

ANDREW E. LAWSON

*As Long As Stars
Shall Shine*

*In memory of my dear friend,
Sarah Delbene (1996 - 2021)*

Program Notes

On December 2, 2021, one of my best friends, Sarah Delbene, suddenly passed away. We were all in complete shock. Sarah was a friend to everyone she met. She was a bright, shining star in every room she entered. In an instant, I was reminded of how delicate life is and how things can change at a moment's notice. How do we deal with this - the loss of a friend or family member, especially when it is so unexpected? How does a composer tackle something like this? And why would a composer tackle something like this? In the following days, I was on social media reading some of the fond memories being shared about Sarah, and a comment stood out to me—this comment became the title of this piece, *As Long As Stars Shall Shine*. I soon went online and searched the phrase, finding that it was a line from the alma mater hymn at Baylor University, where Sarah had received her Masters Degree. At that point in time, I reached out to Sarah's parents to ask if they would grant me their blessing in writing a piece to honor Sarah, and to try and capture some of the joy she brought into so many people's lives. As I began writing, I realized that this music was meant to address, and had to address, a wider audience and tackle three different thoughts, presented in three movements:

1. Acknowledgement of Loss

- The first movement acknowledges loss of friends and loved ones. This begins with clarinets, soon followed by Flute, Euphonium, and Tuba solos with piano. This peaceful, still, calmness is then suddenly interrupted. The music wildly transitions into madness, a heart shattered by loss, a world unraveled by a sudden, devastating change. A more aggressive form of the original theme presented is heard from the brass. This is concluded by a setting of *Nearer, My God, to Thee*.

2. The Recollection of Memories

- The second movement represents all fond memories of those who have left us - the love and laughter remembered by all. A sense of adventure is in the air, soaring through our hearts and minds. The movement closes with an abbreviated statement of the original theme.

3. The Joy of Heaven Awaiting

The third and final movement brings with it new joy of a saint gone home. This final movement is comprised of two hymns, *Amazing Grace* and *Old Hundredth* (Doxology), with hints of the original flute theme spread throughout. The final response of an earthly tragedy and a heavenly victory - a shout of praise and thanksgiving.

As so many of us have experienced in our lives, the loss of loved ones, whether friends or family, is never easy and is often painful. We find ourselves saddened, angered, confused, depressed, in denial, and often reminiscent. We look back to remember our favorite memories - the happy, joyous moments. We recall stories of fun, adventure, thrill, and laughter. *As Long As Stars Shall Shine* is meant to convey the sense of hope, healing, and joy found in these memories. I hope that this music inspires every listener to take pause and reflect on those whom they have loved and lost.

- Program Note by Andrew E. Lawson

About the Composer

Andrew E. Lawson an American composer, arranger, orchestrator, and music educator. He currently serves as Band Director at Innovation Academy and Springfield Middle School in Springfield, TN. His responsibilities at iA include directing the Beginning Band and Concert Band, and assisting with Springfield High School Marching Band. In 2022, Lawson was named a Marquis Who's Who in America for his contributions to music education.

As a composer, Lawson writes for a variety of ensembles including band, orchestra, brass band, brass choir, and chamber ensembles. He is a three-time winner of the Dallas Wind Symphony's International Fanfare Composition Competition (2016, 2019, 2020) and in 2020 had compositions named a semi-finalist and finalist for The American Prize in Wind Band Composition. Andrew also serves as an arranger and orchestrator for Sovereign Grace Music, and in 2022 joined the arranging staff at SouthCoast Music and Design. Over the last decade, Lawson has written over 250 arrangements for churches across the Southeastern United States and continues to write and arrange for the church on a regular basis. Andrew's music has been performed by middle school, high school, collegiate, and professional ensembles including the Roane County High School Wind Ensemble, Tullahoma High School Band, Tennessee Tech University Symphony Band, Liberty University Wind Symphony, UGA Wind Ensemble, and most notably, the Dallas Winds. His music is currently published with Lovebird Music and Brookwright Music.

Andrew is a graduate of Tullahoma High School in Tullahoma, TN and earned his B.M. in Music Education from Tennessee Technological University. During his time at TTU, he was a member of the Wind Ensemble, Symphony Band, University Orchestra, Bryan Symphony Orchestra, Horn Choir, Clarion Wind Quintet, Aureus Wind Quintet, and the Golden Eagle Marching Band. Lawson has also performed as a guest artist with the Sewanee Symphony Orchestra, and serves as a counselor and instructor at the Summer Music Institute at Tennessee Tech University. During his undergraduate studies, Lawson studied under the instruction of Mr. Joseph Hermann, Dr. Eric Harris, Dr. Greg Danner, and Dr. Jeff Miller.

Lawson's professional affiliations include active memberships in the Middle Tennessee School Band and Orchestra Association (MTSBOA), Tennessee Music Educators Association (TMEA), Tennessee Bandmasters Association (TBA), High School Band Director's National Association (HSBDNA), National Band Association (NBA), American Society of Composers, Authors, and Publishers (ASCAP), and the National Association for Music Education (NAfME). When away from teaching, composing, and performing, Andrew spends his time hiking, bike riding, kayaking, volunteering at his church, spending time with friends and family, and playing disc golf.



Performance Notes

Performance Length: 14 min.

Instrumentation:

- Piccolo
- Flute (2)
- Oboe (2)
- English Horn
- Clarinet in B \flat (3)
- Bass Clarinet in B \flat
- Bassoon (2)
- Contrabassoon
- Alto Saxophone (2)
- Tenor Saxophone
- Baritone Saxophone
- Trumpet in B \flat (3)
- Horn in F (4)
- Trombone (2)
- Bass Trombone
- Euphonium
- Tuba
- String Bass
- Piano
- Organ (opt. Electric Organ)
- Timpani
- Required Percussion (6 players)
 - Crotales
 - Glockenspiel
 - Xylophone
 - Vibraphone
 - Wind Chimes
 - Small Shaker
 - Suspended Cymbal
 - Tam-Tam
 - Snare Drum
 - Bass Drum

Movement 1 "Acknowledgement of Loss"

- The beginning should be as soft and delicate as possible.
- **A** - The piano should remain as soft as possible under the flute. Solo parts should be extremely expressive.
- **B** - Following the descending glissando in the piano, brass should be extremely aggressive. Trombones may present an appropriate level of edge in the sound on accented notes.
- **D** - The impact notes in the low brass and percussion should be accented accordingly - a strong attack with quick decay. Upper voices should not change volume to match this impact.
- **E** - The hymn should be a little slower, and very legato. A little rubato is encouraged.

Movement 2 "Recollection of Memories"

This cinematic portion of the piece should be light, as if floating. The flute solo at the end of the movement may be played off-stage if desired.

Movement 3 "The Joy of Heaven Awaiting"

The hymn at the beginning may be played with rubato until the ensemble enters (**K**), at which point a more steady tempo should remain in place. At letter **M**, a slight increase in tempo is appropriate, but must be manageable for measures **53-56** can be performed successfully. Measure **56** should ritard slightly going into measure **57**. The organ should use the fullest possible selection of pipes upon entering, with full stops in the lower range, and bright reeds in the upper range. Brass should heed the *ff* and *fff* dynamics at the end; no volume should be spared, so long as balance and blend remain in place. The sound should be triumphant and joyous. Horns should play will raised bells beginning at measure **68**, both for visual effect and timbre. All percussion should be allowed to ring at the end of the piece until a sufficient amount of decay has occurred.

In memory of my dear friend, Sarah Delbene (1996 - 2021)
As Long As Stars Shall Shine

Mvt. 1
"Acknowledgement of Loss"

Andrew E. Lawson
ASCAP

Reverently ♩ = 60 2 3 4 5 6 7 8

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn
Bassoon 1
Bassoon 2
Contrabassoon
Clarinet in Bb 1
Clarinet in Bb 2
Clarinet in Bb 3
Bass Clarinet in Bb
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone

Reverently ♩ = 60 2 3 4 5 6 7 8

Trumpet in Bb 1
Trumpet in Bb 2
Trumpet in Bb 3
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba

String Bass

Piano

Organ

Pedals

Reverently ♩ = 60

Timpani

Mallet Percussion 1

Mallet Percussion 2

Percussion 1
Suspended Cymbals

Percussion 2
Wind Chimes
Triangle
Tam-Tam

Percussion 3
Snare Drum
Bass Drum

2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Bsn. 1 Bsn. 2 Cbsn. Cl. 1 Cl. 2 Cl. 3 B. Cl. Alto Sax. 1 Alto Sax. 2 Ten. Sax. Bari. Sax.

Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba.

S. Bass Pno. Org. Ped. Timp. Croc. Vib. Perc. 1 W.Ch. Perc. 3

9 10 11 12 13 14 15 16

PERUSAL SCORE - NOT FOR PERFORMANCE USE

17 18 19 20 21 22 23 24

Picc. -

Fl. 1 Solo *mp*

Fl. 2 -

Ob. 1 *mp*

Ob. 2 -

Eng. Hn. -

Bsn. 1 -

Bsn. 2 -

Cbsn. -

Cl. 1 *pp*

Cl. 2 *pp*

Cl. 3 *pp*

B. Cl. -

Alto Sax. 1 -

Alto Sax. 2 -

Ten. Sax. -

Bari. Sax. -

Tpt. 1 -

Tpt. 2 -

Tpt. 3 -

Hn. 1 -

Hn. 2 -

Hn. 3 -

Hn. 4 -

Tbn. 1 -

Tbn. 2 -

B. Tbn. -

Euph. -

Tba. -

S. Bass -

Pno. *mp*

Org. -

Ped. -

Timp. *A*

Crot. -

Vib. *p*

Perc. 1 Triangle *p*

W.Ch. *p*

Perc. 3 -

17 18 19 20 21 22 23 24

PERUSAL SCORE - NOT FOR PERFORMANCE USE

25 26 27 28 29 30 31 32

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

25 26 27 28 29 30 31 32

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

25 26 27 28 29 30 31 32

Pno.

Org.

Ped.

Timp.

Crot.

Vib.

Perc. 1.

Perc. 2.

Perc. 3.

25 26 27 28 29 30 31 32

mp

p

pp

PERUSAL SCORE - NOT FOR PERFORMANCE USE

33 34 35 36 37 38 39 40

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Bsn. 1 Bsn. 2 Cbsn. Cl. 1 Cl. 2 Cl. 3 B. Cl. Alto Sax. 1 Alto Sax. 2 Ten. Sax. Bari. Sax.

33 34 35 36 37 38 39 40

Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba. S. Bass

33 34 35 36 37 38 39 40

Pno. Org. Ped. Timp. Croc. Vib. Perc. 1 Perc. 2 Perc. 3

PERUSAL SCORE - NOT FOR PERFORMANCE USE

41 42 43 44 45 46 47 48

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Bsn. 1 Bsn. 2 Cbsn. Cl. 1 Cl. 2 Cl. 3 B. Cl. Alto Sax. 1 Alto Sax. 2 Ten. Sax. Bari. Sax.

41 42 43 44 45 46 47 48

Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba.

41 42 43 44 45 46 47 48

S. Bass Pno. Org. Ped. Timp. Croc. Vib. Perc. 1 Perc. 2 Perc. 3

PERUSAL SCORE - NOT FOR PERFORMANCE USE

49 50 51 52 53 54 55 56

Picc. *ff* 3 3 3 3 6

Fl. 1 *ff* 3 3 3 3 6

Fl. 2 *ff* 3 3 3 3 6

Ob. 1 *ff* 3 3 3 3 6

Ob. 2 *ff* 3 3 3 3 6

Eng. Hn. *ff* 3 3 3 3 6

Bsn. 1 *ff* 3 3 3 3 6

Bsn. 2 *ff* 3 3 3 3 6

Cbsn. *ff* 3 3 3 3 6

Cl. 1 *ff* 3 3 3 3 6

Cl. 2 *ff* 3 3 3 3 6

Cl. 3 *ff* 3 3 3 3 6

B. Cl. *ff* 3 3 3 3 6

Alto Sax. 1 *ff* 3 3 3 3 6

Alto Sax. 2 *ff* 3 3 3 3 6

Ten. Sax. *ff* 3 3 3 3 6

Bari. Sax. *ff* 3 3 3 3 6

Tpt. 1 *ff* 3 3 3 3 6

Tpt. 2 *ff* 3 3 3 3 6

Tpt. 3 *ff* 3 3 3 3 6

Hn. 1 *ff* 3 3 3 3 6

Hn. 2 *ff* 3 3 3 3 6

Hn. 3 *ff* 3 3 3 3 6

Hn. 4 *ff* 3 3 3 3 6

Tbn. 1 *ff* 3 3 3 3 6

Tbn. 2 *ff* 3 3 3 3 6

B. Tbn. *ff* 3 3 3 3 6

Euph. *ff* 3 3 3 3 6

Tba. *ff* 3 3 3 3 6

S. Bass *ff* 3 3 3 3 6

Pno. *ff* 3 3 3 3 6

Org. *ff* 3 3 3 3 6

Ped. *ff* 3 3 3 3 6

Timp. *mp* *ff* 3 3 3 3 6

Crot. To Xyl. Glockenspiel Xylophone

Vib. *ff* 3 3 3 3 6

Perc. 1 Tam-tam *mp* *ff* 3 3 3 3 6

Perc. 2 *mp* *ff* 3 3 3 3 6

Perc. 3 *ff* 3 3 3 3 6

57 58 59 60 61

Picc. *ff* 6

Fl. 1 *ff* 6

Fl. 2 *ff* 6

Ob. 1 *ff* 6

Ob. 2 *ff* 6

Eng. Hn. *ff* 6

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Cl. 1 *ff* 6

Cl. 2 *ff* 6

Cl. 3 *ff* 6

B. Cl. *ff*

Alto Sax. 1 *ff* 6

Alto Sax. 2 *ff* 6

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1 *mf* 3 *ff* 6

Tpt. 2 *mf* 3 *ff* 6

Tpt. 3 *mf* 3 *ff* 6

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

S. Bass *ff*

Pno. *mf* 3 *ff* 6

Org. *ff*

Ped. *ff*

Timp. *ff*

Glock. *ff*

Xyl. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

57 58 59 60 61

mf *ff*

62 63 **C** 65 66 67 68 69

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

62 63 **C** 65 66 67 68 69

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

62 63 64 65 66 67 68 69

Pno.

Org.

Ped.

62 63 64 65 66 67 68 69

C

Timp.

Glock.

Xyl.

Perc. 1

Perc. 2

Perc. 3

62 63 64 65 66 67 68 69

70 71 72 73 74 75 76 77

Picc.

Fl. 1
mf 3

Fl. 2
mf 3

Ob. 1
mf 3

Ob. 2
mf 3

Eng. Hn.
mf

Bsn. 1
mf

Bsn. 2
mf

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

70 71 72 73 74 75 76 77

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

70 71 72 73 74 75 76 77

S. Bass

Pno.
8 12

Org.

Ped.

Timp.

Glock.

Xyl.

Perc. 1

Perc. 2

Perc. 3

PERUSAI SCORE - NOT FOR PERFORMANCE USE

78 79 80 81 82 83 84 85

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Bsn. 1 Bsn. 2 Cbsn. Cl. 1 Cl. 2 Cl. 3 B. Cl. Alto Sax. 1 Alto Sax. 2 Ten. Sax. Bari. Sax.

78 79 80 81 82 83 84 85

Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba. S. Bass

78 79 80 81 82 83 84 85

Pno. Org. Ped. Timp. Glock. Xyl. Perc. 1 Perc. 2 Perc. 3

PERUSAL SCORE - NOT FOR PERFORMANCE USE

86 87 88 89 90 91 92 93

Picc. *mf* *ff*

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mf* *ff*

Eng. Hn. *mf* *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Cl. 1 *p* *ff*

Cl. 2 *mf* *ff*

Cl. 3 *mf* *ff*

B. Cl. *ff*

Alto Sax. 1 *mf* *p* *ff*

Alto Sax. 2 *mf* *p* *ff*

Ten. Sax. *mf* *p* *ff*

Bari. Sax. *mf* *p* *ff*

Tpt. 1 *mf* *f* *ff*

Tpt. 2 *mf* *f* *ff*

Tpt. 3 *mf* *f* *ff*

Hn. 1 *f* *p* *ff*

Hn. 2 *f* *p* *ff*

Hn. 3 *f* *p* *ff*

Hn. 4 *f* *p* *ff*

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

Tbn. 2 *f* *p* *ff*

B. Tbn. *f* *p* *ff*

Euph. *f* *p* *ff*

Tba. *f* *p* *ff*

S. Bass *f* *p* *ff*

Pno. *f* *p* *ff*

Org. *f* *p* *ff*

Ped. *f* *p* *ff*

Timp. 24 *ff*

Glock. *ff*

Xyl. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

86 87 88 89 90 91 92 93

94 95 96 97 98

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Bsn. 1 Bsn. 2 Cbsn. Cl. 1 Cl. 2 Cl. 3 B. Cl. Alto Sax. 1 Alto Sax. 2 Ten. Sax. Bari. Sax. Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba. S. Bass Pno. Org. Ped. Timp. Glock. Xyl. Perc. 1 Perc. 2 Perc. 3

PERUSAI SCORE NOT FOR PERFORMANCE

f *mp* *ff* *To Vib.*

94 95 96 97 98 *f* *mp* *ff*

This page contains the musical score for measures 99 through 104 of a full orchestral piece. The score is written for a variety of instruments, including woodwinds, brass, strings, and percussion. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Bassoons 1 and 2, Contrabassoon, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The second system includes Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1, 2, and Bass Trombone, Euphonium, Tuba, Basses, Piano, Organ, Pedal, Timpani, Glockenspiel, Xylophone, and three Percussion parts. The score features dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). A large red watermark reading "PERUSAI SCORE - NOT FOR PERFORMANCE USE" is overlaid diagonally across the page.

D $\text{♩} = 60$

106 107 108 109 110 111 112

Picc. *p*

Fl. 1 *p*

Fl. 2 *p* *pp*

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

Eng. Hn. *p*

Bsn. 1 *p* *f* *p* *pp* *mf*

Bsn. 2 *p* *f* *p* *pp* *mf*

Cbsn. *p* *f* *p* *pp* *mf*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p* *f* *p* *pp* *mf*

Alto Sax. 1 *p*

Alto Sax. 2 *p*

Ten. Sax. *p*

Bari. Sax. *p*

D $\text{♩} = 60$

106 107 108 109 110 111 112

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tbn. 1 *p* *f* *p* *pp* *mf*

Tbn. 2 *p* *f* *p* *pp* *mf*

B. Tbn. *p* *f* *p* *pp* *mf*

Euph. *p* *f* *p* *pp* *mf*

Tba. *p* *f* *p* *pp* *mf*

S. Bass *p* *f* *p* *pp* *mf*

105 106 107 108 109 110 111 112

Pno. *f* *p*

Org.

Ped.

D $\text{♩} = 60$

105 106 107 108 109 110 111 112

Timp. *pp* *f* *p*

Glock.

Xyl.

Perc. 1

Perc. 2

Perc. 3 *f* *p*

PERUSAL SCORE - NOT FOR PERFORMANCE USE

113 114 115 116 117 118 119 120

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Bsn. 1 Bsn. 2 Cbsn. Cl. 1 Cl. 2 Cl. 3 B. Cl. Alto Sax. 1 Alto Sax. 2 Ten. Sax. Bari. Sax.

113 114 115 116 117 118 119 120

Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba. S. Bass

113 114 115 116 117 118 119 120

Pno. Org. Ped. Timp. Glock. Xyl. Perc. 1 Perc. 2 Perc. 3

PERUSAL SCORE - NOT FOR PERFORMANCE USE

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Bsn. 1 Bsn. 2 Cbsn. Cl. 1 Cl. 2 Cl. 3 B. Cl. Alto Sax. 1 Alto Sax. 2 Ten. Sax. Bari. Sax.

Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba. S. Bass

Pno. Org. Ped. Timp. Glock. Xyl. Perc. 1 Perc. 2 Perc. 3

PERUSAL SCORE - NOT FOR PERFORMANCE USE

E Reverently $\text{♩} = 60$

129 130 131 132 134 135 136

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Bsn. 1 Bsn. 2 Cbsn. Cl. 1 Cl. 2 Cl. 3 B. Cl. Alto Sax. 1 Alto Sax. 2 Ten. Sax. Bari. Sax.

p *ppp* *mp* *mf*

E Reverently $\text{♩} = 60$

129 130 131 132 134 135 136

Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba. S. Bass

p *mp* *mf*

E Reverently $\text{♩} = 60$

129 130 131 132 133 134 135 136

Pno. Org. Ped. Timp. Glock. Xyl. Perc. 1 Perc. 2 Perc. 3

To Glock. *mp*

137 138 139 140 141 142 143 144

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Eng. Hn. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Cbsn. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

Alto Sax. 1 *mp*

Alto Sax. 2 *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 *mp* *mf* *f* *p*

Tbn. 2 *mp* *mf* *f* *p*

B. Tbn. *mp* *mf* *f* *p*

Euph. *mp* *mf* *f* *p*

Tba. *mp* *mf* *f* *p*

S. Bass *mp*

Pno. *mp*

Org.

Ped.

Timp. *p* *f*

Glock. Glockenspiel

Xyl. *mp*

Perc. 1 *mp*

Perc. 2

Perc. 3

137 138 139 140 141 142 143 144



145 146 147 148 149 150 151 152 153

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Bsn. 2
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.

145 146 147 148 149 150 151 152 153

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
S. Bass

mute
p mute
p mute
p
open
open
open
p
p
p
p
p

145 146 147 148 149 150 151 152 153

Pno.
Org.
Ped.
Timp.
Glock.
Vib.
Perc. 1
Perc. 2
Perc. 3

p
p

PERUSAL SCORE - NOT FOR PERFORMANCE USE

Mvt. 2
"Recollection of Memories"
Full Score

1 Jubilant ♩ = 108 2 3 4 5 6 7

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Bsn. 1 Bsn. 2 Cbsn. Cl. 1 Cl. 2 Cl. 3 B. Cl. Alto Sax. 1 Alto Sax. 2 Ten. Sax. Bari. Sax.

Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba. S. Bass Pno. Org. Ped. Timp. Glock. Vib. Perc. 1 Perc. 2 Perc. 3

mf mf mf mf mf mf mf mf mf mf mf mf mf mf mf

Triangle

PERUSAL SCORE - NOT FOR PERFORMANCE

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn. *mf*

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

Alto Sax. 1 *mf*

Alto Sax. 2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno. *mf*

Org.

Ped.

Timp.

Glock.

Vib.

Perc. 1 *mp*

Perc. 2

Perc. 3

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Eng. Hn.
 Bsn. 1
 Bsn. 2
 Cbsn.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Alto Sax. 1
 Alto Sax. 2
 Ten. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 S. Bass
 Pno.
 Org.
 Ped.
 Timp.
 Glock.
 Vib.
 Perc. 1
 Perc. 2
 Perc. 3

17 18 19 20 21 22 23

16 17 18 19 20 21 22 23

F

f

6

3

PERUSAL SCORE - NOT FOR PERFORMANCE

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Alto Sax. 1 *ff*

Alto Sax. 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *ff*

Tba. *f*

S. Bass *ff*

Pno. *ff*

Org.

Ped.

Timp. *ff*

Glock. *ff*

Vib. *ff*

Perc. 1 *mp* *f*

Perc. 2

Perc. 3 *ff*



Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Bsn. 1 Bsn. 2 Cbsn. Cl. 1 Cl. 2 Cl. 3 B. Cl. Alto Sax. 1 Alto Sax. 2 Ten. Sax. Bari. Sax. Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba. S. Bass Pno. Org. Ped. Timp. Glock. Vib. Perc. 1 Perc. 2 Perc. 3

Picc. ♩ 3

Fl. 1 ♩ 3 ♩ 7 *mp*

Fl. 2 ♩ 3 ♩ 7 *mp*

Ob. 1 Solo *mp*

Ob. 2

Eng. Hn.

Bsn. 1 *mp* *p*

Bsn. 2 *mp* *p*

Cbsn.

Cl. 1 Solo *mp* *pp*

Cl. 2 ♩ 7 *mp* *pp*

Cl. 3 *mp* *pp*

B. Cl. *mp*

Alto Sax. 1

Alto Sax. 2

Ten. Sax. *mp*

Bari. Sax. *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Euph. *mp*

Tba. *mp*

S. Bass arco *mp*

Pno. ♩ 3

Org.

Ped.

Timp.

Glock. ♩ 3

Vib.

Perc. 1

Perc. 2

Perc. 3

PERUSAL SCORE - NOT FOR PERFORMANCE USE

48 49 50 51 52 53 54 55

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Pno.

Org.

Ped.

Timp.

Glock.

Vib.

Perc. 1

Perc. 2

Perc. 3

48 49 50 51 52 53 54 55

48 49 50 51 52 53 54 55

p *mf* *pp*

PERUSAL SCORE - NOT FOR PERFORMANCE USE

H
A Tempo ♩ = 108

57 58 59 60 61 62 63

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Bsn. 2
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.

H
A Tempo ♩ = 108

57 58 59 60 61 62 63

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Org.
Ped.

H
A Tempo ♩ = 108

56 57 58 59 60 61 62 63

Timp.
Glock.
Vib.
Perc. 1
Perc. 2
Perc. 3

Triangle

PERUSAL SCORE! NOT FOR PERFORMANCE!

Full Scogg

64 65 66 67 68 69 70 71

Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Eng. Hn. *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Cbsn. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

B. Cl. *mf* *f*

Alto Sax. 1 *mf* *f*

Alto Sax. 2 *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *f*

Hn. 4 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. Tbn. *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

S. Bass *mf* *f*

Pno. *mf* *f*

Org.

Ped.

Timp. *mf* *f*

Glock. *mf* *f*

Vib. *mf* *f*

Perc. 1 *f* *mp* *f*

Perc. 2 *f*

Perc. 3 *f*

Tam-tam

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Eng. Hn.
 Bsn. 1
 Bsn. 2
 Cbsn.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Alto Sax. 1
 Alto Sax. 2
 Ten. Sax.
 Bari. Sax.

Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 S. Bass

Pno.
 Org.
 Ped.

Timp.
 Glock.
 Vib.
 Perc. 1.
 Perc. 2.
 Perc. 3.

Musical score for measures 72-79. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Bassoons 1 and 2, Contrabassoon, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1, 2, and Bass Trombone, Euphonium, Tuba, Sub Bass, Piano, Organ, Pedal, Timpani, Glockenspiel, Vibraphone, and Percussion 1, 2, and 3. The score is marked with a large red watermark that reads "PERUSAL SCORE - NOT FOR PUBLISHED USE".

Full Segre

80 81 82 83 84 85 86 87

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Alto Sax. 1 *ff*

Alto Sax. 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

S. Bass *ff*

Pno. *ff*

Org.

Ped.

Timp. *ff*

Glock. *ff*

Vib. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

80 81 82 83 84 85 86 87

89 90 91 92 93 94 95 96

Picc.

Fl. 1 *Solo*
mp espressivo

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

89 90 91 92 93 94 95 96

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

88 89 90 91 92 93 94 95 96

Pno.

Org.

Ped.

88 89 90 91 92 93 94 95 96

Timp.

Glock.

Vib.

Perc. 1

Perc. 2

Perc. 3

PERUSAL SCORE - NOT FOR PERFORMANCE USE

Mvt. 3
"The Joy of Heaven Awaiting"
Full Score

1 $\text{♩} = 72$ 2 3 4 5 6 7 8

Picc. $\text{♩} = 72$

Fl. 1 Solo *mp*

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

1 $\text{♩} = 72$ 2 3 4 5 6 7 8

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

1 $\text{♩} = 72$ 2 3 4 5 6 7 8

Pno.

Org.

Ped.

1 $\text{♩} = 72$

Timp.

Glock.

Vib.

Perc. 1

Perc. 2

Perc. 3

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

9 10 11 12 13 14 15 16

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

9 10 11 12 13 14 15 16

Pno.

Org.

Ped.

Timp.

Glock.

Vib.

Perc. 1

Perc. 2

Perc. 3

9 10 11 12 13 14 15 16

mp

Solo

mp

Solo

PERUSAL SCORE - NOT FOR PERFORMANCE USE

17 **K** 19 20 21 22 23 24

Picc. -

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Eng. Hn. -

Bsn. 1 *mp*

Bsn. 2 *mp*

Cbsn. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

Alto Sax. 1 *mp*

Alto Sax. 2 *mp*

Ten. Sax. -

Bari. Sax. *mp*

17 **K** 19 20 21 22 23 24

Tpt. 1 -

Tpt. 2 -

Tpt. 3 -

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Euph. *mp*

Tba. *mp*

S. Bass *mp*

17 18 19 20 21 22 23 24

Pno. -

Org. -

Ped. -

Timp. **K**

Glock. -

Vib. -

Perc. 1 -

Perc. 2 -

Perc. 3 -

PERUSAL SCORE - NOT FOR PERFORMANCE USE

25 26 27 28 29 30 31 32

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

Alto Sax. 1 *mf*

Alto Sax. 2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

S. Bass *mf*

Pno.

Org.

Ped.

Timp.

Glock.

Vib.

Perc. 1

Perc. 2

Perc. 3

25 26 27 28 29 30 31 32

Full Score

PERFORMANCES

Full Score
M Con Moto ♩ = 96

41 42 43 44 46 47 48

Picc. - - - - -

Fl. 1 - - - - -

Fl. 2 - - - - -

Ob. 1 - - - - -

Ob. 2 - - - - -

Eng. Hn. - - - - -

Bsn. 1 - - - - -

Bsn. 2 - - - - -

Cbsn. - - - - -

Cl. 1 *mp* - - - - -

Cl. 2 *mp* - - - - -

Cl. 3 *mp* - - - - -

B. Cl. - - - - -

Alto Sax. 1 - - - - -

Alto Sax. 2 - - - - -

Ten. Sax. - - - - -

Bari. Sax. - - - - -

M Con Moto ♩ = 96

41 42 43 44 46 47 48

Tpt. 1 - - - - -

Tpt. 2 - - - - -

Tpt. 3 - - - - -

Hn. 1 - - - - -

Hn. 2 - - - - -

Hn. 3 - - - - -

Hn. 4 - - - - -

Tbn. 1 - - - - -

Tbn. 2 - - - - -

B. Tbn. - - - - -

Euph. - - - - -

Tba. - - - - -

S. Bass - - - - -

M Con Moto ♩ = 96

41 42 43 44 45 46 47 48

Pno. - - - - -

Org. - - - - -

Ped. - - - - -

Timp. - - - - -

Glock. - - - - -

Vib. - - - - -

Perc. 1 - - - - -

Perc. 2 - - - - -

Perc. 3 - - - - -



This page contains the musical score for measures 60 through 64 of a full orchestra. The score is arranged in a standard orchestral layout with parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Eng. Hn.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- Alto Sax. 1
- Alto Sax. 2
- Ten. Sax.
- Bari. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tba.
- S. Bass
- Pno.
- Org.
- Ped.
- Timp.
- Xyl.
- Vib.
- Cym.
- Perc. 2
- Perc. 3

The score features a prominent red watermark reading "PERFORMANCE - NOT FOR PERFORMANCES" diagonally across the page. The music is written in a common time signature and includes various dynamics such as *ff* (fortissimo) and *f* (forte). The measures are numbered 60, 61, 62, 63, and 64 at the top and bottom of the page.

65 66 67 68 69 70

Picc. *fp* *ff*

Fl. 1 *fp* *ff*

Fl. 2 *fp* *ff*

Ob. 1 *fp* *ff*

Ob. 2 *fp* *ff*

Eng. Hn. *fp* *ff*

Bsn. 1 *fp* *ff*

Bsn. 2 *fp* *ff*

Cbsn. *fp* *ff*

Cl. 1 *fp* *ff*

Cl. 2 *fp* *ff*

Cl. 3 *fp* *ff*

B. Cl. *fp* *ff*

Alto Sax. 1 *fp* *ff*

Alto Sax. 2 *fp* *ff*

Ten. Sax. *fp* *ff*

Bari. Sax. *fp* *ff*

Tpt. 1 *fp* *ff*

Tpt. 2 *fp* *ff*

Tpt. 3 *fp* *ff*

Hn. 1 *fp* *ff* Bells Up

Hn. 2 *fp* *ff* Bells Up

Hn. 3 *fp* *ff* Bells Up

Hn. 4 *fp* *ff* Bells Up

Tbn. 1 *fp* *ff*

Tbn. 2 *fp* *ff*

B. Tbn. *f* *ff*

Euph. *fp* *ff*

Tba. *fp* *ff*

S. Bass *fp* *ff*

Pno. *fp* *ff*

Org. *fp* *ff*

Ped. *fp* *ff*

Timp. *p* *ff* *mf*

Xyl. *fp* *ff*

Vib. *fp* *ff*

Cym. *mf*

Perc. 2 *mf*

Perc. 3 *mf*

65 66 67 68 69 70



