

JAY BOCOOK

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

SACRED HARP

INSTRUMENTATION

1	Full Score	1	F Hom 1
1	Piccolo	1	F Hom 2
4	Flute 1	1	F Hom 3
4	Flute 2	1	F Hom 4
1	Oboe 1	2	Trombone 1
1	Oboe 2	2	Trombone 2
1	English Horn	2	Trombone 3
1	Bassoon 1	2	Euphonium B.C.
1	Bassoon 2	2	Euphonium T.C.
4	B $\flat$ Clarinet 1	4	Tuba
4	B $\flat$ Clarinet 2	1	String Bass
4	B $\flat$ Clarinet 3	3	Percussion 1
2	B $\flat$ Bass Clarinet		Snare Drum, Bass Drum, Sleigh Bells, Bongos, Field Drum
1	B $\flat$ Contrabass Clarinet	3	Percussion 2
2	E $\flat$ 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 $\flat$ Alto Saxophone 2	4	Mallet Percussion
2	B $\flat$ Tenor Saxophone		Glockenspiel, Chimes, Xylophone, Crotales, Marimba, Vibraphone
1	E $\flat$ Baritone Saxophone	1	Timpani
3	B $\flat$ Trumpet 1		
3	B $\flat$ Trumpet 2		
3	B $\flat$ 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 tradition 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 are 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 it’s 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.

SACRED HARP

Duration – 8:10

JAY BOCOOK (ASCAP)

1. Stratfield

Exclamatory (♩ = 172)

8

Piccolo

Flute 1, 2

Oboe 1, 2
1. Solo
f

English Horn
f
1. Solo

Bassoon 1, 2
f

B♭ Clarinet 1

B♭ Clarinet 2, 3

B♭ Bass Clarinet
Solo
f

B♭ Contrabass Clarinet

One player per part

E♭ Alto Sax. 1, 2
f
Solo

B♭ Tenor Sax.
f

E♭ Bari. Sax.
Solo
f

Exclamatory (♩ = 172)

B♭ Trumpet 1

B♭ Trumpet 2, 3

F Horn 1, 2

F Horn 3, 4

Trombone 1, 2

Trombone 3

Euphonium

Tuba

String Bass

Percussion 1

Percussion 2

Mallet Perc.

Timpani

1

2

3

4

5

6

7

8

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.

15

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.

04003156

18 19 20 21 22 23 24

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bsn. 1, 2

Cl. 1

Cl. 2, 3

Bs. Cl.

Cbs. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

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.

S.D.

Glockenspiel

Chimes

mf

ff

ff *Solo*

Piatti

f

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.

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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.

30

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.

30

31

32

33

34

35

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36 37 38 39 40 41 42

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.

51

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.

Ppt. 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.

Bongos (Sticks)

Chimes

59

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
 Milt.
 Timp.

74

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.

74

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

Milt.

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.

90

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.

90

91

92

93

94

95

04003156
Sacred Harp - 17

96 97 98 99 100 101

[illegible]

2. Idumea

Evocativo (♩ = 72)

Piccolo

Flute 1, 2

Oboe 1, 2

English Horn

Bassoon 1, 2

B♭ Clarinet 1

B♭ Clarinet 2, 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Sax. 1, 2

B♭ Tenor Sax.

E♭ Bari. Sax.

B♭ Trumpet 1

B♭ Trumpet 2, 3

F Horn 1, 2

F Horn 3, 4

Trombone 1, 2

Trombone 3

Euphonium

Tuba

String Bass

Percussion 1

Percussion 2

Mallet Perc.

Timpani

One player

One player

1. Solo

mf

Solo

mf

p

p

a2

p

1. E. Hn.

mf

2.

p

p

Evocativo (♩ = 72)

Echo Horn

bend

p

Sus. Cym. upside down on 26" drum

04003156 Sacred Harp - 21 9 10 11 12 13 14 15 16

19

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.

19

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.

1. Solo *mf*

5

3

mp

End Solo

mp

mf

1. All *f* *a2*

f

1. All *mf* +2.

mp

mf

mf

mp

mf

mf

mf

1. Play *mp* *mf*

mp *mf*

mf

mf

(Open) 1. Play *mp*

2. (Open) *a2* *f* *a2* *f*

3. Open *p*

All *p* *mp* *mf*

mf

mf

Sus. Cym. *p* *f*

Glock. *mf*

mf

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.

30

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.

(Solo)

mf

1. Solo

mp

a2

1. All

+2.

a2

mp

Play

mp

a2

mp

Cup Mute

End Solo

Section *p*

Cup Mute

p

2.

1.

a2

(-2.) *mp*

a2

St. Mute

mf

Solo

All

div.

pizz.

mp

Bongos (Sticks)

B.D.

mp

(Plastic Mallets)

mp

mp

[illegible]

04003156
Sacred Harp - 26

42 43 44 45 46 47

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.

49

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

Glock., Chimes *a2*

Mllt.

Timp.

48

49

50

04003156 Sacred Harp - 28 51 52 53

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.

a2

a2

a2

Red.

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.

tr

a2

3

6

Red.

61

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.

61

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.

61

62

63

04003156
Sacred Harp - 31

Rit. **Meno mosso** (♩ = 60)

Picc. *mp*

Fl. 1, 2 *p*

Ob. 1, 2 *mp* 1. Solo

E. Hn. *mp* *p*

Bsn. 1, 2 *mp* 1. Solo

Cl. 1 *mp* *p*

Cl. 2, 3 *mp* *p*

Bs. Cl. *mp* *p*

Cbs. Cl. *mp* *p*

A. Sx. 1, 2 *p*

T. Sx. *p*

B. Sx. *mp* *p*

Tpt. 1 *Rit. Solo* *mf* *p* Cup Mute

Tpt. 2, 3 *p*

Horn 1, 2 *mp* 1. Mute

Horn 3, 4 *mp* *+4p* *+2. Mute* *Mute*

Tbn. 1, 2 *p*

Tbn. 3 *p*

Euph. *mp* *p*

Tuba *mp* *p*

St. Bs. *mp* *p*

Perc. 1 *mp*

Perc. 2 *p* Rain Stick

Mlt. *Vibes* *Marimba* *mp* *p*

Timp. *mp* *p*

3. Pisgah

Joyous (♩ = 144)

5

Piccolo

Flute 1, 2

Oboe 1, 2

English Horn

Bassoon 1, 2

B♭ Clarinet 1

B♭ Clarinet 2, 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Sax. 1, 2

B♭ Tenor Sax.

E♭ Bari. Sax.

B♭ Trumpet 1

B♭ Trumpet 2, 3

F Horn 1, 2

F Horn 3, 4

Trombone 1, 2

Trombone 3

Euphonium

Tuba

String Bass

Percussion 1

Percussion 2

Mallet Perc.

Timpani

13

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.

13

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.

21

a2

f

5

6

5

a2

f

1.

2. St. Mute

ff

div.

Piatti

ff

Chimes

ff

Solo

ff

20

21

04003156

22

23

24

25

26

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.

30

f

a2

mf

f

mf

f

Solo

Metal Guiro, a la "Washboard"

f

Xylo.

f

38

Picc. *mf*

Fl. 1, 2

Ob. 1, 2

E. Hn.

Bsn. 1, 2 *f* *a2*

Cl. 1 *Solo* *mf* *f* *All*

Cl. 2, 3 *f*

Bs. Cl. *mp* *Tuba*

Cbs. Cl. *mp*

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

T. Sx. *mp*

B. Sx. *mp* *Tuba*

Tpt. 1 *End Solo* *mp* *Open All* *f* *a2*

Tpt. 2, 3 *f*

Horn 1, 2 *mp* *f*

Horn 3, 4 *mp* *f* *a2*

Tbn. 1, 2 *f*

Tbn. 3 *mp*

Euph. *mp* *f*

Tuba *Solo* *f*

St. Bs. *arco* *mp* *f* *Stick Shot*

Perc. 1 *f*

Perc. 2 *f*

Mllt. *f* *Marimba*

Timp. *f* *mp*

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

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.

1. Solo

f

1. All

a2

tr.

f

Play

div.

Solo

All

mf

On Rim

Wd. Blk.

Sus. Cym.

p

mf

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.

47 Soaring (♩ = 172)

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.

[illegible]

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.

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.

67

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.

71

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.

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This image shows a page of a musical score for a large orchestra. The score is written for various instruments, including Piccolo, Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), English Horn (E. Hn.), Bassoons (Bsn. 1, 2), Clarinets (Cl. 1, 2, 3), Bass Clarinet (Bs. Cl.), Contrabass Clarinet (Cbs. Cl.), Saxophones (A. Sx. 1, 2, T. Sx., B. Sx.), Trumpets (Tpt. 1, 2, 3), Horns (Horn 1, 2, Horn 3, 4), Trombones (Tbn. 1, 2, Tbn. 3), Euphonium (Euph.), Tuba, Snare Drum (St. Bs.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Milt., and Timpani (Timp.). The score includes various musical notations such as notes, rests, dynamics (ff, a2), and articulation marks. A large diagonal watermark 'PREVIEW' is visible across the page.

04003156
Sacred Harp - 47