

## MICHAEL SWEENEY

Commissioned by the Creekside Middle School Band, Woodstock, IL – Gregory Eriksen, Director

# SONG FOR HOPE

*In Memory of Hope Fuller*

### INSTRUMENTATION

1	Full Score	2	F Horn 1
8	Flute	2	F Horn 2
2	Oboe	3	Trombone 1
2	Bassoon	3	Trombone 2
4	B♭ Clarinet 1	2	Baritone B.C.
4	B♭ Clarinet 2	2	Baritone T.C.
4	B♭ Clarinet 3	4	Tuba
2	B♭ Bass Clarinet	1	String Bass
2	E♭ Alto Saxophone 1	2	Percussion 1
2	E♭ Alto Saxophone 2		Snare Drum, Bass Drum
2	B♭ Tenor Saxophone	2	Percussion 2
1	E♭ Baritone Saxophone		Sus. Cym., Triangle, Cr. Cym., Gong
3	B♭ Trumpet 1	2	Mallet Percussion 1
3	B♭ Trumpet 2		Mark Tree, Bells
3	B♭ Trumpet 3	2	Mallet Percussion 2
			Vibraphone
		1	Timpani

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# PROGRAM NOTES

*Song for Hope* was commissioned by the Creekside Middle School Band, Woodstock, IL (Gregory Eriksen, director) and dedicated to the memory of band student Hope Fuller. The following is from her friend and classmate, Nora Brown:

"On March 10, 2010, Hope Fuller lost a courageous battle with DIPG (Diffuse Intrinsic Pontine Glioma), a highly aggressive tumor located in the brainstem which controls breathing, heart rate, nerves, and muscles used in seeing, hearing, walking, talking, and eating. The median survival time for a child with this tumor is 10 months. Hope fought for 7 months. Her time with us was too short. Hope was involved in everything she could be including band, chorus, musical theater, track, and cross country. She stayed involved as long as possible after diagnosis. Her strength was inspiring. She was a spunky, silly, and sensitive girl who loved Lime Green, The Beatles, and Taylor Swift. She was a devoted friend. She had a bright smile that made everyone else smile. She was and still is loved, and missed by all of her friends. Music lingers in our minds, like memories. So whenever and wherever this song is played, we will remember, and we will Always Have Hope."

## PERFORMANCE NOTES

This work calls for offstage brass in the beginning and again at the end. Ideally, these parts should be played by a separate group of players positioned offstage (or in the back of the hall). However, it is also possible to have the regular brass section play these parts, either from their regular seats in the band or a remote location. Rests are provided to allow time moving back and forth if needed.

Acknowledging Hope's Asian heritage, the Korean folk tune "You and I" is stated briefly at m. 72. This melody is forecast earlier in the F Horn/Alto Sax countermelody at m. 34.

## ABOUT THE COMPOSER

Michael Sweeney is currently Director of Band Publications for Hal Leonard Corporation in Milwaukee, Wisconsin, one of the largest publishers of printed music in the world. Michael is directly responsible for the development, production, recording and marketing of new publications for school bands. In addition, he contributes as a composer and arranger in all instrumental areas, and is particularly known for his writing at the younger levels for concert band and jazz. Since joining the company in 1982, Hal Leonard has published over 500 of his compositions and arrangements.

Mr. Sweeney is a 1977 graduate of Indiana University (Bloomington), where he earned a bachelor's degree in music education and studied composition with Bernard Heiden, John Eaton and Donald Erb. Prior to working for Hal Leonard he was a band director in Ohio and Indiana, working with successful concert, jazz and marching programs at all levels from elementary to high school.

A winner of multiple ASCAP awards, his *Ancient Voices* (1994) and *Imperium* (1992) are featured in the acclaimed *Teaching Music Through Performance* series by GIA Publications. Other compositions such as *Black Forest Overture* (1996), *The Forge of Vulcan* (1997) and *Distant Thunder of the Sacred Forest* (2003) have become staples in the repertoire for middle school bands. He has received commissions ranging from middle school and high school bands to the Eastman Wind Ensemble and Canadian Brass. His works appear on numerous state contest lists and his music is regularly performed throughout the world. Michael is also in demand as a clinician and conductor for honor bands and festivals.

Michael resides north of Milwaukee where he enjoys fishing and playing the bodhrán.

# SONG FOR HOPE

*In Memory of Hope Fuller*

Duration - 4:35

MICHAEL SWEENEY (ASCAP)

Moderately Slow ( $\downarrow = 68$ )

Flute, Oboe, Bassoon, B<sup>b</sup> Clarinet 1, B<sup>b</sup> Clarinet 2, 3, B<sup>b</sup> Bass Clarinet, E<sup>b</sup> Alto Sax. 1, 2, B<sup>b</sup> Tenor Sax., E<sup>b</sup> Bari. Sax.

Moderately Slow ( $\downarrow = 68$ )

B<sup>b</sup> Trumpet 1, B<sup>b</sup> Trumpet 2, 3, F Horn 1, 2, Trombone 1, 2, Baritone, Tuba (String Bass)

*Off-stage*

Moderately Slow ( $\downarrow = 68$ )

B<sup>b</sup> Trumpet 1, B<sup>b</sup> Trumpet 2, 3, F Horn 1, 2, Trombone 1, 2, Baritone, Tuba (String Bass)

*a2 Off-stage*

*Off-stage*

Moderately Slow ( $\downarrow = 68$ )

Percussion 1, Percussion 2, Mallet Perc. 1, Mallet Perc. 2, Timpani

Tune F, B<sup>b</sup>, C, F

11

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Mllt. 1

Mllt. 2

Timp.

Fl. 5 4 4 3  
 Ob. 5 4 4 3  
 Bsn. 5 4 4 3  
 Cl. 1 5 4 4 3  
 Cl. 2, 3 5 4 4 3  
 Bs. Cl. 5 4 4 3  
 A. Sx. 1, 2 5 4 4 3  
 T. Sx. 5 4 4 3  
 B. Sx. 5 4 4 3  
 Tpt. 1 5 4 4 3  
 Tpt. 2, 3 5 4 4 3  
 Horn 1, 2 5 4 4 3  
 Tbn. 1, 2 5 4 4 3  
 Bar. 5 4 4 3  
 Tuba 5 4 4 3  
 Perc. 1 5 4 4 3  
 Perc. 2 5 4 4 3  
 Mllt. 1 5 4 4 3  
 Mllt. 2 5 4 4 3  
 Timp. 5 4 4 3

mp mp a2 mp a2 mp mf

Mark Tree

13 14 15 16 17

[18] Moderately ( $\text{♩} = 84$ )

Musical score for orchestra and band, page 6, measures 18-22. The score includes parts for Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, 3, Bass Clarinet, Alto Saxophone 1, 2, Trombone 1, Trombone 2, Bass Trombone, Trumpet 1, Trumpet 2, 3, Horn 1, 2, Trombone 1, 2, Bassoon, Tuba, Percussion 1, Percussion 2, Mallets 1, 2, and Timpani. The music is in 3/4 time, key signature varies by section. Measure 18 starts with Bassoon (mp) and continues with various woodwind and brass entries. Measure 19 features Bassoon and Bass Trombone. Measure 20 includes Bassoon, Trombone 1, Trombone 2, and Bass Trombone. Measure 21 shows Bassoon, Trombone 1, Trombone 2, and Bass Trombone. Measure 22 concludes with Bassoon, Trombone 1, Trombone 2, and Bass Trombone.

Fl.  
Ob.  
Bsn.  
Cl. 1  
Cl. 2, 3  
Bs. Cl.  
A. Sx. 1, 2  
T. Sx.  
B. Sx.  
Tpt. 1  
Tpt. 2, 3  
Horn 1, 2  
Tbn. 1, 2  
Bar.  
Tuba  
Perc. 1  
Perc. 2  
Mllt. 1  
Mllt. 2  
Timp.

18 19 20 21 22

Rit.

26 A Tempo

Musical score for orchestra and band, page 7, measures 23-27. The score includes parts for Flute, Oboe, Bassoon, Clarinet 1, Clarinets 2 & 3, Bassoon Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, Trumpets 2 & 3, Horn 1 & 2, Trombones 1 & 2, Bass Trombone, Tuba, Percussion 1, Percussion 2, Mallet Percussion 1, Mallet Percussion 2, and Timpani. Measure 23: Flute, Oboe, Bassoon, Clarinet 1, Clarinets 2 & 3, Bassoon Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, Trumpets 2 & 3, Horn 1 & 2, Trombones 1 & 2, Bass Trombone, Tuba, Percussion 1, Percussion 2, Mallet Percussion 1, Mallet Percussion 2, and Timpani are at rest. Measure 24: Bassoon begins a rhythmic pattern. Measures 25-26: Various instruments play eighth-note patterns, with dynamic markings *mp*, *a2*, *Play*, *Rit.*, *On-stage*, and *Sus. Cym. (mallets)*. Measure 27: Timpani plays a rhythmic pattern.

Rit.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

S.D.

B.D.

3

Perc. 2

Mllt. 1

Mllt. 2

Timp.

*mf*

*a2*

*mf*

*Play*

*mf*

*mf*

*a2*

*mf*

*Rit.*

*mf*

*p*

*mf*

*mf*

*p*

*p*

*p*

*p*

[34] *A Tempo*

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

[34] *A Tempo*

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Mllt. 1

Vibraphone (Motor off)

Mllt. 2

Timpani



Fl. -  
 Ob. -  
 Bsn. Dotted line at 45.  
 Cl. 1 -  
 Cl. 2, 3 +2.  
 Bs. Cl. Dotted line at 45.  
 A. Sx. 1, 2 Play a2  
 T. Sx. mp  
 B. Sx. mp  
 Tpt. 1 mp  
 Tpt. 2, 3 mp  
 Horn 1, 2 a2  
 Tbn. 1, 2 mp  
 Bar. mp  
 Tuba mp  
 Perc. 1 3 p  
 Perc. 2 -  
 Mllt. 1 (Bells) mp  
 Mllt. 2 mp  
 Timp. mp

45 46 47 48 49 mp 50 p

51

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Mllt. 1

Mllt. 2

Timp.

mp

a2

mp

a2

51

mp

51

52

53

54

55

**[59] With Affirmation ( $\downarrow = 92$ )**

Musical score for orchestra and choir, page 13, measures 56-60. The score includes parts for Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, 3, Bass Clarinet, Alto Saxophone 1, 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, Trumpet 2, 3, Horn 1, 2, Trombone 1, 2, Bassoon, Tuba, Percussion 1, Percussion 2, Mallet 1, Mallet 2, and Timpani. The score features a mix of sustained notes, grace notes, and rhythmic patterns. Measure 56: Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, 3, Bass Clarinet, Alto Saxophone 1, 2, Tenor Saxophone, Bass Saxophone, Trombone 1, 2, Bassoon, Tuba, Percussion 1, Percussion 2, Mallet 1, Mallet 2, Timpani. Measure 57: Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, 3, Bass Clarinet, Alto Saxophone 1, 2, Tenor Saxophone, Bass Saxophone, Trombone 1, 2, Bassoon, Tuba, Percussion 1, Percussion 2, Mallet 1, Mallet 2, Timpani. Measure 58: Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, 3, Bass Clarinet, Alto Saxophone 1, 2, Tenor Saxophone, Bass Saxophone, Trombone 1, 2, Bassoon, Tuba, Percussion 1, Percussion 2, Mallet 1, Mallet 2, Timpani. Measure 59: Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, 3, Bass Clarinet, Alto Saxophone 1, 2, Tenor Saxophone, Bass Saxophone, Trombone 1, 2, Bassoon, Tuba, Percussion 1, Percussion 2, Mallet 1, Mallet 2, Timpani. Measure 60: Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, 3, Bass Clarinet, Alto Saxophone 1, 2, Tenor Saxophone, Bass Saxophone, Trombone 1, 2, Bassoon, Tuba, Percussion 1, Percussion 2, Mallet 1, Mallet 2, Timpani.

Measure 56: Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, 3, Bass Clarinet, Alto Saxophone 1, 2, Tenor Saxophone, Bass Saxophone, Trombone 1, 2, Bassoon, Tuba, Percussion 1, Percussion 2, Mallet 1, Mallet 2, Timpani.

Measure 57: Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, 3, Bass Clarinet, Alto Saxophone 1, 2, Tenor Saxophone, Bass Saxophone, Trombone 1, 2, Bassoon, Tuba, Percussion 1, Percussion 2, Mallet 1, Mallet 2, Timpani.

Measure 58: Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, 3, Bass Clarinet, Alto Saxophone 1, 2, Tenor Saxophone, Bass Saxophone, Trombone 1, 2, Bassoon, Tuba, Percussion 1, Percussion 2, Mallet 1, Mallet 2, Timpani.

Measure 59: Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, 3, Bass Clarinet, Alto Saxophone 1, 2, Tenor Saxophone, Bass Saxophone, Trombone 1, 2, Bassoon, Tuba, Percussion 1, Percussion 2, Mallet 1, Mallet 2, Timpani.

Measure 60: Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, 3, Bass Clarinet, Alto Saxophone 1, 2, Tenor Saxophone, Bass Saxophone, Trombone 1, 2, Bassoon, Tuba, Percussion 1, Percussion 2, Mallet 1, Mallet 2, Timpani.



Slower ( $\text{J} = 80$ ) Rit.

Musical score for orchestra and percussion, page 15, measures 66-71. The score includes parts for Flute, Oboe, Bassoon, Clarinet 1, Clarinets 2 & 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, Trumpets 2 & 3, Horns 1 & 2, Trombones 1 & 2, Bass Trombone, Tuba, Percussion 1, Percussion 2, Mallets 1 & 2, and Timpani. The score features various dynamics and performance instructions, including slurs, grace notes, and dynamic markings like  $f$  and  $mp$ . Measure 66 shows woodwind entries. Measures 67-68 show brass entries. Measure 69 is a transition section with a Gong entry. Measure 70 shows a return to the woodwind entries. Measure 71 concludes the section.

Fl.  
Ob.  
Bsn.  
Cl. 1  
Cl. 2, 3  
Bs. Cl.  
A. Sx. 1, 2  
T. Sx.  
B. Sx.  
Tpt. 1  
Tpt. 2, 3  
Horn 1, 2  
Tbn. 1, 2  
Bar.  
Tuba  
Perc. 1  
Perc. 2  
Mllt. 1  
Mllt. 2  
Timp.

Slower ( $\text{J} = 80$ ) Rit.

$f$   $mp$

$a^2$

$f$   $mp$

$mp$

$f$   $mp$

Slower ( $\text{J} = 80$ ) Rit.

$mp$

$a^2$

$mp$

$mp$

$f$   $mp$

$f$

Gong

$mp$

$f$

66 67 68 69  $f$  70 71



*Rit.*

82 Moderately Slow ( $\downarrow = 68$ )

Fl.

Ob.

Bsn.

Cl. 1

All 3 *mf* *p* stagger breathing as needed

Cl. 2, 3

*a2* 3 *mf* *p* stagger breathing as needed

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

*mf* *p* stagger breathing as needed

*Rit.* Opt. 3 *mf* *p* stagger breathing as needed

Tpt. 1

Tpt. 2, 3

Horn 1, 2

*p* *mf* *Opt.* 3 *mf* *Off-stage* *mp* *mf*

(*Opt. until m. 82*) *a2* *mf* *a2* *mp* *mf*

Tbn. 1, 2

*p* *mf* *a2* *mf* *Off-stage* *mp* *mf*

Bar.

*p* *mf*

Tuba

*mf*

Perc. 1

*mp*

Perc. 2

*p* *mf*

Milt. 1

Milt. 2

Timp.

Fl.	-	$\frac{3}{4}$	$\frac{4}{4}$	-	-	-	-
Ob.	-	$\frac{3}{4}$	$\frac{4}{4}$	-	-	-	-
Bsn.	-	$\frac{3}{4}$	$\frac{4}{4}$	-	-	-	$mf$
Cl. 1	-	$\frac{3}{4}$	$\frac{4}{4}$	-	-	-	-
Cl. 2, 3	-	$\frac{3}{4}$	$\frac{4}{4}$	-	-	-	-
Bs. Cl.	-	$\frac{3}{4}$	$\frac{4}{4}$	-	-	-	$mf$
A. Sx. 1, 2	-	$\frac{3}{4}$	$\frac{4}{4}$	-	-	-	$mf$
T. Sx.	-	$\frac{3}{4}$	$\frac{4}{4}$	-	-	-	$mf$
B. Sx.	-	$\frac{3}{4}$	$\frac{4}{4}$	-	-	-	$mf$
Tpt. 1	-	$\frac{3}{4}$	$\frac{4}{4}$	-	-	-	(with Off-stage players) All
Tpt. 2, 3	-	$\frac{3}{4}$	$\frac{4}{4}$	-	-	-	(with Off-stage players) All
Horn 1, 2	-	$\frac{3}{4}$	$\frac{4}{4}$	-	-	-	$mf$
Tbn. 1, 2	$a2$	$\frac{3}{4}$	$\frac{4}{4}$	$\beta:$	$a2$	$f$	(with Off-stage players) All $a2$
Bar.	-	$\frac{3}{4}$	$\frac{4}{4}$	-	-	-	$mf$
Tuba	-	$\frac{3}{4}$	$\frac{4}{4}$	-	-	-	$mf$
Perc. 1	-	$\frac{3}{4}$	$\frac{4}{4}$	-	-	-	$mp$
Perc. 2	-	$\frac{3}{4}$	$\frac{4}{4}$	-	-	-	-
Mllt. 1	-	$\frac{3}{4}$	$\frac{4}{4}$	-	-	-	-
Mllt. 2	-	$\frac{3}{4}$	$\frac{4}{4}$	-	-	-	-
Timp.	-	$\frac{3}{4}$	$\frac{4}{4}$	-	-	-	-

**90** Slightly Slower ( $\downarrow = 60$ )