

Precious Lord, Take My Hand

For Concert Band, Grade 3.5

Lyrics by the Reverend Thomas Dorsey, based on the traditional melody "Maitland"
Setting by Randall D. Standridge (ASCAP)

Instrumentation

1 - Full Score	2 - Bb Tenor Saxophone
8 - Flute/Oboe	2 - Eb Baritone Saxophone
2 - Bassoon	4 - Bb Trumpet 1
5 - Bb Clarinet 1	4 - Bb Trumpet 2
5 - Bb Clarinet 2	4 - F Horn
2 - Bb Bass Clarinet	6 - Trombone/Euphonium
2 - Eb Contrabass Clarinet	2 - Euphonium T.C.
2 - Bb Contrabass Clarinet	2 - Bass
6 - Eb Alto Saxophone	4 - Tuba
1 - Piano	
2 - Mallets (Bells, Chimes, Vibraphone)	
2 - Timpani (4 drums)	
2 - Percussion 1 (Triangle/Crash Cymbals/Wind Chimes)	
2 - Percussion 2 (Suspended Cymbal/Bass Drum/Sleigh Bells)	

Full Set - \$65.00

Extra Conductor Score - \$10.00

Extra Part - \$4.00



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Precious Lord, Take My Hand

Lyrics by the Reverend Thomas Dorsey, based on the traditional melody "Maitland"

Setting by Randall D. Standridge

About the inspiration for the work

Music can serve many purposes. It can inspire, it can illustrate, it can cause waves of emotion...and it can comfort. I'm sure many of us have had moments in our lives when our greatest comfort was a favorite song, melody, or great work.

2020 has been a stressful year. I'm not sure what the history books will say about it, but I am certain they will have *something* to say. We've had a pandemic, a political social media war, a civil rights reckoning, and more. All of this is to say that there were several factors that led to the creation of this setting of *Precious Lord, Take My Hand*.

First, I wanted to create something that would comfort people. In this regard, I wanted a gentle melody and something that was familiar. *Precious Lord* has always been one of my favorite hymn-tunes, and I was excited to create a setting of this beloved work.

Second, I wanted to create something that was relevant. Reverend Thomas Dorsey wrote the lyrics to *Precious Lord* during a time of profound personal loss and sorrow. In 1932, Dorsey's wife, Nettie Harper, and his infant son died while Nettie was in labor. He set the words to the hymn tune *Maitland*, by George Allen. It was also a favorite of Martin Luther King, Jr., and was performed at many of his civil rights rallies by gospel singer Mahalia Jackson. The song has become a symbol of comfort and hope in times of despair, and it is with this intent that I decided on its use.

Third, I have always believed that substantial music can exist in any format, but there seems to be a great deal of resistance by many publishers to publish wind ensemble music that isn't in an expanded instrumentation. This makes it challenging for small-yet-talented ensembles to find music that easily fits their instrumentation. Here, I set out to create a musically substantial work that could be played by as few as 13 players, though would still retain a full sound and interesting interplay amongst the voices. In this, I hope I have succeeded.

When performing or listening to this work, I hope it brings you comfort. I hope that it brings you hope. I hope that, in the song's lyrics, you find comfort in asking for guidance and asking for a hand to hold and shoulder to lean on. To quote Stephen King, "Life is short and pain is long, and we were all put here to help one another."

Peace, Love, and Music.

About the format of the work

This work has been written in such a way that it may be performed by as few as thirteen musicians, but would still be appropriate for larger ensembles. It has been cross cued generously to provide a great deal of flexibility for all instrumentations. The French Horn and Piano parts may be omitted, though their inclusion definitely enriches the orchestral color. While the piece is short (for endurance), the musical ranges and ensemble challenges will provide substance for developing and accomplished musicians.

Rehearsal/Performance suggestions

- Consider some showmanship. The soloist(s) may be staged in the audience, on the edge of the stage, anywhere. Let's break those traditions!
- While there is substantial cross cueing, the most accurate performances will omit any cues and stick to the original orchestral colors; having said that, you do what you gotta do.
- Soloists should feel free to embellish the gospel feel of the work, within reason.
- If more mallet percussion are available, consider doubling the piano part with more percussion. Do NOT just let them sit there.
- Dynamics should be noticeable and taken to extremes.
- Performances of the work should have a dramatic, cinematic quality.

About the Composer

Randall Standridge (b.1976) received his Bachelor of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. From 2001 to 2013, he served as the Director of Bands at Harrisburg High School in Harrisburg, Arkansas.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, BandWorks Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge has had several of his pieces performed internationally, and has had numerous works selected to the J.W. Pepper's Editor's Choice and Bandworld Top 100 lists. His composition *Snake Charmer*, published by Grand Mesa Music, is included in *Teaching Music through Performance in Band Vol. 8*, and his work *Gently Blows the Summer Wind*, also published by Grand Mesa Music, is included in *Teaching Music through Performance in Middle School Band*. He has had several works performed at the Midwest Music Clinic in Chicago, IL. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico. Mr. Standridge is also a contributing composer for Alfred Music's *Sound Innovations: Ensemble Development* series. His music is gaining recognition as worthwhile literature for concert festivals and performances across the United States and internationally.

In addition to his career as a composer, Mr. Standridge is the Marching Band Editor for Grand Mesa Music Publishers. He is in demand as a conductor, clinician, drill designer, composer, and music arranger for the marching arts. He is also a freelance artist, photographer, and writer. He lives in Jonesboro, AR with his family. For more information about Mr. Standridge, visit his website at: www.randallstandridge.com





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Concert work: Precious Lord, Take My Hand (RSM C011)

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Grade 3.5

Score

Duration: 3'20"

Precious Lord, Take My Hand

for Modular Wind Ensemble

Lyrics by Rev. Thomas A. Dorsey
Maitland (melody), Traditional
setting by Randall D. Standridge
(ASCAP)

Solemn $\text{♩} = 90$
(opt. Divisi)

Flute/Oboe *p* (Stagger Breathe)

B♭ Clarinet 1 *p*

B♭ Clarinet 2/
B♭ Tenor Saxophone *p*

E♭ Alto
Saxophone *Solo* *mf*

B♭ Bass Clarinet/
Bassoon/
E♭ Bar. Sax. *mf*

B♭ Trumpet 1 *mf*

B♭ Trumpet 2

Horn in F

Trombone/
Euphonium

Tuba/
Bass
(C.B. Clar.)

Synth *Piano* *mp*

Mallets
Bells/Chimes/
Vibraphone *Piano (If cued, play on bells)* *mp*

Timpani

Percussion 1
Triangle/
Crash Cymbals/
Wind Chimes *p*

Percussion 2
Suspended Cymbal/
Bass Drum/Sleigh Bells *Sus. Cym. (Yarn Mallets)* *p* *mp*

Tune: G♯, A, B♭, E

1 2 3 4 5 6

RSM C011

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Precious Lord, Take My Hand

11

Fl./Ob.

B♭ Cl. 1

B♭ Cl. 2/
T.Sax

A. Sax.

B. Cl./
Bsn./
B.Sax

B. Tpt. 1

B. Tpt. 2

Hn.

Tbn./
Euph

Tuba/
Bass/
(C.B.Cl)

Synth

Mal.

Timp.

Perc. 1

Perc. 2

Play

mp

Play

mp

p

Horn in F

p

p

mp

p

B. Bass Clar./ Bsn./
E. Bar. Sax.

p

Mallets

mp

Play

mp

Bells (Hard Acrylic Mallets)

mp

p

mp

7

8

9

10

11

12

Precious Lord, Take My Hand

FL./Ob.

B♭ Cl. 1

**B♭ Cl. 2/
T.Sax**

A. Sax.

**B. Cl./
Bssn./
B.Sax.**

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

**Tbn./
Euph**

**Tuba/
Bass/
(C.B.Cl)**

Synth

Mal.

Timp.

Perc. 1

Perc. 2

Precious Lord, Take My Hand

19

FL./Ob. *mp* *Div.* *mp*

B♭ Cl. 1 *mp* *mp*

B♭ Cl. 2/
T.Sax *mp* *mf* *mp* *mf*

A. Sax *mf*

B. Cl./
Bssn./
B.Sax *mp* *mf* *mp* *mf*

B♭ Tpt. 1 *mf* *mp* *mf*

B♭ Tpt. 2 *mf* *mp* *mf*

Hn. *mp* *mf* *mp* *mf*

Tbn/
Euph *mf* *mp* *mf*

Tuba/
Bass/
(C.B.Cl) *Play* *mp* *mf* *mp* *mf*

Synth *pp*

Mal. *pp* *mp* *pp*

Timp. *pp* *mp* *pp* *G to F*

Perc. 1 *p* *p*

Perc. 2 *pp* *mp* *pp* *Bass Drum (very distant)*

19 20 21 22 23 24

Precious Lord, Take My Hand

5

Moving Forward = 100 *poco rit.*

Moving Forward ♩=100 *poco rit.*

Fl./Ob. *mf* *Div.*

B♭ Cl. 1 *mf*

B♭ Cl. 2/
T.Sax *mf*

A. Sax *mf* *All* *mp*

B. Cl./
Bsn./
B.Sax *p* *Play* *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *p* *mf*

Hn. *p* *mf* *mp*

Tbn./
Euph *p* *mf*

Tuba/
Bass/
(C.B.Cl) *p* *mf*

Synth *p*

Mal. *p* *Vibraphone*

Timp. *mp* *A to A♭* *mf* *p*

Perc. 1 *mf*

Perc. 2 *mp* *pp* *mf* *Sus. Cym.* *p*

25 26 27 28 29 30

Precious Lord, Take My Hand

31 Tranquil $\text{♩} = 90$

FL./Ob. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2/
T.Sax *p*

A. Sax *p*

B. Cl./
Bssn./
B.Sax *p*

B♭ Clarinet 1 *mf*

B♭ Tpt. 1 *p*

Tromb/Euph. *p*

B♭ Tpt. 2 *p*

Hn. *p*

Div. (opt) *p*

Tbn./
Euph *pizz.*

Tuba/
Bass/
(C.B.Cl) *p*

Synth *pizz.*

Mal. *p*

(very in the background)

Timp. *mf*

Perc. 1 *p*

Perc. 2 *mf*

31 32 33 34 35 36

Precious Lord, Take My Hand

39

rit.

Fl./Ob.

B♭ Cl. 1

B♭ Cl. 2/
T.Sax

A. Sax.

B. Cl./
Bssn./
B.Sax

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn/
Euph

Tuba/
Bass/
(C.B.Cl)

Synth

Mal.

Timp.

Perc. 1

Perc. 2

Chimes

Crash Cymbals

Bass Drum

arco

mf

f

p

f

p

f

p

37 38 39 40 41 42

Precious Lord, Take My Hand

Broadly ♩=80 *rit.* **Solemn** ♩=90 **48**

FL./Ob. *ff* *p*

B♭ Cl. 1 *ff* *p* *pp*

B♭ Cl. 2/
T.Sax *ff* *p* *pp*

A. Sax. *ff* *mf*

B. Cl./
Bssn./
B.Sax *ff* *p*

B♭ Tpt. 1 *ff* *p* *pp* (Stagger Breathe)

B♭ Tpt. 2 *ff* *p* *pp* (Stagger Breathe)

Hn. *ff* *mf* *pp* (Stagger Breathe)

Tbn./
Euph *ff* *p* *mf*

Tuba/
Bass/
(C.B.Cl) *ff* *p*

Synth *ff* *p*

Mal. *ff* *mf* *p* *F to G♯*

Timp. *p* *ff* *pp*

Perc. 1 *ff* *p* **Triangle**

Perc. 2 *f* *p* *ff*

43 44 45 46 47 48

Fl./Ob. *p*

B♭ Cl. 1

B♭ Cl. 2/
T.Sax

A. Sax.

B. Cl./
Bssn./
B.Sax *mf*

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

(Stagger Breathe)

Tbn./
Euph *pp* *mf*

Tuba/
Bass/
(C.B.Cl) *mf*

Synth

Mal.

Timp.

Perc. 1

Sleigh Bells

Perc. 2 *mp*

49 50 51 52 53 54

Precious Lord, Take My Hand

58

Fl./Ob. *mf*

B♭ Cl. 1 *p*

B♭ Cl. 2/
T.Sax *p*

A. Sax. *mf* *p*

B. Cl./
Bssn./
B.Sax. *p*

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn./
Euph. *pp* *mf*

Tuba/
Bass/
(C.B.Cl.)

Synth

Mal. *mp*

Timp. *pp* *mp*

Perc. 1 *mp*

Perc. 2 *p* *mp*

Bells
(bring out)

Sus. Cym.

55

56

57

58

59

60

64 Moving forward ♩=100

FL./Ob.

B♭ Cl. 1

B♭ Cl. 2/
T.Sax

A. Sax.

B. Cl./
Bssn./
B.Sax

B. Tpt. 1

B. Tpt. 2

Hn.

Tbn./
Euph

Tuba/
Bass/
(C.B.Cl)

Synth

Mal.

Timp.

Perc. 1

Perc. 2

Bass Drum (very distant)

p *mp* *pp*

61 62 63 64 65 66

Precious Lord, Take My Hand

rit. **Rising with hope** ♩=90

Fl./Ob. *mp*

B♭ Cl. 1 *mf*

B♭ Cl. 2/
T.Sax *mf*

A. Sax. *mf* *mp*

B. Cl./
Bssn./
B.Sax. *mf*

B♭ Tpt. 1 *mp* *mf*

B♭ Tpt. 2 *mp* *mf*

Hn. *mp*

Tbn./
Euph. *mf* (opt. Divisi)

Tuba/
Bass/
(C.B.Cl.) *mf*

Synth *mf*

Mal. *mf*

Timp. *p* *mf*

Perc. 1

Perc. 2 *mp* *pp* *p* **Sus. Cym.**

67 68 69 70 71 72

73

FL./Ob.

B \flat Cl. 1

B \flat Cl. 2/
T.Sax

A. Sax.

B. Cl./
Bssn./
B.Sax

B. Tpt. 1

B. Tpt. 2

Hn.

Tbn./
Euph

Tuba/
Bass/
(C.B.Cl)

Synth

Mal.

Timp.

Wind Chimes

Perc. 1

Perc. 2

mp

p

cresc.

mf

73

74

75

76

77

78

81 **Triumphant** = 90

8^{va}—

Fl./Ob.

B♭ Cl. 1

B♭ Cl. 2/
T.Sax

A. Sx.

B. Cl./
Bssn./
B.Sax

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn./
Euph

Tuba/
Bass/
(C.B.Cl)

Synth

Mal.

Timp.

Perc. 1

Perc. 2

Chimes

Crash Cymbals

Bass Drum

Peaceful ♩=80 **88** *rit.* **a tempo**

(8^{va})

Fl./Ob. *p* *ff*

B♭ Cl. 1 *p* *ff* *p*

B♭ Cl. 2/
T.Sax *p* *ff* *p*

A. Sax. *p* *ff* *mf* *All*

B. Cl./
Bsn./
B.Sax. *p* *ff* *p*

E♭ Alto Saxophone

B♭ Tpt. 1 *p* *ff* *mf*

B♭ Tpt. 2 *p* *ff*

Hn. *p* *ff*

Tbn./
Euph. *p* *ff*

Tuba/
Bass/
(C.B.Cl.) *p* *ff*

B♭ Bass Clar./Bsn./
E♭ Bar. Sax. *p*

Synth *p* *ff*

Mal. *mp*

Timp. *p* *ff*

Perc. 1

Perc. 2 *p* *ff*

85 86 87 88 89 90

Precious Lord, Take My Hand

Fl./Ob. *p* *pp* *rit.*

B♭ Cl. 1 *p* *pp*

B♭ Cl. 2/
T.Sax *pp*

A. Sax. *Solo* *p*

B. Cl./
Bssn./
B.Sax *p* *pp*

B. Tpt. 1 *p* *pp* *Div.*

B. Tpt. 2 *p* *pp*

Hn. *p* *pp*

Tbn./
Euph *p* *pp*

Tuba/
Bass/
(C.B.Cl) *Play* *p* *pp*

Synth *p* *pp*

Mal. *(distant, but audible)* *p*

Timp.

Perc. 1 *Wind Chimes* *mp*

Perc. 2 *Sus. Cym.* *pp* *p*

91 92 93 94 95 96 97 98