

The Solid Rock

Edward Mote & William Bradbury

arranged by
David Gorham

1 Full Score	4 Bb Trumpet 1
8 Flute	4 Bb Trumpet 2
2 Oboe	3 F Horn
4 Bb Clarinet 1	3 Trombone 1
4 Bb Clarinet 2	3 Trombone 2
1 Bb Bass Clarinet	3 Baritone B.C./Bassoon
2 Eb Alto Saxophone 1	2 Baritone T.C.
2 Eb Alto Saxophone 2	4 Tuba
2 Bb Tenor Saxophone	1 Bells
1 Eb Baritone Saxophone	2 Percussion 1 – Wind Chimes, Suspended Cymbal
	3 Percussion 2 – Triangle, Crash Cymbals, Bass Drum

Extra Part - P3018901

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Program Notes

The words of this inspirational hymn were conceived in 1834 by English cabinetmaker Edward Mote and were later set to music by William Bradbury. Over the years it has grown in popularity to become a favorite gospel hymn. The moving and meaningful melody makes it an outstanding musical subject for a concert band setting. This very effective arrangement for young band highlights the memorable melody; it's an impressive selection that will stand out on any concert program and make any group sound accomplished and mature.

About the Arranger

David Gorham has been director of bands at Owasso, Oklahoma High School since 1989. The Owasso bands enjoy a wonderful reputation as being one of the finest school band programs in the nation, consistently receiving superior ratings in competitions for many years while performing some of the finest band literature available. In addition to performances throughout the state and region, the band has appeared in the Pasadena Tournament of Roses Parade on three different occasions. With over 50 band compositions published by Wingert-Jones Publications, Gorham has clearly established himself as one of the premier composers of music for school bands, not only in the United States, but throughout the world.

Achievement Series Lesson Guide

Every selection in the Wingert-Jones *Achievement Series* features concise learning objectives that support the **National Standards for Arts Education**.

THE SOLID ROCK

David Gorham

National Standards addressed through this publication:

- #2 Performing on instruments, alone and with others, a varied repertoire of music.
- #5 Reading and notating music.
- #6 Listening to and analyzing and describing music.
- #9 Understanding the music in relation to history and culture.

LEARNING OBJECTIVES

Learn to play melodically and in a legato style and blend and balance. Be aware of difference in the various dynamic changes. Always listen for the melody make sure sustained notes don't cover moving parts.

MUSIC THEORY

KEY: Learn or review the scale and arpeggio, printed at the top of each player's part.

The image displays three staves of musical notation, each representing a different key signature. The first staff is for the Key of Bb, the second for the Key of Eb, and the third for the Key of F. Each staff shows the scale and arpeggio for the respective key. The notation includes treble clefs, key signatures (two flats for Bb and Eb, one flat for F), and a 4/4 time signature. The scales are written in a stepwise fashion, and the arpeggios are shown as chords with stems. The notes are clearly marked with stems and flags, and the arpeggios are shown as chords with stems.

TIME SIGNATURE

4/4 - The upper number indicates that there are 4 beats to a measure. The lower number indicates that a quarter note receives one beat.

3/4 - The upper number indicates that there are 3 beats to a measure. The lower number indicates that a quarter note receives one beat.

TEMPO INDICATORS

A tempo – return to the original tempo or speed

rit. (ritardando) – play gradually slower

piu mosso – more motion, slightly faster

DYNAMIC MARKINGS

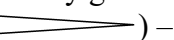
p (piano) - soft

m (mezzo) – moderately

f (forte) – loud

fp (forte-piano) – start loud and instantly get soft

crescendo () – gradually get louder

decrescendo, or diminuendo () – gradually get softer

STYLE INDICATORS

accent () – emphasis on a note or chord. Accented notes are separated

staccato () – detached and separated

tenuto (-) – hold the note for its full value

When staccato and legato markings are used together play the note long with a slight separation

(Student worksheet is located in the back of the score.)

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Edward Mote & William Bradbury
arranged by David Gorham (ASCAP)

Moderately slow ♩ = 72

6

Flute *mp*

Oboe

B♭ Clarinet 1 *mp*

B♭ Clarinet 2 *mp*

B♭ Bass Clarinet

E♭ Alto Saxophone 1/2 *mp* Hn. cue

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Moderately slow ♩ = 72

6

Trumpet 1/2

F Horn *mp*

Trombone 1/2 *mp* a2

Baritone/Bassoon *mp*

Tuba *mp*

Bells *mp*

Wind Chimes: ad lib

Percussion 1
Wind Chimes,
Suspended Cymbal

Percussion 2
Triangle,
Crash Cymbals,
Bass Drum *mp*

let ring

2 3 4 5 6 7

14

2

21

21

The Solid Rock - Score

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

A. Sx. $\frac{1}{2}$

T. Sx.

B. Sx.

Tpt. $\frac{1}{2}$

Hn.

Tbn. $\frac{1}{2}$

Bar.

Tba.

Bells

Perc. 1

Perc. 2

22 23 24 25 26 27 28

The Solid Rock - Score

29

rit.

A tempo

Fl. *mf* *fp* *f*

Ob. *mf* *fp* *f*

Cl. 1 *mf* *fp* *f* *p*

Cl. 2 *mf* *fp* *f* *p*

B. Cl. *mf* *fp* *f* *p*

A. Sx. 1 *mf* *mf* *fp* *f* *p*

A. Sx. 2 *mf* *mf* *fp* *f* *p*

T. Sx. *mf* *fp* *f* *p*

B. Sx. *mf* *fp* *f* *p*

29

rit.

A tempo

Tpt. 1 *mf* *fp* *f*

Tpt. 2 *mf* *fp* *f*

Hn. *mf* *fp* *f* *mp*

Tbn. 1 *mf* *fp* *f*

Tbn. 2 *mf* *fp* *f*

Bar. *mf* *fp* *f*

Tba. *mf* *fp* *f*

Bells *mf*

Perc. 1 Suspended Cymbal: stick (nylon tip) *f* *mp* *f*

Perc. 1 Crash Cymbals

Perc. 2 Suspended Cymbal: yarn mallets choke

Bass Drum *mf*

29 30 31 32 33 34 35

The Solid Rock - Score

39 Più mosso ♩ = 84

Fl. *mp*

Ob. *mf* *mp*

Cl. 1 *mp*

Cl. 2

B. Cl. *mf* with separation Tuba cue

A. Sx. 1 *mf* Hn. cue with separation

A. Sx. 2

T. Sx. *mf* with separation Bar. cue

B. Sx.

39 Più mosso ♩ = 84

Tpt. 1 *mf* with separation a2

Tpt. 2

Hn. *mf* with separation

Tbn. 1 *mf* with separation

Tbn. 2

Bar. *mf* with separation

Tba. *mf* with separation *mp*

Bells

Perc. 1 *p* *mf*

Perc. 2

36 37 38 39 40 41 42

The Solid Rock - Score

47

rit.

Fl. *mf* with separation

Ob. *mf* with separation

Cl. 1 *mf* with separation

Cl. 2 *mf* with separation

B. Cl. *mf*

A. Sx. 1 *mf* Play a2

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx.

Tpt. 1 *mf* a2

Tpt. 2 *mf*

Hn. *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Bar. *mf*

Tba. *mf*

Bells *mf*

Perc. 1 *mp* *f*

Perc. 2 *mf*

43 44 45 46 47 *f* 48 49

Slower ♩ = 72 **A little more motion**

Fl. *f* *p* *f*

Ob. *f* *p* *f*

Cl. 1 *f* *p* *f*

Cl. 2 *f* *p* *f*

B. Cl. *f* *p* *f*

A. Sx. 1 *f* *p* *f*

2 *f* *p* *f*

T. Sx. *f* *p* *f*

B. Sx. *f* *p* *f*

Slower ♩ = 72 **A little more motion**

Tpt. 1 *f* *p* *f*

2 *f* *p* *f*

Hn. *f* *p* *f*

Tbn. 1 *f* *p* *f*

2 *f* *p* *f*

Bar. *f* *p* *f*

Tba. *f* *p* *f*

Bells *f* *mp* *f*

Perc. 1

Perc. 2 *f*

50 51 52 53 54 55 56

The Solid Rock - Score

[illegible]

Name _____ Date _____

Instrument _____

The Solid Rock

Hit the right note! (2 points each)

Fill in the #s and bs in the concert scale below. You only have to complete the scale written in the clef for your instrument.

1. B $\flat$ Major Concert Scale



or



2. E $\flat$ Major Concert Scale



or



3. F Major Concert Scale



or



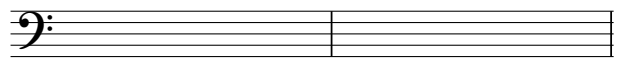
Transpose Scales for YOUR instrument! (2 points each)

Now it's time to write each concert scale as you play it on your instrument. Write the notes, including #s and bs, in the clef for your instrument. *Don't forget to transpose if you need to! Make sure you have the correct starting note!*

4. B $\flat$ Major Concert Scale



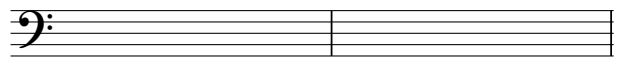
or



5. E $\flat$ Major Concert Scale



or



6. F Major Concert Scale



or

