

Reverence

Louis A. Josephson

1 Full Score	3 Bb Trumpet 1
1 Piccolo	3 Bb Trumpet 2
4 Flute 1	3 Bb Trumpet 3
4 Flute 2	1 F Horn 1
1 Oboe 1	1 F Horn 2
1 Oboe 2	1 F Horn 3
1 Bassoon 1	1 F Horn 4
1 Bassoon 2	3 Trombone 1
1 Eb Clarinet	3 Trombone 2
3 Bb Clarinet 1	1 Trombone 3
3 Bb Clarinet 2	2 Baritone B.C.
3 Bb Clarinet 3	2 Baritone T.C.
2 Bass Clarinet	5 Tuba
1 Bb Contrabass Clarinet	1 String Bass
2 Alto Saxophone 1	1 Timpani
2 Alto Saxophone 2	2 Percussion 1 – Snare Drum, Suspended Cymbal
2 Tenor Saxophone	1 Percussion 2 – Bass Drum
1 Baritone Saxophone	2 Percussion 3 – Crash Cymbals, Triangle, Wind chimes
	2 Percussion 4 – Chimes, Suspended Cymbal
	3 Percussion 5 – Bells, Xylophone, Vibraphone, Tam-tam

Extra Part - P3019101

WINGERTSM
JONES
PUBLICATIONS

3019102



822424

046606

Program Notes

Reverence celebrates those who deserve and receive great honor. A triumphant main theme is developed throughout the piece, first stated by the trumpets, followed by a burst of fluttering woodwinds. After the brass and percussion build up to the fully sung melody, a contrasting theme is then presented. A delicate slower section displays thickened harmonies and textures. The climax is grand and flowing – in the starting tempo, the two main themes are layered to form a heroic ending.

About the Composer

Louis A. Josephson is a composer from central New Jersey. He composes for many genres including orchestra, concert band/wind ensemble, jazz, chamber, choir, pop, and musical theater. He is a recent graduate of the pre-college Honors Music Program of Westminster Conservatory in Princeton, New Jersey. Privately, he studies composition, piano, and voice.

At his high school, West Windsor-Plainsboro High School South, he plays percussion in the Wind Ensemble and Philharmonia, piano in the jazz ensemble, sings in and directs the a cappella group, and performs as an actor and pit musician in his high school musicals. Locally, he has conducted many of his own works. In addition to composing, Louis is an arranger, singer-songwriter, pianist, percussionist, and drummer. He also enjoys playing bass, saxophone, and harmonica.

Awards include the Association of Concert Bands 2016-2017 Young Composer Competition winner, 2017 NAFME Student Composers Competition winner, finalist for the 2017 ASCAP Morton Gould Young Composer Award, 2017 National Young Composers Challenge finalist, 2017 Tribeca New Music Emerging Composer Award, 2017 Make Music Young Composers Contest runner-up, and the MTNA Composition Competition winner for the state of New Jersey 2016 and 2017 and the Eastern Division 2015. He is published by Wingert-Jones Publications, Inc.

Louis spent his last six summers at Long Lake Camp for The Arts where he enjoyed music and theater and was inducted into their Music Hall of Fame.

Louis A. Josephson
ASCAP

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10

2

Reverence - Score

Picc.

Fl. 1
2

mf

Ob. 1
2

mf

Bsn. 1
2

mp

E♭ Cl.

Cl. 1

mp

Cl. 2
3

mp

B. Cl.

mp

Cb. Cl.

mp

A. Sx. 1
2

mp

T. Sx.

mp

B. Sx.

mp

Tpt. 1

Tpt. 2
3

Hn. 1
2

mp

Hn. 3
4

mp

Tbn. 1

mp

Tbn. 2
3

mp

Bar.

mp

Tba.

mp

Bass

mp

Timp.

G to F

Perc. 1
2

Perc. 3

Perc. 4

Perc. 5

11 12 13 14 15 16

4

Reverence - Score

This musical score, titled "Reverence", spans measures 23 to 28. The instrumentation includes:

- Picc.** (Piccolo): Rests throughout.
- Fl. 1, 2** (Flutes): Rests throughout.
- Ob. 1, 2** (Oboes): Rests throughout.
- Bsn. 1, 2** (Bassoons): Play a melodic line with slurs and ties across measures 23-28.
- E♭ Cl.** (E-flat Clarinet): Rests throughout.
- Cl. 1, 2, 3** (Clarinets): Clarinet 1 rests; Clarinets 2 and 3 play a melodic line with slurs and ties.
- B. Cl.** (Bass Clarinet): Plays a melodic line with slurs and ties.
- Cb. Cl.** (Cello Clarinet): Plays a melodic line with slurs and ties.
- A. Sx. 1, 2** (Alto Saxophones): Play a melodic line with slurs and ties.
- T. Sx.** (Tenor Saxophone): Rests throughout.
- B. Sx.** (Baritone Saxophone): Rests throughout.
- Tpt. 1, 2, 3** (Trumpets): Rests throughout.
- Hn. 1, 2, 3, 4** (Horns): Horns 1 and 2 play a melodic line; Horns 3 and 4 play a similar line.
- Tbn. 1, 2, 3** (Trombones): Trombone 1 plays a rhythmic line with slurs; Trombones 2 and 3 play a similar line.
- Bar.** (Baritone): Plays a melodic line with slurs and ties.
- Tba.** (Tuba): Plays a melodic line with slurs and ties.
- Bass**: Plays a melodic line with slurs and ties.
- Timp.** (Timpani): Rests throughout.
- Perc. 1, 2, 3, 4, 5** (Percussion): Percussion 1 and 2 play a rhythmic pattern; Percussion 3, 4, and 5 are mostly rests.

The score is written for measures 23 through 28, with a page number 5 centered below the measure numbers.

30

Picc. *mf*

Fl. 1 *mf*
2 *a2*

Ob. 1 *mf*
2 *a2*

Bsn. 1 *mf*
2

E♭ Cl. *mf*

Cl. 1 *div. if possible (bottom note optional)*

Cl. 2 *mp*
3

B. Cl. *mf*

Cb. Cl. *mf*

A. Sx. 1 *mf*
2

T. Sx. *mf*

B. Sx. *mf*

30

Tpt. 1 *mf*
2 *a2*
3

Hn. 1 *mf*
2 *a2*

Hn. 3 *mf*
4 *a2*

Tbn. 1 *mp*

Tbn. 2 *mp*
3

Bar. *mf*

Tba. *mf*

Bass *mf*

Timp.

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf* (Suspended Cymbal)

Perc. 5 *mf* (Bells)

29 30 31 32 33

38

38

Reverence - Score

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Bsn. 1

Bsn. 2

E♭ Cl. *mf* *mp*

Cl. 1 *mp* *mf* *mp*

Cl. 2 *mp* *mf* a2

Cl. 3

B. Cl. *mf*

Cb. Cl. *mf*

A. Sx. 1 *mf* a2

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx.

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1 *mf* a2

Hn. 2 *mf* a2

Hn. 3 *mf*

Hn. 4

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3

Bar. *mf*

Tba. *mf*

Bass *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3 Tri. *mf*

Perc. 4 Chimes *mf*

Perc. 5 Xylophone *mp* *mf*

39 40 41 42 43

47

9

10

61

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

E♭ Cl.

Cl. 1
2
3

B. Cl.

Cb. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

Tpt. 1
2
3

Hn. 1
2
3
4

Tbn. 1
2
3

Bar.

Tba.

Bass

Timp.

Perc. 1
2

Perc. 3

Perc. 4

Perc. 5

Ob. 1: Solo

mf

a2

A. Sx. 1 only

p

61

Wind Chimes

mp *mf*

mf

57 58 59 60 61 62 63

Picc. *mf* *a2* *mf*

Fl. 1 *end solo* *mf* *a2* *mf*

Ob. 1 *end solo* *mf* *Ob. 1 only* *mf*

Bsn. 1 *mp* *mf*

E♭ Cl. *mp* *mf*

Cl. 1 *tutti* *mf*

Cl. 2 *tutti* *mf*

B. Cl. *mp* *mf*

Cb. Cl. *mp* *mf*

A. Sx. 1 *mp* *mf* *+ A. Sx. 2: tutti* *a2* *mf*

T. Sx. *p* *mf* *tutti* *mf*

B. Sx. *mp* *mf*

Tpt. 1 *p* *a2* *mf*

Tpt. 2 *p* *a2* *mf*

Hn. 1 *Hn. 1 only* *p* *mf* *a2* *mf*

Hn. 2 *p* *mf* *a2* *mf*

Hn. 3 *Hn 3 and 4 cue* *a2* *p* *mf* *a2* *mf*

Hn. 4 *p* *mf* *a2* *mf*

Tbn. 1 *p* *a2* *mf*

Tbn. 2 *p* *a2* *mf*

Bar. *mp* *mf*

Tba. *mp* *mf*

Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *Chimes* *mf*

Perc. 5

64 65 66 67 68 69 70

Reverence - Score

[illegible]

molto rit.

78 Grandioso con moto ♩ = 112

Picc.
 Fl. 1
 2
 Ob. 1
 2
 Bsn. 1
 2
 Eb Cl.
 Cl. 1
 Cl. 2
 3
 B. Cl.
 Cb. Cl.
 A. Sx. 1
 2
 T. Sx.
 B. Sx.

Musical score for measures 76-78, woodwind and string section. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, E-flat Clarinet, Clarinet 1, Clarinet 2 & 3, Bass Clarinet, Contrabass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The tempo is marked 'molto rit.' and the movement is 'Grandioso con moto' with a tempo of 112 beats per minute. The key signature has two flats (B-flat and E-flat). The score shows various dynamics including *sfz*, *f*, and *ff*, and includes articulation marks like accents and slurs. There are also performance instructions like 'a2' and '3' (triplets).

molto rit.

78 Grandioso con moto ♩ = 112

Tpt. 1
 Tpt. 2
 3
 Hn. 1
 2
 Hn. 3
 4
 Tbn. 1
 Tbn. 2
 3
 Bar.
 Tba.
 Bass
 Timp.
 Perc. 1
 2
 Perc. 3
 Perc. 4
 Perc. 5

Musical score for measures 76-78, brass and percussion section. The score includes parts for Trumpet 1, Trumpet 2 & 3, Horn 1 & 2, Horn 3 & 4, Trombone 1, Trombone 2 & 3, Baritone, Tuba, Bass, and Timpani. It also includes five percussion parts: Suspended Cymbal, Crash Cymbals, Chimes (hard mallets), and two other percussion parts. The tempo is marked 'molto rit.' and the movement is 'Grandioso con moto' with a tempo of 112 beats per minute. The key signature has two flats (B-flat and E-flat). The score shows various dynamics including *sfz*, *f*, *mf*, and *ff*, and includes articulation marks like accents and slurs. There are also performance instructions like 'a2' and '3' (triplets). A key change is indicated from E-flat to F at the end of measure 80.

rit. 85 **A tempo**

15

91 **Tempo I** ♩ = 152

16

Reverence - Score

Picc. *mf* a2

Fl. 1 2 *mf* a2

Ob. 1 2 *mf* a2

Bsn. 1 2 *mf*

E♭ Cl. *mf*

Cl. 1 *mf* a2

Cl. 2 3 *mf*

B. Cl. *mf*

Cb. Cl. *f*

A. Sx. 1 2 *mf* a2

T. Sx. *mf*

B. Sx. *mf*

Tpt. 1 *f* a2

Tpt. 2 3 *f*

Hn. 1 2 *f* a2

Hn. 3 4 *f*

Tbn. 1 *f* a2

Tbn. 2 3 *f*

Bar. *f*

Tba. *f*

Bass *f*

Timp. *p* *f*

Perc. 1 2 *f*

Perc. 3

Perc. 4 (Chimes)

Perc. 5 *f* Xyl. *mf*

94 95 96 97 98

Reverence - Score

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

E♭ Cl. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

Cb. Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

Tpt. 1 *fp*

Tpt. 2 *fp*

Tpt. 3 *fp*

Hn. 1 *fp*

Hn. 2 *fp*

Hn. 3 *fp*

Hn. 4 *fp*

Tbn. 1 *fp*

Tbn. 2 *fp*

Tbn. 3 *fp*

Bar. *fp*

Tba. *fp*

Bass *fp*

Timp. *fp*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *mf*

Perc. 4 *mf*

Perc. 5 *mf*

to Bells (Quick!)

99 100 101 102

103

Reverence - Score

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f* *a2*

Ob. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

E♭ Cl. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

Cb. Cl. *f*

A. Sx. 1 *f* *a2*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

103

Tpt. 1 *f*

Tpt. 2 *f* *a2*

Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *f* *a2*

Tbn. 2 *f* *a2*

Tbn. 3 *f*

Bar. *f*

Tba. *f*

Bass *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *ff*

Perc. 4 *ff* Chimes

Perc. 5 *ff* to Bells

103 *f*

104

105

106

107

Reverence - Score

20

Reverence - Score

Picc. *p* *cresc.* *ff*
 Fl. 1 2 *p* *cresc.* *ff*
 Ob. 1 2 *p* *cresc.* *ff*
 Bsn. 1 2 *p* *cresc.* *ff*
 E♭ Cl. *p* *cresc.* *ff*
 Cl. 1 *p* *cresc.* *ff*
 Cl. 2 3 *p* *cresc.* *ff*
 B. Cl. *p* *cresc.* *ff*
 Cb. Cl. *p* *cresc.* *ff*
 A. Sx. 1 2 *p* *cresc.* *ff*
 T. Sx. *p* *cresc.* *ff*
 B. Sx. *p* *cresc.* *ff*
 Tpt. 1 *p* *cresc.* *ff*
 Tpt. 2 3 *p* *cresc.* *ff*
 Hn. 1 2 *p* *cresc.* *ff*
 Hn. 3 4 *p* *cresc.* *ff*
 Tbn. 1 *p* *cresc.* *ff*
 Tbn. 2 3 *p* *cresc.* *ff*
 Bar. *p* *cresc.* *ff*
 Tba. *p* *cresc.* *ff*
 Bass *p* *cresc.* *ff*
 Timp. *p* *cresc.* *ff* dampen
 Perc. 1 2 *p* *cresc.* *ff* dampen choke
 Perc. 3 *mp* *cresc.* *ff* choke
 Perc. 4 *ff* choke
 Perc. 5 *mf* *ff* dampen

112

113

114

21

115

116