end the work as written in the full score. However, Fisher Tull did give acceptable alternatives to his written ending of the work on his personal website:

I have had several conductors tell me that they felt the ending of this work was too abrupt. Curiously enough, my original draft of the ending located the final chord one measure sooner but I decided later to delay it by inserting the timpani solo. It should be observed that the final Phrygian cadence of the recapitulation occurs at measure 311, the remaining material serving as cadential prolongation in the form of a coda. Nevertheless, I understand this concern and have no argument with those who slow the tempo at measure 333 (as I do) or even with some who play this measure twice prior to the final chord.¹³⁶

The Hound of Heaven

Composer: James Syler

Arranged:

Publisher/Date: Ballerbach, 1993

Length of Work: 18'

Instrumentation: Piccolo
Flute (1,2)
Oboe (1,2)
English Horn
Bassoon (1,2)

136. "Analysis of Sketches on a Tudor Psalm," Fisher Tull, accessed August 4, 2017, <http://www.fishertull.com/Pages/TudorPsalmArticle.html>

Contra Basson (opt.)
Clarinet (E-flat; 1,2,3,4; Alto; Bass; Contrabass)
Saxophone (Alto 1,2; Tenor; Bari)
Antiphonal Solo B-flat Trumpet
Cornet (1,2)
Trumpet (1,2,3)
Horn (1,2,3,4)
Trombone (1,2,3,4)
Baritone
Tuba
Cello (opt.)
String Bass
Timpani
Percussion (1,2,3,4 including brake drum and gong)
Piano

Sacred Information:

The Hound of Heaven is a programmatic work based on the 1893 poem of the same name by Francis Thompson. The poem depicts God as the loving hound in pursuit of the lost hare, the individual soul. According to the program notes written by Syler,

Section I depicts the fearful attempt to flee, yet knowing you're being pursued. Section II tells of how the fugitive hare tries to escape in his imagination to the beauty of the heavens. He finds it pointless and in section III believes he can find joy in the company of little children, but as they begin to respond, they're taken away in death. In Section IV, in one last attempt, he desperately turns to the beauty of nature, but it too is unable to give him the peace he seeks as he hears the football of his pursuer. There is nothing left now and in section V he is driven to his knees. In a dream he sees his past life wasted on empty pursuits. The chase is over. In section VI he learns that the dark gloom which he thought would follow his surrender is really the shade of God's hand coming down to embrace him as his pursuer speaks the final words "I am He whom thou seekest."...The antiphonal trumpet serves as the voice of the Hound of Heaven and in the final section the work finds the musical resolution it's been searching for all along.¹³⁷

137. James Syler, *The Hound of Heaven*, (San Antonio: Ballerback, 1993).

Conducting Considerations: Syler's piece explores a variety of meter and tempi. Within the six sections there is 2/4, 3/4, 4/4, cut time, and 6/8. The tempo varies from very slow to quite fast. The work does not have a key signature, therefore the conductor must trust the musicians to observe accidentals carefully. There are no breaks between the six sections. As expected with a late 20th century work, there are plenty of non-traditional harmonies and techniques written throughout the score and parts. The percussionists are asked to use a bow to play the gong, and in measure 15 the woodwinds are asked to play any notes between two written notes; this technique continues in several places throughout the work. The timpani player is called upon to move the pedal down while playing during several measures in this work as seen in measure 49. The percussionist utilize a brake drum in many sections throughout the work, and the soloists from measure 275-286 are given great freedom in the timing and repeats of solos. All brass players will need straight mutes. Horn 1 will have to be able to play a written high A and Trumpet 2 will have to be able to play a written high D. Piccolo, flute, bass clarinet, antiphonal trumpet, trumpet, horn, baritone, trombone, and tuba have important solos in the work. The tuba has eighth notes in cut time at the tempo of 80 beats per minute in measures 23-44. The tuba player will have to be able to articulate these notes with great speed and finger timing to play this section in tempo. The percussion writing is expansive and plays an important role in the work.

Variants on a Medieval Tune

Composer:	Norman Dello Joio
Arranger:	
Publisher/Date:	Belwin Mills, 1963
Length of Work:	11'40
Instrumentation:	Piccolo Flute (1,2) Oboe Bassoon Clarinet (E-flat; 1,2,3; Alto; Bass) Saxophone (Alto 1,2; Tenor; Bari)

Cornet (1,2,3)
Trumpet (1,2)
Horn (1,2,3,4)
Trombone (1,2,3)
Bass Trombone
Baritone
Tuba
String Bass
Timpani
Percussion (including tam-tam)

Sacred Information:

Variants on a Medieval Tune is a set of variations based on the 14th century carol *In Dulci Jubilo*. *In Dulci Jubilo* began as a German macaronic carol having German and Latin text. There have been many translations and arrangements of this hymn over the centuries, and it is found in over 100 hymnals.¹³⁸ Today it is most commonly known as the Christmas carol *Good Christian Men Rejoice*. The lyrics to the first verse are as follows:

Good Christian friends, rejoice
with heart and soul and voice;
give ye heed to what we say:
Jesus Christ was born today.
Ox and ass before him bow,
and he is in the manger now.
Christ is born today!
Christ is born today!¹³⁹

The piccolo introduces the carol melody in the introduction pickup to measure 14.

Conducting Considerations: The full score to Dello Joio's work is in concert pitch and has no indicated key signatures, choosing to move through various key centers through the use of accidentals. The introduction is in 6/8, which would be the meter the hymn-tune would typically be written. However, after the introduction, all five variations are in either 4/4, 3/4, or a combination of the two. The introduction and first four variations range in tempo from 52 beats to 120 beats per

138. "Good Christian Men Rejoice," Hymnary.org, accessed May 13, 2017, http://hymnary.org/text/good_christian_men_rejoice

139. "Good Christian Men Rejoice," Hymnary.org, accessed May 13, 2017, http://hymnary.org/text/good_christian_men_rejoice

minute. The fifth variation is in 3/4 and is marked with the dotted half note getting the pulse of 72 beats per minute. The entire fifth variation would be conducted in one. The piccolo has several important solos throughout the work with one of the most critical ones being pickup to measure 14. The bass clarinetists would need to be strong due to solos such as measure 36, and important lines not doubled or cued by larger instrument sections. The cornet and trumpet 1 players will have to be able to play a written high C. In measure 305 the trombone 1 and 2 parts go into tenor clef, which may be a no skill for some players. In this nearly 12 minute work, given it is a set of five variations, there are a variety of styles, articulations, and dynamics employed. Variation I has some staccato sixteenth note passages at 120 beats per minute. This tempo will be problematic for some performers being required to articulate in staccato fashion. For musicians that tongue slower, accommodations may have to be made. For everyone performing these figures it will be necessary to keep the air moving forward, the volume soft, and to keep the tonguing short and light so as not to get the tempo bogged down. Most of the syncopation in Dello Joio's piece occurs on the "and" of the beat with the exception of variation III. Variation III has a strong emphasis on the dotted eighth sixteenth rhythm and has syncopation that matches this pattern as in measure 109 in the horn and cornet 2 and 3 parts where they have a sixteenth note, two sixteenth rests, followed by a sixteenth note. This syncopation matches the dotted eighth sixteenth pattern of Variation III. If performers are not used to playing a 3/4 meter in one, Variation V could be troublesome at the onset. If Variation V being in one is difficult when first learning the work, it should improve quickly with adequate instruction as the rhythmic difficulty is not that high in this final variation.

Variations on a Hymn of William Billings

Composer: Karl Kroeger
Arranger:
Publisher/Date: Joseph Boonin, 1971
Length of Work: 10'

Instrumentation:

Piccolo
 Flute (1,2)
 Oboe
 Bassoon
 Clarinet (E-flat; 1,2,3; Alto; Bass)
 Saxophone (Alto 1,2; Tenor; Bari)
 Cornet (1,2,3)
 Horn (1,2,3,4)
 Trombone (1,2,3)
 Baritone
 Tuba
 Timpani
 Percussion

Sacred Information: *Variations on a Hymn by William Billings* is based on the hymn tune *Chester*. *Chester* was in Billings's famous late 18th century hymn collection *The Singing Master's Assistant*. William Billings was a significant figure in American music history organizing singing schools and composing literature for them. Patriotic and sacred ideals are expressed in all five verses of *Chester*, but the last verse is the most sacred in its text.

What grateful off'ring shall we bring?
 What shall we render to the Lord?
 Loud Hallelujah let us sing,
 And praise His name on ev'ry chord¹⁴⁰

The melody to *Chester* is first introduced in measure 1 in the clarinets in Kroeger's work.

Conducting Considerations: Kroeger's work begins with the original hymn-tune in the clarinet section voiced as a five-part clarinet chorale; it is in the 1st, 2nd, 3rd, alto, and bass clarinet parts. This is not a technically challenging opening, but rather a lush chorale opening that should be played with warm open mature sounds. The maturity of the tone of the conductor's clarinet section should be considered when choosing to program this work. The opening statement of the hymn-tune is followed by a set of nine variations performed by the wind band. The piece does not have a key signature so accidentals are plentiful. It is written in 4/4, 6/8, 2/4, and

140. "Chester," Hymnary.org, accessed May 13, 2017, http://hymnary.org/text/let_tyrannts_shake_their_iron_rod.

2/2 times. Variation IV has the quickest tempo with the quarter note equal to 144 beats per minute. The brass parts are highly syncopated in variation IV and will take some rehearsal time to learn. The rhythm throughout the rest of the work is straightforward; however, the woodwinds do have some quicker scale-based passages in several places throughout the work. As to be expected in a set of variations, the tempo and style changes often throughout the work, and the conductor will have to make these changes clear to the ensemble to aid them in a more precise and artistic musical performance. The oboe has several solos in Variation V that do appear to be cued in either the E-flat clarinet, the 1st cornet or both. The flute and baritone has as solo in Variation V as well, but they do not appear to be cued in any other part. The cornet 1 will have to be able to play a written high B-flat. The cornet section will also need to have Harmon mutes to perform this work.

Watchmen Tell Us of the Night

Composer: Mark Camphouse

Arranger:

Publisher/Date: Neil A. Kjos Music Company, 1996

Length of Work: 15'

Instrumentation:

- Piccolo
- Flute (1,2)
- Oboe (1,2)
- Bassoon (1,2)
- Clarinet (1,2,3; Bass; Contrabass)
- Saxophone (Alto 1,2; Tenor; Bari)
- Trumpet (1,2,3)
- Horn (1,2,3,4)
- Trombone (1,2,3)
- Euphonium
- Tuba
- Piano
- Timpani
- Percussion (1,2,3,4 including crotales, tenor drum, and tam-tam)

Sacred Information:

Watchmen, Tell Us of the Night was written as a musical tribute to the survivors of child abuse. Camphouse speaks of the musical inspiration in the notes in the score,

The title, taken from John Bowling's 1825 text setting of George Elvey's church hymn, "Watchmen, Tell Us of the Night," is also known as the Thanksgiving hymn, "Come Ye Thankful People Come."

Watchmen, Tell Us of the Night was commissioned by the St. Louis Youth Wind Ensemble, Milton Allen, Conductor and is dedicated to the composer's twin daughters, Beth and Briton.

Watchman, tell us of the night,
for the morning seems to dawn.
Traveler, shadows take their flight;
doubt and terror are withdrawn.
Watchman, you may go your way;
hasten to your quiet home.
Traveler, we rejoice today,
for Emmanuel has come!¹⁴¹

The winds play the hymn-tune beginning in measure 147.

Conducting Considerations: No key signature is indicated in Camphouse's work. The piece has sections in 4/4, 5/4, 3/4, 2/4, 7/4, 9/8, 6/8, free-time, and 6/4. The tempo varies from 44 to 92 beats per minute. Piano, alto saxophone 1, flute 1, trumpet 1, oboe 1, clarinet 1, horn 1, trombone 1, and bassoon 1 have one or more solos throughout the work. All trumpets will need straight mutes. A divided 1st trumpet part will also need a whispa mute. The oboe solo beginning in measure 73 and continuing through measure 79 is primarily in the upper register. The range of this solo is from 4th line D-flat in the staff through D-sharp above the staff with the majority of the notes being in the range of A-flat to D above the staff. The oboist will need to have a great upper register tone as well as pitch control. Horn 1 and 3 will have to be able to play a written A above the staff. Trumpet 1 will have to be

141. Mark Camphouse, *Watchmen, Tell Us of the Night*, (San Diego: Neil A. Kjos Music Company, 1996), 2.

able to play a written C-sharp above the staff. Trombone 1 has a sustained A above the staff towards the end of the piece. In the words of Camphouse, “the work is a musical tribute to survivors, often dreamlike in nature, as seen through the eyes of a child.”¹⁴² Much of the piece, given this inspiration, goes in and out of traditional and non-traditional harmony, and from thin to thicker textures. Camphouse utilizes the keyboard percussion, the piano, and non-pitched percussion to aid in these changes in style, mood, and texture as they occur. In measure 133 he incorporates one measure of free-time where the conductor is instructed to allow certain sections to repeat musical patterns in random timing for 15 seconds. Many sections of the ensemble are instructed to sing “Ah” beginning in measure 214 and continuing to the end of the work. The woodwinds have several scalar 16th note passages in sections throughout the piece. The brass have very few of these figures. The difficulty of this work is found in the quick changes of texture and tonality; this will require an ensemble with a higher level of maturity in personal musicianship. The conductor will certainly need to teach the ensemble the hymn-tune from which this piece is inspired; it is woven throughout the entire work mostly in small fragments with the exception of measure 147 where the tune is heard in its entirety played by the winds.

When Jesus Wept

Composer: William Schuman

Arranger:

Publisher/Date: Theodore Presser, 1957

Length of Work: 5’

Instrumentation: Piccolo
 Flute
 Oboe
 Bassoon (1,2)
 Clarinet (E-flat; 1,2,3; Alto; Bass)
 Saxophone (Alto 1,2; Tenor; Bari)
 Cornet (Solo,1,2,3)
 Horn (1,2,3,4)

142. Ibid., 2.

Trombone (1,2,3)
Baritone (solo,tutti)
Tuba
String Bass
Field Drum

Sacred Information:

When Jesus Wept is a tune written by William Billings. Billings was a famous early American composer, hymn writer, and organizer of singing schools. The lyrics to *When Jesus Wept* are as follows:

When Jesus wept, the falling tear
in mercy flowed beyond all bound.
When Jesus groaned, a trembling fear
seized all the guilty world around.¹⁴³

The tune is first heard in Schuman's piece for band in the euphonium solo before measure 5.

Conducting Considerations:

When Jesus Wept is the middle movement of a three-movement work by Schuman for *orchestra* entitled *New England Triptych*. Schuman transcribed all three movements for band. In the program notes he indicates that when performed with the final movement, *Chester*, there should be only a "momentary pause" between movements.¹⁴⁴ *When Jesus Wept* does not have a written key signature so performers will read accidentals as marked. It begins in the key area of F minor, shifts frequently through several other minor and a few major tonalities, and concludes on a sustained G minor chord. Schuman's work features 2/2, 3/2, and 4/2 time signatures. The tempo ranges from 60 to 72 beats per minute with the half note getting the beat. The solo cornet and solo euphonium lines are a critical component of this work. The solo cornet will have to be able to play from a written D below the staff to a written C above the staff, and the euphonium will have to be able to play from a written F below the staff to a written F above the staff. The solo cornet and euphonium will need to be mature players with warm open sounds to perform this piece with the finesse and musicality that is required. With there only being one

143. "When Jesus Wept," Hymnary.org, accessed June 9, 2017, http://hymnary.org/text/when_jesus_wept_the_falling_tear.

144. William Schuman, *When Jesus Wept*, (King of Prussia: Theodore Presser, 1957).

flute part, tuning could be troublesome in the extreme upper register in places such as measures 40 – 47 where the top note is a 3rd octave A, or A6, with a sustained 3rd octave E-flat, or E-flat6. Tuning can be tough throughout the work as there are many measures with identical rhythms of longer sustained note values that move together, combined with several measures of unison notes. Rhythm is not the challenge in this work, however wonderful solo performance, great musicality, lyrical playing, and excellent intonation are the challenge.

With Heart and Voice

Composer: David Gillingham

Arranger:

Publisher/Date: C. Alan Publications, 2001

Length of Work: 9'

Instrumentation:

- Piccolo
- Flute (1,2)
- Oboe (1,2)
- Bassoon (1,2)
- Clarinet (1,2,3; Bass; Contralto)
- Saxophone (Alto 1,2; Tenor; Bari)
- Trumpet (1,2,3)
- Horn (1,2,3,4)
- Trombone (1,2)
- Bass Trombone
- Euphonium
- Tuba
- Piano
- Timpani
- Percussion (1,2,3,4 including crotales, temple blocks, tam-tam, hi-hat, three brake drums, three toms)

Sacred Information: According to the program written by the composer in the score,

With Heart and Voice was commissioned by Apple Valley High School Bands, Scott A. Jones, director (Apple Valley, Minnesota), to commemorate the 25th year of existence of this high

school...Thematically, the work is based on the Apple Valley High School Alma Mater, an old Spanish hymn which has made its way into most church hymnals under the name of “Come, Christian Join to Sing.” It is perhaps fate that this hymn, a particular favorite of mine, happens to be the tune used for the Alma Mater. Christian Henry Bateman wrote the words for the hymn in 1843 and the first verse contains the line, “Let all, with heart and voice, before His throne rejoice.” Hence, the title, *With Heart and Voice*.¹⁴⁵

Fragments of the hymn-tune enter from the beginning in multiple parts. However, the full hymn-tune does not enter until measure 56 in the low reeds and low brass.

Conducting Considerations: *With Heart and Voice* does not have a key signature indicated in the full score, rather key centers shift frequently through the use of accidentals between major, minor, and non-traditional tonalities. As with other Gillingham works, this piece has many time signatures: 3/4, 6/4, 4/4, 3/8, 6/8, 2/4, 6/16, and 12/8. Tempo ranges from 60 beats per minute up to 198 beats per minute with many tempo changes throughout the work. There are important solos in flute 1, alto saxophone 1, euphonium, and percussion sections. The trumpet 1 has a B-flat above the staff one time. The horns will need to be able to play a written A-flat above the staff twice towards the end of the work. Rhythmically, metrically, and technically this work is a challenge. All parts have at least one syncopated entrance at one point during the work. The clarinet parts in measure 101 will take a substantial amount of practice for most sections. The parts are a combination of 8th and 16th notes played at 144 beats per minute over the clarinet break. Another challenging section is found beginning in measure 137 and features the percussion section with some wind instrument moments in a pattern of time signatures many students, and for that matter conductors, may never have seen. This section alternates between 2/4 and 6/16 with the 16th note indicated as staying constant. The conductor will need to spend time learning this section to exude much needed confidence to the ensemble. A final rhythmic area to mention is the last few measures of the piece where Gillingham builds to a rousing finish featuring

145. David Gillingham, *With Heart and Voice*, (Greensboro: C. Alan Publications, 2001), 42.

a hemiola between the toms and the crash cymbals. Besides the ever-changing meters and challenging rhythms in this work, Gillingham writes in many different textures ranging from full tutti moments, to woodwind and brass choirs, to percussion solo/section moments, and to thinly scored more intimate and independent moments. These ever-shifting textures put increased responsibility on the shoulders of both performer and conductor.

CHAPTER V – SUMMARY AND SUGGESTIONS FOR FURTHER RESEARCH

There are currently 379 Grade 4 and 492 Grade 5 works on the *National Band Association Selective Music List*. After following the procedures described in chapter two of this research, a master list of 38 Grade 4 and 23 Grade 5 Christian wind band works were discovered. These works are listed in the Appendix and in the Score Bibliography.

This research only covers Grade 4 and Grade 5 sacred works from the *National Band Association Selective Music List*. Therefore the music in this study would be performed exclusively by advanced high school, collegiate, and professional groups. In the future, it would be extremely beneficial to cover the other grade levels on this list to bring the benefits of this research to an even broader audience. Continuing this research into Grade 1, 2, and 3 Christian wind band works would make less difficult, high quality works readily available to younger wind bands. According to the selection committee for the National Band Association, Grade 2 works are “technically playable by advanced grade school and ‘typical’ good junior high school bands,” and Grade 3 works are “technically playable by ‘typical’ good high school bands.”¹⁴⁶ Furthering this research into Grade 6 Christian wind band compositions would make the highest difficulty level, and highest quality literature available to those who desire to perform them. According to the selection committee for the National Band Association, Grade 6 works are

146. “Selective Music Lists,” National Band Association, accessed January 3, 2018, <https://nationalbandassociation.org/selective-music-lists/>.

“technically difficult in some or all parts for the very finest high school, university, and professional bands.”¹⁴⁷

The researcher envisions future creation of a topical index that would aid the director in programming literature for concerts where a sacred work is desired, or for planning liturgical services to coincide with the church calendar year. During this phase of the research, the creation of a companion devotional to facilitate the director’s greater biblical understanding and communication of the Christian inspiration of many of these works, would be a product to consider publishing as well. As new Christian wind band works are added to the *National Band Association Selective Music List*, subsequent editions of these projects could be released perhaps every 3-5 years. As stated in chapter one of this research, given the lack of information regarding quality Christian wind band works, the number of performance organizations that would benefit from these findings, and the addition of new sacred works to the wind band repertoire, this research and future published editions will be an invaluable tool for the wind band conductor.

147. “Selective Music Lists,” National Band Association, accessed January 3, 2018, <https://nationalbandassociation.org/selective-music-lists/>.

APPENDIX– CHRISTIAN WIND BAND LITERATURE LIST

Grade 4

<u>Title</u>	<u>Wind Band Composer and Arranger</u>
Alleluia! Laudamus Te	Reed
America the Beautiful	Ward
American Hymnsong Suite	Milburn
Angel Band	Hartley
Angels in the Architecture	Ticheli
Apocalypse	Jager
Chaconne: In Memoriam...	Nelson
Chorale and Alleluia	Hanson
Chorale Prelude: O God Unseen	Persichetti
Chorale Prelude: Turn Not Thy Face	Persichetti
A Christmas Intrada	Reed
Exhortation and Praise	Reed
Fantasy on a Gaelic Hymnsong	Holsinger
Fantasy Variations on a Southern Hymn-Tune	Hutchison
Final Covenant	Tull
Foundation	Camphouse
God of Our Fathers	Smith
Grant Them Eternal Rest	Boysen
Hymn of St. James	Clark
Introit for Band	Tull
Liturgical Music	Mailman
Lux Aurumque	Whitacre
No Shadow of Turning	Gillingham
O Magnum Mysterium	Reynolds
O Mensch, Bewein Dein Sunde Gross	Bach/Grainger
Praise to the Lord	Nelhybel

Prelude on Three Welsh Hymn Tunes	Vaughan Williams/Curnow
Psalm	Nixon
Psalm 46	Zdechlik
Rejouissance	Curnow
Resting in the Peace of His Hands	Gibson
Sleepers Awake	Bach/Reed
Songs of Praise	Nelhybel
Spangled Heavens	Grantham
Three Chorale Preludes	Latham
Thus Do You Fare My Jesus	Bach/Reed
Variations on a Bach Chorale	Stamp
Variations on Lobe Den Herrn	Kopetz

Grade 5

<u>Title</u>	<u>Wind Band Composer or Arranger</u>
And Can it Be	Gillingham
Apocalyptic Dream	Gillingham
Ballet Sacra	Holsinger
Be Thou My Vision	Gillingham
Canzon, Fugato, and Hymn	Camphouse
Chester	Schumann
Death and Transfiguration	Strauss
Eternal Father Strong to Save	Smith
Excerpts from Manzoni Requiem	Verdi/Mollenhauer
In Spring: When Kings Go Off to War	Holsinger
Jericho	Gould
Laude: Chorale, Variations & Metamorphoses	Hanson
Lauds-Praise High Day	Nelson
Liturgical Dances	Holsinger
Russian Christmas Music	Reed

Sinfonia III: Hymns and Dances	Broege
Sketches on a Tudor Psalm	Tull
The Hound of Heaven	Syler
Variants on a Medieval Tune	Dello Joio
Variations On A Hymn Of Wm. Billings	Kroeger
Watchmen Tell Us of the Night	Camphouse
When Jesus Wept	Schuman
With Heart and Voice	Gillingham

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