

JAY BOCOOK

Commissioned for the 75th anniversary of the South Carolina Band Director's Association

SACRED HARP

INSTRUMENTATION

	Full Score		F Horn 1
	Piccolo		F Horn 2
4	Flute 1		F Horn 3
4	Flute 2		F Horn 4
	Oboe 1	2	Trombone 1
	Oboe 2	2	Trombone 2
	English Horn	2	Trombone 3
	Bassoon 1	2	Euphonium B.C.
	Bassoon 2	2	Euphonium T.C.
4	B♭ Clarinet 1	4	Tuba
4	B♭ Clarinet 2	1	String Bass
4	B♭ Clarinet 3	3	Percussion 1
2	B♭ Bass Clarinet		Snare Drum, Bass Drum, Sleigh Bells, Bongos, Field Drum
	B♭ Contrabass Clarinet	3	Percussion 2
2	E♭ Alto Saxophone 1		Piatti, Temple Blocks, Tam-Tam, Sus. Cym., Slap Stick, Mark Tree, Toms, Rain Stick, Triangle, Finger Cym., Metal Guiro, Wood Block, Cowbell, Slap Stick
2	E♭ Alto Saxophone 2	4	Mallet Percussion
2	B♭ Tenor Saxophone		Glockenspiel, Chimes, Xylophone, Crotales, Marimba, Vibraphone
	E♭ Baritone Saxophone		Timpani
3	B♭ Trumpet 1		
3	B♭ Trumpet 2		
3	B♭ Trumpet 3		

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PROGRAM NOTES

SACRED HARP is a singing tradition that began in the southern region of the US. It is part of the larger tradition of Shape Note singing. The name of the tradition is derived from the book from which the music is sung, "The Sacred Harp" by Benjamin Franklin White and Elisha King. Together they transcribed, composed, and compiled over 250 songs for the book. "The Sacred Harp" was first published in 1844. It was this first book, now distributed in several editions, that came to be the shape note tradition with the largest number of participating singers. Sacred Harp music is performed a capella and originated as southern Protestant music.

As the name implies, Sacred Harp songs are sacred hymns and many use words, meters and stanzaic forms familiar to other Protestant hymnody. However, Sacred Harp songs are quite different from traditional Protestant hymns in their musical style: they are often polyphonic in texture, and the harmonies tend to draw focus away from the interval of the third in favor of fourths and fifths. The songs often use the pentatonic or "gapped" (fewer than seven notes) scales. In the colonial tradition many songs are named for a place rather than by the text. For example, in "The Sacred Harp", the hymn known now as *Amazing Grace* is titled *New Britain*. When the songs are performed, there is no single leader or conductor; rather, the participants take turns in leading. The leader for a particular round selects a song from the book and announces its page number to the group. The pitch at which the songs are sung is relative; there is no instrument to give the singer a starting note. There are no dynamics to speak of, the choir sings loudly and fervently at all times.

I choose three separate and very distinct hymns from the book for this wind ensemble setting.

PERFORMANCE NOTES

I. Stratfield (Duration – 2:35)

This song is known in Sacred Harp singing as a "fuging tune". These songs contain a prominent passage in which each voice enters in succession, in a way resembling a fugue. The movement begins with the woodwinds declaring the music in the true style of Sacred Harp singing. Even though there are only four parts, all parts except the bass are doubled at various octaves, creating a very homogenous "reedy" sound. The fuging tune begins at measure 8. At measure 24, a rhapsodic treatment of the first two phrases occurs and at m. 67, the fuging tune reappears, this time, metrically halved, giving eight voices the chance to chase each other around.

II. Idumea (Duration – 3:15)

In its original Sacred Harp form, this song is one of the most haunting hymns I have ever heard. I felt it was a natural for an expanded setting. As the lyrics of the first verse suggest, it's powerful and melancholy,

*And am I born to die?
And lay this body down?
And as my trembling spirits fly
Into a world unknown*

After an almost violent cacophony of sound towards the end of the movement, the coda suggests hope and uncertainty with soloists playing in parallel twelfths.

III. Pisgah (Duration – 2:20)

The most traditional of the three hymns used, *Pisgah* is full of joy and thanksgiving. It starts with the tenor melody in solo euphonium and adds a new voice with each subsequent phrase until all four parts are distributed throughout the ensemble. The style and mood change at measure 21 to a southern "barn dance", complete with "washboard" effects in the percussion. Even though there are comedic elements in solo trumpet and keyboards, the desired effect is still one of joyous praise and dignity. The piece culminates at measure 47 where melody is now in half time in the tenor voices and the accompanying figures are freely soaring. A frenetic coda brings the work to a most uplifting close.

ABOUT THE COMPOSER

Jay Bocook, composer, arranger, conductor, and educator, is a native of Clearwater, Florida. He completed a Master of Music Education from Northeast Louisiana University where he served as staff arranger and conductor of the concert band. Upon completion of his graduate work, Mr. Bocook moved to South Carolina as director of bands at Travelers Rest High School, where he built the band program into a nationally recognized organization culminating with the National Band Association's highest accolade: one of the "Top Ten Marching Bands in the U.S."

While at Travelers Rest, Mr. Bocook was also writing band music for Jenson Publications of Milwaukee, WI. This relationship flourished into his full-time appointment as Jenson's Director of Band Publications in 1980. Over the next few years, he established himself as one of the top composers and arrangers of band music in the country, including arrangements for the opening and closing ceremonies at the 1984 Olympic Games in Los Angeles. In 1982, he was appointed director of bands at Furman University, and throughout the 1980s, his symphonic and marching bands were regarded as among the top collegiate ensembles in the nation. Since 1988, he has been associated with some of the top Drum Corps in the country as arranger and music consultant, notably the Spirit of Atlanta and most recently the Cadets of Bergen County.

In the summer of 1990, he lectured at the AMBOC conventions in Sydney and Perth, Australia. Mr. Bocook is widely in demand as a clinician, conductor and adjudicator in the U.S. and Canada. He is a Yamaha clinician and remains a principal composer and arranger for Hal Leonard Corporation.

15

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bsn. 1, 2
1. All
+2. *f*

Cl. 1

Cl. 2, 3

Bs. Cl.

Cbs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

St. Bs.

Perc. 1

Perc. 2

Mllt.

Timp.

Picc. 51
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 Bsn. 1, 2
 Cl. 1
 Cl. 2, 3
 Bs. Cl.
 Cbs. Cl.
 A. Sx. 1, 2
 T. Sx.
 B. Sx.
 Tpt. 1
 Tpt. 2, 3
 Horn 1, 2
 Horn 3, 4
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tuba
 St. Bs.
 Perc. 1
 Perc. 2
 Mlt.
 Timp.

a2
 a2
 mf
 a2
 mf
 mf
 mf
 mf
 mf
 mf
 mf
 mf
 mf
 f
 f
 mf
 a2
 f
 f
 f
 pizz.
 mf
 Bongos (Sticks)
 mp
 f
 Chimes
 f

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bsn. 1, 2

Cl. 1

Cl. 2, 3

Bs. Cl.

Cbs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

St. Bs.

Perc. 1

Perc. 2

Milt.

Timp.

Picc. 67
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 Bsn. 1, 2
 Cl. 1 Solo
 Cl. 2, 3
 Bs. Cl.
 Cbs. Cl.
 A. Sx. 1, 2
 T. Sx.
 B. Sx.
 Tpt. 1 67
 Tpt. 2, 3
 Horn 1, 2
 Horn 3, 4
 Tbn. 1, 2 St. Mute 1. Solo
 Tbn. 3
 Euph.
 Tuba
 St. Bs.
 Perc. 1
 Perc. 2
 Mlt.
 Timp.

Measures 61-67 show a complex arrangement of woodwind and brass instruments. The score includes Picc., Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoon 1 & 2, Clarinet 1, Clarinet 2 & 3, Bass Clarinet, Bassoon Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, Trumpets 2 & 3, Horn 1 & 2, Horn 3 & 4, Trombones 1 & 2, Trombone 3, Euphonium, Tuba, Bassoon, Percussion 1, Percussion 2, Marimba, Chimes, and Timpani. The instrumentation changes frequently, with various groups entering and exiting. Dynamic markings include *mp*, *mf*, *St. Mute*, *1. Solo*, *mp arco*, and *Mark Tree*. Measure 67 concludes with a final dynamic of *mp*.

82

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bsn. 1, 2

Cl. 1

Cl. 2, 3

Bs. Cl.

Cbs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

St. Bs.

Perc. 1

Perc. 2

Mlt.

Timp.

90

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bsn. 1, 2

Cl. 1

Cl. 2, 3

Bs. Cl.

Cbs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

St. Bs.

Perc. 1

Perc. 2

Milt.

Chimes

Timp.

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bsn. 1, 2

Cl. 1

Cl. 2, 3

Bs. Cl.

Cbs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

St. Bs.

Perc. 1

Perc. 2

Mlt.

Timp.

1

102

Picc.

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

E. Hn. *mp*

Bsn. 1, 2 *mp*

Cl. 1 *mp*

Cl. 2, 3 *a2*
mp

Bs. Cl. *mf*

Cbs. Cl. *mf*

A. Sx. 1, 2 1. *mp*

T. Sx. +2. *mp*

B. Sx. *mf*

Tpt. 1 **102**

Tpt. 2, 3 *8*

Horn 1, 2 3. *mf*

Horn 3, 4 3. *mf*

Tbn. 1, 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tuba *mf*

St. Bs. *mf*

Perc. 1 *mp*

Perc. 2

Mlt. Marimba *mf*

Timp. *mp*

Brushes (very lightly)

2. Idumea

Evocativo ($\downarrow = 72$)

Piccolo

Flute 1, 2
One player p

Oboe 1, 2
1. Solo mf

English Horn
 mf

Bassoon 1, 2
 p

B \flat Clarinet 1
 p

B \flat Clarinet 2, 3
 p

B \flat Bass Clarinet

B \flat Contrabass Clarinet

E \flat Alto Sax. 1, 2
1. E. Hn. mf
2. p

B \flat Tenor Sax.
 p

E \flat Bari. Sax.

Evocativo ($\downarrow = 72$)

B \flat Trumpet 1

B \flat Trumpet 2, 3

F Horn 1, 2
Echo Horn - bend p

F Horn 3, 4

Trombone 1, 2

Trombone 3

Euphonium

Tuba

String Bass

Percussion 1

Percussion 2

Mallet Perc.

Timpani
Sus. Cym. upside down on 26" drum
 p

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 Bsn. 1, 2
 Cl. 1
 Cl. 2, 3
 Bs. Cl.
 Cbs. Cl.
 A. Sx. 1, 2
 T. Sx.
 B. Sx.
 Tpt. 1
 Tpt. 2, 3
 Horn 1, 2
 Horn 3, 4
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tuba
 St. Bs.
 Perc. 1
 Perc. 2
 Mllt.
 Timp.

Measure 9: Picc. (rest), Fl. 1, 2 (dotted eighth note), Ob. 1, 2 (eighth note), E. Hn. (eighth note), Bsn. 1, 2 (eighth note), Cl. 1 (eighth note), Cl. 2, 3 (eighth note), Bs. Cl. (rest), Cbs. Cl. (rest), A. Sx. 1, 2 (eighth note), T. Sx. (eighth note), B. Sx. (rest), Tpt. 1 (rest), Tpt. 2, 3 (rest), Horn 1, 2 (eighth note), Horn 3, 4 (eighth note), Tbn. 1, 2 (rest), Tbn. 3 (rest), Euph. (rest), Tuba (rest), St. Bs. (rest).

Measure 10: Picc. (rest), Fl. 1, 2 (eighth note), Ob. 1, 2 (eighth note), E. Hn. (eighth note), Bsn. 1, 2 (eighth note), Cl. 1 (eighth note), Cl. 2, 3 (eighth note), Bs. Cl. (rest), Cbs. Cl. (rest), A. Sx. 1, 2 (eighth note), T. Sx. (eighth note), B. Sx. (rest), Tpt. 1 (rest), Tpt. 2, 3 (rest), Horn 1, 2 (eighth note), Horn 3, 4 (eighth note), Tbn. 1, 2 (rest), Tbn. 3 (rest), Euph. (rest), Tuba (rest), St. Bs. (rest).

Measure 11: Picc. (rest), Fl. 1, 2 (eighth note), Ob. 1, 2 (eighth note), E. Hn. (eighth note), Bsn. 1, 2 (eighth note), Cl. 1 (eighth note), Cl. 2, 3 (eighth note), Bs. Cl. (rest), Cbs. Cl. (rest), A. Sx. 1, 2 (eighth note), T. Sx. (eighth note), B. Sx. (rest), Tpt. 1 (rest), Tpt. 2, 3 (rest), Horn 1, 2 (eighth note), Horn 3, 4 (eighth note), Tbn. 1, 2 (rest), Tbn. 3 (rest), Euph. (rest), Tuba (rest), St. Bs. (rest).

Measure 12: Picc. (rest), Fl. 1, 2 (eighth note), Ob. 1, 2 (eighth note), E. Hn. (eighth note), Bsn. 1, 2 (eighth note), Cl. 1 (eighth note), Cl. 2, 3 (eighth note), Bs. Cl. (rest), Cbs. Cl. (rest), A. Sx. 1, 2 (eighth note), T. Sx. (eighth note), B. Sx. (rest), Tpt. 1 (rest), Tpt. 2, 3 (rest), Horn 1, 2 (eighth note), Horn 3, 4 (eighth note), Tbn. 1, 2 (rest), Tbn. 3 (rest), Euph. (rest), Tuba (rest), St. Bs. (rest).

Measure 13: Picc. (rest), Fl. 1, 2 (eighth note), Ob. 1, 2 (eighth note), E. Hn. (eighth note), Bsn. 1, 2 (eighth note), Cl. 1 (eighth note), Cl. 2, 3 (eighth note), Bs. Cl. (rest), Cbs. Cl. (rest), A. Sx. 1, 2 (eighth note), T. Sx. (eighth note), B. Sx. (rest), Tpt. 1 (rest), Tpt. 2, 3 (rest), Horn 1, 2 (eighth note), Horn 3, 4 (eighth note), Tbn. 1, 2 (rest), Tbn. 3 (rest), Euph. (rest), Tuba (rest), St. Bs. (rest).

Measure 14: Picc. (rest), Fl. 1, 2 (eighth note), Ob. 1, 2 (eighth note), E. Hn. (eighth note), Bsn. 1, 2 (eighth note), Cl. 1 (eighth note), Cl. 2, 3 (eighth note), Bs. Cl. (rest), Cbs. Cl. (rest), A. Sx. 1, 2 (eighth note), T. Sx. (eighth note), B. Sx. (rest), Tpt. 1 (rest), Tpt. 2, 3 (rest), Horn 1, 2 (eighth note), Horn 3, 4 (eighth note), Tbn. 1, 2 (rest), Tbn. 3 (rest), Euph. (rest), Tuba (rest), St. Bs. (rest).

Measure 15: Picc. (rest), Fl. 1, 2 (eighth note), Ob. 1, 2 (eighth note), E. Hn. (eighth note), Bsn. 1, 2 (eighth note), Cl. 1 (eighth note), Cl. 2, 3 (eighth note), Bs. Cl. (rest), Cbs. Cl. (rest), A. Sx. 1, 2 (eighth note), T. Sx. (eighth note), B. Sx. (rest), Tpt. 1 (rest), Tpt. 2, 3 (rest), Horn 1, 2 (eighth note), Horn 3, 4 (eighth note), Tbn. 1, 2 (rest), Tbn. 3 (rest), Euph. (rest), Tuba (rest), St. Bs. (rest).

Measure 16: Picc. (rest), Fl. 1, 2 (eighth note), Ob. 1, 2 (eighth note), E. Hn. (eighth note), Bsn. 1, 2 (eighth note), Cl. 1 (eighth note), Cl. 2, 3 (eighth note), Bs. Cl. (rest), Cbs. Cl. (rest), A. Sx. 1, 2 (eighth note), T. Sx. (eighth note), B. Sx. (rest), Tpt. 1 (rest), Tpt. 2, 3 (rest), Horn 1, 2 (eighth note), Horn 3, 4 (eighth note), Tbn. 1, 2 (rest), Tbn. 3 (rest), Euph. (rest), Tuba (rest), St. Bs. (rest).

Picc. 3
 Fl. 1, 2 3
 Ob. 1, 2 3
 E. Hn. 3
 Bsn. 1, 2 3
 Cl. 1 3
 Cl. 2, 3 3
 Bs. Cl. 3
 Cbs. Cl. 3
 A. Sx. 1, 2 3
 T. Sx. 3
 B. Sx. 3
 Tpt. 1 3
 Tpt. 2, 3 3
 Horn 1, 2 3
 Horn 3, 4 3
 Tbn. 1, 2 3
 Tbn. 3 3
 Euph. 3
 Tuba 3
 St. Bs. 3
 Perc. 1 3
 Perc. 2 3
 Mllt. 3
 Timp. 3

25

1. Solo 3
mf 3
 1. Solo 3
mp 3
a2 3
1. 3
mp 3
a2 3
3. 3
mp 3
1. 3
mp 3
a2 3
6 3
6 3
mp 3
1. 3
mp 3
25 Solo, expressively 3
mf 3
mp 3
p 3
< mf 3

mp

26

27

28

29

30

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bsn. 1, 2

Cl. 1

Cl. 2, 3

Bs. Cl.

Cbs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

St. Bs.

Perc. 1

Perc. 2

Mlt.

Timp.

(Solo) *mf*

1. Solo *mf*

a2

1. Solo

1. All

+2.

a2

Play *mp*

30 *Cup Mute*
End Solo

Section p *Cup Mute*

p

2.

1. *mp*

a2

a2

St. Mute

mf

div.

Solo

All

pizz.

Bongos (Sticks)

B.D. *mp*

(Plastic Mallets) *mp*

mp

30 *31* *32* *33* *34* *35*

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 Bsn. 1, 2
 Cl. 1
 Cl. 2, 3
 Bs. Cl.
 Cbs. Cl.
 A. Sx. 1, 2
 T. Sx.
 B. Sx.
 Tpt. 1
 Tpt. 2, 3
 Horn 1, 2
 Horn 3, 4
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tuba
 St. Bs.
 Perc. 1
 Perc. 2
 Mllt.
 Timp.

49

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bsn. 1, 2

Cl. 1

Cl. 2, 3

Bs. Cl.

Cbs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

St. Bs.

Field Drum (Snares on)

Perc. 1

Sus. Cym.

Perc. 2

Milt.

Timp.

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bsn. 1, 2

Cl. 1

Cl. 2, 3

Bs. Cl.

Cbs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

St. Bs.

Perc. 1

Perc. 2

Mlt.

Timp.

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bsn. 1, 2

Cl. 1

Cl. 2, 3

Bs. Cl.

Cbs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

St. Bs.

Perc. 1

Perc. 2

Mllt.

Timp.

Picc. *tr* *tr* *tr*
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 Bsn. 1, 2
 Cl. 1 *tr* *tr* *tr*
 Cl. 2, 3 *a2* *tr* *tr*
 Bs. Cl.
 Cbs. Cl.
 A. Sx. 1, 2 *tr* *tr* *tr* *a2*
 T. Sx.
 B. Sx.
 Tpt. 1
 Tpt. 2, 3 *a2*
 Horn 1, 2
 Horn 3, 4
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tuba
 St. Bs.
 Perc. 1
 Perc. 2
 Mlt.
 Timp.

Picc. mf
 Fl. 1, 2 a2
 Ob. 1, 2 ff
 E. Hn. ff
 Bsn. 1, 2 3
 Cl. 1 mf
 Cl. 2, 3 a2
 Bs. Cl. ff
 Cbs. Cl. 3
 A. Sx. 1, 2 fff
 T. Sx. a2
 B. Sx. mf
 Tpt. 1 ffff
 Tpt. 2, 3 3
 Horn 1, 2 1.
 Horn 3, 4 mf
 Tbn. 1, 2 a2
 Tbn. 3 ffff
 Euph. ffff
 Tuba arco
 St. Bs. ffff
 Perc. 1 mf
 Perc. 2 ffff
 Mlt. Piatti
 Timp. ffff

61
61
62
63

3. Pisgah

Joyous ($\downarrow = 144$)

5

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 Bsn. 1, 2
 Cl. 1
 Cl. 2, 3
 Bs. Cl.
 Cbs. Cl.
 A. Sx. 1, 2
 T. Sx.
 B. Sx.
 Tpt. 1
 Tpt. 2, 3
 Horn 1, 2
 Horn 3, 4
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tuba
 St. Bs.
 Perc. 1
 Perc. 2
 Milt.
 Timp.

21

a2
 6
 6
 f
 5
 f
 f
 1.
 f
 2. St. Mute
 ff
 Piatti
 ff
 Chimes
 ff Solo
 >
 >

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bsn. 1, 2

Cl. 1

Cl. 2, 3

Bs. Cl.

Cbs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

St. Bs.

Perc. 1

Perc. 2

Milt.

Timp.

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 Bsn. 1, 2
 Cl. 1
 Cl. 2, 3
 Bs. Cl.
 Cbs. Cl.
 A. Sx. 1, 2
 T. Sx.
 B. Sx.
 Tpt. 1
 Tpt. 2, 3
 Horn 1, 2
 Horn 3, 4
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tuba
 St. Bs.
 Perc. 1
 Perc. 2
 Mlt.
 Timp.

04003156
 Sacred Harp - 38

32 33 34 35 36

Measures 32-36 show a complex arrangement of woodwind and brass parts. The woodwinds (Picc., Flutes, Oboes, Clarinets, Bassoon, Bassoon/Cb. Cl., Bass Clarinet) play eighth-note patterns, often with grace notes. The brass section (Trumpets, Trombones, Horns, Tuba) provides harmonic support with sustained notes and chords. Percussion instruments like Cowbell, Wood Block, Guiro, and Maracas (Mlt.) add rhythmic complexity. The arrangement includes dynamic markings such as *f*, *mf*, *mf*², *mf*³, *mf*⁴, *mf*⁵, *mf*⁶, *f*, *f*², *f*³, *f*⁴, *f*⁵, *f*⁶, *f*⁷, *f*⁸, *f*⁹, *f*¹⁰, *f*¹¹, *f*¹², *f*¹³, *f*¹⁴, *f*¹⁵, *f*¹⁶, *f*¹⁷, *f*¹⁸, *f*¹⁹, *f*²⁰, *f*²¹, *f*²², *f*²³, *f*²⁴, *f*²⁵, *f*²⁶, *f*²⁷, *f*²⁸, *f*²⁹, *f*³⁰, *f*³¹, *f*³², *f*³³, *f*³⁴, *f*³⁵, *f*³⁶, *f*³⁷, *f*³⁸, *f*³⁹, *f*⁴⁰, *f*⁴¹, *f*⁴², *f*⁴³, *f*⁴⁴, *f*⁴⁵, *f*⁴⁶, *f*⁴⁷, *f*⁴⁸, *f*⁴⁹, *f*⁵⁰, *f*⁵¹, *f*⁵², *f*⁵³, *f*⁵⁴, *f*⁵⁵, *f*⁵⁶, *f*⁵⁷, *f*⁵⁸, *f*⁵⁹, *f*⁶⁰, *f*⁶¹, *f*⁶², *f*⁶³, *f*⁶⁴, *f*⁶⁵, *f*⁶⁶, *f*⁶⁷, *f*⁶⁸, *f*⁶⁹, *f*⁷⁰, *f*⁷¹, *f*⁷², *f*⁷³, *f*⁷⁴, *f*⁷⁵, *f*⁷⁶, *f*⁷⁷, *f*⁷⁸, *f*⁷⁹, *f*⁸⁰, *f*⁸¹, *f*⁸², *f*⁸³, *f*⁸⁴, *f*⁸⁵, *f*⁸⁶, *f*⁸⁷, *f*⁸⁸, *f*⁸⁹, *f*⁹⁰, *f*⁹¹, *f*⁹², *f*⁹³, *f*⁹⁴, *f*⁹⁵, *f*⁹⁶, *f*⁹⁷, *f*⁹⁸, *f*⁹⁹, *f*¹⁰⁰, *f*¹⁰¹, *f*¹⁰², *f*¹⁰³, *f*¹⁰⁴, *f*¹⁰⁵, *f*¹⁰⁶, *f*¹⁰⁷, *f*¹⁰⁸, *f*¹⁰⁹, *f*¹¹⁰, *f*¹¹¹, *f*¹¹², *f*¹¹³, *f*¹¹⁴, *f*¹¹⁵, *f*¹¹⁶, *f*¹¹⁷, *f*¹¹⁸, *f*¹¹⁹, *f*¹²⁰, *f*¹²¹, *f*¹²², *f*¹²³, *f*¹²⁴, *f*¹²⁵, *f*¹²⁶, *f*¹²⁷, *f*¹²⁸, *f*¹²⁹, *f*¹³⁰, *f*¹³¹, *f*¹³², *f*¹³³, *f*¹³⁴, *f*¹³⁵, *f*¹³⁶, *f*¹³⁷, *f*¹³⁸, *f*¹³⁹, *f*¹⁴⁰, *f*¹⁴¹, *f*¹⁴², *f*¹⁴³, *f*¹⁴⁴, *f*¹⁴⁵, *f*¹⁴⁶, *f*¹⁴⁷, *f*¹⁴⁸, *f*¹⁴⁹, *f*¹⁵⁰, *f*¹⁵¹, *f*¹⁵², *f*¹⁵³, *f*¹⁵⁴, *f*¹⁵⁵, *f*¹⁵⁶, *f*¹⁵⁷, *f*¹⁵⁸, *f*¹⁵⁹, *f*¹⁶⁰, *f*¹⁶¹, *f*¹⁶², *f*¹⁶³, *f*¹⁶⁴, *f*¹⁶⁵, *f*¹⁶⁶, *f*¹⁶⁷, *f*¹⁶⁸, *f*¹⁶⁹, *f*¹⁷⁰, *f*¹⁷¹, *f*¹⁷², *f*¹⁷³, *f*¹⁷⁴, *f*¹⁷⁵, *f*¹⁷⁶, *f*¹⁷⁷, *f*¹⁷⁸, *f*¹⁷⁹, *f*¹⁸⁰, *f*¹⁸¹, *f*¹⁸², *f*¹⁸³, *f*¹⁸⁴, *f*¹⁸⁵, *f*¹⁸⁶, *f*¹⁸⁷, *f*¹⁸⁸, *f*¹⁸⁹, *f*¹⁹⁰, *f*¹⁹¹, *f*¹⁹², *f*¹⁹³, *f*¹⁹⁴, *f*¹⁹⁵, *f*¹⁹⁶, *f*¹⁹⁷, *f*¹⁹⁸, *f*¹⁹⁹, *f*²⁰⁰, *f*²⁰¹, *f*²⁰², *f*²⁰³, *f*²⁰⁴, *f*²⁰⁵, *f*²⁰⁶, *f*²⁰⁷, *f*²⁰⁸, *f*²⁰⁹, *f*²¹⁰, *f*²¹¹, *f*²¹², *f*²¹³, *f*²¹⁴, *f*²¹⁵, *f*²¹⁶, *f*²¹⁷, *f*²¹⁸, *f*²¹⁹, *f*²²⁰, *f*²²¹, *f*²²², *f*²²³, *f*²²⁴, *f*²²⁵, *f*²²⁶, *f*²²⁷, *f*²²⁸, *f*²²⁹, *f*²³⁰, *f*²³¹, *f*²³², *f*²³³, *f*²³⁴, *f*²³⁵, *f*²³⁶, *f*²³⁷, *f*²³⁸, *f*²³⁹, *f*²⁴⁰, *f*²⁴¹, *f*²⁴², *f*²⁴³, *f*²⁴⁴, *f*²⁴⁵, *f*²⁴⁶, *f*²⁴⁷, *f*²⁴⁸, *f*²⁴⁹, *f*²⁵⁰, *f*²⁵¹, *f*²⁵², *f*²⁵³, *f*²⁵⁴, *f*²⁵⁵, *f*²⁵⁶, *f*²⁵⁷, *f*²⁵⁸, *f*²⁵⁹, *f*²⁶⁰, *f*²⁶¹, *f*²⁶², *f*²⁶³, *f*²⁶⁴, *f*²⁶⁵, *f*²⁶⁶, *f*²⁶⁷, *f*²⁶⁸, *f*²⁶⁹, *f*²⁷⁰, *f*²⁷¹, *f*²⁷², *f*²⁷³, *f*²⁷⁴, *f*²⁷⁵, *f*²⁷⁶, *f*²⁷⁷, *f*²⁷⁸, *f*²⁷⁹, *f*²⁸⁰, *f*²⁸¹, *f*²⁸², *f*²⁸³, *f*²⁸⁴, *f*²⁸⁵, *f*²⁸⁶, *f*²⁸⁷, *f*²⁸⁸, *f*²⁸⁹, *f*²⁹⁰, *f*²⁹¹, *f*²⁹², *f*²⁹³, *f*²⁹⁴, *f*²⁹⁵, *f*²⁹⁶, *f*²⁹⁷, *f*²⁹⁸, *f*²⁹⁹, *f*³⁰⁰, *f*³⁰¹, *f*³⁰², *f*³⁰³, *f*³⁰⁴, *f*³⁰⁵, *f*³⁰⁶, *f*³⁰⁷, *f*³⁰⁸, *f*³⁰⁹, *f*³¹⁰, *f*³¹¹, *f*³¹², *f*³¹³, *f*³¹⁴, *f*³¹⁵, *f*³¹⁶, *f*³¹⁷, *f*³¹⁸, *f*³¹⁹, *f*³²⁰, *f*³²¹, *f*³²², *f*³²³, *f*³²⁴, *f*³²⁵, *f*³²⁶, *f*³²⁷, *f*³²⁸, *f*³²⁹, *f*³³⁰, *f*³³¹, *f*³³², *f*³³³, *f*³³⁴, *f*³³⁵, *f*³³⁶, *f*³³⁷, *f*³³⁸, *f*³³⁹, *f*³⁴⁰, *f*³⁴¹, *f*³⁴², *f*³⁴³, *f*³⁴⁴, *f*³⁴⁵, *f*³⁴⁶, *f*³⁴⁷, *f*³⁴⁸, *f*³⁴⁹, *f*³⁵⁰, *f*³⁵¹, *f*³⁵², *f*³⁵³, *f*³⁵⁴, *f*³⁵⁵, *f*³⁵⁶, *f*³⁵⁷, *f*³⁵⁸, *f*³⁵⁹, *f*³⁶⁰, *f*³⁶¹, *f*³⁶², *f*³⁶³, *f*³⁶⁴, *f*³⁶⁵, *f*³⁶⁶, *f*³⁶⁷, *f*³⁶⁸, *f*³⁶⁹, *f*³⁷⁰, *f*³⁷¹, *f*³⁷², *f*³⁷³, *f*³⁷⁴, *f*³⁷⁵, *f*³⁷⁶, *f*³⁷⁷, *f*³⁷⁸, *f*³⁷⁹, *f*³⁸⁰, *f*³⁸¹, *f*³⁸², *f*³⁸³, *f*³⁸⁴, *f*³⁸⁵, *f*³⁸⁶, *f*³⁸⁷, *f*³⁸⁸, *f*³⁸⁹, *f*³⁹⁰, *f*³⁹¹, *f*³⁹², *f*³⁹³, *f*³⁹⁴, *f*³⁹⁵, *f*³⁹⁶, *f*³⁹⁷, *f*³⁹⁸, *f*³⁹⁹, *f*⁴⁰⁰, *f*⁴⁰¹, *f*⁴⁰², *f*⁴⁰³, *f*⁴⁰⁴, *f*⁴⁰⁵, *f*⁴⁰⁶, *f*⁴⁰⁷, *f*⁴⁰⁸, *f*⁴⁰⁹, *f*⁴¹⁰, *f*⁴¹¹, *f*⁴¹², *f*⁴¹³, *f*⁴¹⁴, *f*⁴¹⁵, *f*⁴¹⁶, *f*⁴¹⁷, *f*⁴¹⁸, *f*⁴¹⁹, *f*⁴²⁰, *f*⁴²¹, *f*⁴²², *f*⁴²³, *f*⁴²⁴, *f*⁴²⁵, *f*⁴²⁶, *f*⁴²⁷, *f*⁴²⁸, *f*⁴²⁹, *f*⁴³⁰, *f*⁴³¹, *f*⁴³², *f*⁴³³, *f*⁴³⁴, *f*⁴³⁵, *f*⁴³⁶, *f*⁴³⁷, *f*⁴³⁸, *f*⁴³⁹, *f*⁴⁴⁰, *f*⁴⁴¹, *f*⁴⁴², *f*⁴⁴³, *f*⁴⁴⁴, *f*⁴⁴⁵, *f*⁴⁴⁶, *f*⁴⁴⁷, *f*⁴⁴⁸, *f*⁴⁴⁹, *f*⁴⁵⁰, *f*⁴⁵¹, *f*⁴⁵², *f*⁴⁵³, *f*⁴⁵⁴, *f*⁴⁵⁵, *f*⁴⁵⁶, *f*⁴⁵⁷, *f*⁴⁵⁸, *f*⁴⁵⁹, *f*⁴⁶⁰, *f*⁴⁶¹, *f*⁴⁶², *f*⁴⁶³, *f*⁴⁶⁴, *f*⁴⁶⁵, *f*⁴⁶⁶, *f*⁴⁶⁷, *f*⁴⁶⁸, *f*⁴⁶⁹, *f*⁴⁷⁰, *f*⁴⁷¹, *f*⁴⁷², *f*⁴⁷³, *f*⁴⁷⁴, *f*⁴⁷⁵, *f*⁴⁷⁶, *f*⁴⁷⁷, *f*⁴⁷⁸, *f*⁴⁷⁹, *f*⁴⁸⁰, *f*⁴⁸¹, *f*⁴⁸², *f*⁴⁸³, *f*⁴⁸⁴, *f*⁴⁸⁵, *f*⁴⁸⁶, *f*⁴⁸⁷, *f*⁴⁸⁸, *f*⁴⁸⁹, *f*⁴⁹⁰, *f*⁴⁹¹, *f*⁴⁹², *f*⁴⁹³, *f*⁴⁹⁴, *f*⁴⁹⁵, *f*⁴⁹⁶, *f*⁴⁹⁷, *f*⁴⁹⁸, *f*⁴⁹⁹, *f*⁵⁰⁰, *f*⁵⁰¹, *f*⁵⁰², *f*⁵⁰³, *f*⁵⁰⁴, *f*⁵⁰⁵, *f*⁵⁰⁶, *f*⁵⁰⁷, *f*⁵⁰⁸, *f*⁵⁰⁹, *f*⁵¹⁰, *f*⁵¹¹, *f*⁵¹², *f*⁵¹³, *f*⁵¹⁴, *f*⁵¹⁵, *f*⁵¹⁶, *f*⁵¹⁷, *f*⁵¹⁸, *f*⁵¹⁹, *f*⁵²⁰, *f*⁵²¹, *f*⁵²², *f*⁵²³, *f*⁵²⁴, *f*⁵²⁵, *f*⁵²⁶, *f*⁵²⁷, *f*⁵²⁸, *f*⁵²⁹, *f*⁵³⁰, *f*⁵³¹, *f*⁵³², *f*⁵³³, *f*⁵³⁴, *f*⁵³⁵, *f*⁵³⁶, *f*⁵³⁷, *f*⁵³⁸, *f*⁵³⁹, *f*⁵⁴⁰, *f*⁵⁴¹, *f*⁵⁴², *f*⁵⁴³, *f*⁵⁴⁴, *f*⁵⁴⁵, *f*⁵⁴⁶, *f*⁵⁴⁷, *f*⁵⁴⁸, *f*⁵⁴⁹, *f*⁵⁵⁰, *f*⁵⁵¹, *f*⁵⁵², *f*⁵⁵³, *f*⁵⁵⁴, *f*⁵⁵⁵, *f*⁵⁵⁶, *f*⁵⁵⁷, *f*⁵⁵⁸, *f*⁵⁵⁹, *f*⁵⁶⁰, *f*⁵⁶¹, *f*⁵⁶², *f*⁵⁶³, *f*⁵⁶⁴, *f*⁵⁶⁵, *f*⁵⁶⁶, *f*⁵⁶⁷, *f*⁵⁶⁸, *f*⁵⁶⁹, *f*⁵⁷⁰, *f*⁵⁷¹, *f*⁵⁷², *f*⁵⁷³, *f*⁵⁷⁴, *f*⁵⁷⁵, *f*⁵⁷⁶, *f*⁵⁷⁷, *f*⁵⁷⁸, *f*⁵⁷⁹, *f*⁵⁸⁰, *f*⁵⁸¹, *f*⁵⁸², *f*⁵⁸³, *f*⁵⁸⁴, *f*⁵⁸⁵, *f*⁵⁸⁶, *f*⁵⁸⁷, *f*⁵⁸⁸, *f*⁵⁸⁹, *f*⁵⁹⁰, *f*⁵⁹¹, *f*⁵⁹², *f*⁵⁹³, *f*⁵⁹⁴, *f*⁵⁹⁵, *f*⁵⁹⁶, *f*⁵⁹⁷, *f*⁵⁹⁸, *f*⁵⁹⁹, *f*⁶⁰⁰, *f*⁶⁰¹, *f*⁶⁰², *f*⁶⁰³, *f*

38

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bsn. 1, 2

Cl. 1 Solo *mf*

Cl. 2, 3

Bs. Cl.

Cbs. Cl.

A. Sx. 1, 2 *mp*

T. Sx. *mp*

B. Sx. *mp*

End Solo 38

Tpt. 1 *mp*

Tpt. 2, 3

Horn 1, 2 *mp*

Horn 3, 4 *mp*

Tbn. 1, 2

Tbn. 3

Euph.

Tuba *mp*

St. Bs. *arco* *mp*

Perc. 1

Perc. 2

Milt. Marimba *f*

Timp.

f *a2*

f *a2*

f *All*

Tuba *f*

f *v v v*

f *Open All* *a2*

f *a2*

f *a2*

f

f *a2*

f *Open* *a2*

f *a2*

f

f *a2*

f *Stick Shot*

f *Slap Stick*

f

f

Accel.

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bsn. 1, 2

Cl. 1

Cl. 2, 3

Bs. Cl.

Cbs. Cl.

A. Sx. 1, 2

Euph.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

St. Bs.

Perc. 1

Perc. 2

Mlt.

Tim.

Play

Euph.

Play

f

Play

f

div.

a2

Euph.

All

mf

On Rim

Wd. Blk.

Sus. Cym.

p

Accel.

47 Soaring (♩ = 172)

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bsn. 1, 2

Cl. 1

Cl. 2, 3

Bs. Cl.

Cbs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

St. Bs.

Perc. 1

Perc. 2

Milt.

Timp.

47 Soaring (♩ = 172)

a2

f

f

a2

f

a2

f

mf

f

f

mf

f

f

a2

mf

f

f

div.

On Head

f

f

Chimes

ff

f

47

48

49

ff

50

51

52

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bsn. 1, 2

Cl. 1

Cl. 2, 3

Bs. Cl.

Cbs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

St. Bs.

Perc. 1

Perc. 2

Mlt.

Timp.

[67]

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bsn. 1, 2

Cl. 1

Cl. 2, 3

Bs. Cl.

Cbs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

St. Bs.

Perc. 1

Perc. 2

Mlt.

Tim.

[67]

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 Bsn. 1, 2
 Cl. 1
 Cl. 2, 3
 Bs. Cl.
 Cbs. Cl.
 A. Sx. 1, 2
 T. Sx.
 B. Sx.
 Tpt. 1
 Tpt. 2, 3
 Horn 1, 2
 Horn 3, 4
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tuba
 St. Bs.
 Perc. 1
 Perc. 2
 Mlt.
 Timp.

77

Picc.
 Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 Bsn. 1, 2
 Cl. 1
 Cl. 2, 3
 Bs. Cl.
 Cbs. Cl.
 A. Sx. 1, 2
 T. Sx.
 B. Sx.
 Tpt. 1
 Tpt. 2, 3
 Horn 1, 2
 Horn 3, 4
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tuba
 St. Bs.
 Perc. 1
 Perc. 2
 Milt.
 Chimes
 Timp.

80 81 82 83 84