

33 Hymn Tunes, Book 2

342420
342527

for Brass Band

Compiled and arranged by
Bob Barton and Jean-Christophe Monnier

Les premières minutes d'une répétition sont extrêmement importantes et c'est souvent avec le choix de la première pièce que dépendra la qualité de la répétition dans son ensemble.

Bob Barton et Jean-Christophe Monnier ont regroupé dans deux recueils un choix varié de pièces parfaitement adaptées à la mise en train des musiciens.

Ce répertoire, composé de chorals et de transcriptions de grandes mélodies classiques est varié et intéressant. La majorité des pièces proposées peuvent également être interprétées en concert, à l'exception bien sûr des « Training Tunes » (chorals d'exercice) placés intentionnellement au début du cahier.

Les exercices proposés dans ces premiers chorals peuvent être reproduits à volonté dans les autres pièces des recueils.

Ils sont particulièrement intéressants pour travailler la précision, la cohésion et la concentration afin de retrouver rapidement le jeu d'ensemble, le son ainsi que l'expression musicale.

Die ersten Minuten einer Musikprobe sind extrem wichtig und oft ist die Qualität der gesamten Probe von der Wahl des ersten Stückes abhängig.

Bob Barton und Jean-Christophe Monnier haben in zwei Heften eine Auswahl passender Einspiel-Stücke für Musiker zusammengestellt.

Diese Hefte, bestehend aus Chorälen und Arrangements bekannter klassischer Melodien, sind abwechslungsreich und interessant. Die meisten der vorgeschlagenen Stücke können ebenfalls während eines Konzerts interpretiert werden, natürlich mit Ausnahme der „Training Tunes“ (Uebungschoräle), welche absichtlich am Anfang des Heftes platziert wurden.

Die vorgeschlagenen Uebungen in diesen ersten Chorälen können, zwecks melodischer Abwechslung, beliebig in die anderen Werke eingefügt werden.

Sie sind sehr interessant um die Präzision, den Zusammenhalt und die Konzentration zu trainieren, damit das Zusammenspiel, der Klang und der musikalische Ausdruck rasch verbessert werden.

The first minutes of a rehearsal are extremely important and it is often with the choice of the first piece that determines the quality of the rehearsal.

Bob Barton and Jean-Christophe Monnier assembled in two collections a wide selection of pieces perfectly adapted for the "warm-up" of musicians.

This repertory, composed of chorales and transcriptions of major classical melodies, is varied and interesting. The majority of these pieces can also be performed in concerts, except the "Training Tunes" (choral exercises) intentionally placed at the beginning of the book.

The exercises proposed in the first chorales can be reproduced together with other pieces in order to ensure a melodic variety.

They are particularly useful for working precision, cohesion and concentration in order to immediately find the unity of playing together, the sound and musical expression.



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email: difem@difem.ch - www.difem.ch

33 Hymn Tunes for Brass Band, Book 2

Compiled and arranged by Bob Barton and Jean-Christophe Monnier

TRAINING TUNES

1	TRENTHAM, "Breathe on me, breath of God"	Robert Jackson (1842-1914)	1:26
2	VOX DILECTI, "I heard the voice of Jesus say"	John Bacchus Dykes (1823-1876)	1:30
3	St EDMUND, "Draw thou my soul, O Christ"	Sir Arthur S. Sullivan (1842-1900)	1:39
4	AUGUSTINE, "Stand, soldier of the Cross"	Edward H. Bickerstet Jr. (1825-1906)	1:20

MISCELLANEOUS TUNES

5	O PERFECT LOVE, "O perfect love, all human thought transcending"	Sir Joseph Barnby (1838-1896)	0:52
6	CHANDLER, "Above the clear blue sky"	William H. Harper (1845-1933)	2:00
7	ACH WIE FLÜCHTIG, ACH WIE NICHTIG, "Extract of the Collection of 371 Chorales"	Johann Sebastian Bach (1685-1750)	0:41
8	EVENTIDE, "Abide with me"	William Henry Monk (1823-1889)	2:02
9	CHANT DE LA CREUSE, "Extract of the Collection "The Organist"	César Frank (1822-1890)	0:48
10	ELVIRA MADIGAN, "From Piano Concerto N. 21, K.467"	Wolfgang Amadeus Mozart (1756-1791)	1:27
11	DAS ALTER JAHR VERGANGEN IST, "Extract of the Collection of 371 Chorales"	Johann Sebastian Bach (1685-1750)	0:45
12	HYMNE A LA NUIT, "O Nuit!"	Jean-Philippe Rameau (1683-1764)	2:47
13	DER TAG, DER IST SO FREUDENREICH, "Extract of the Collection of 371 Chorales"	Johann Sebastian Bach (1685-1750)	1:10
14	JERUSALEM, "And did those feet in ancient time"	Charles Hubert Hastings Parry (1848-1918)	1:57
15	GEISTLICHES LIED, "WoO 14, N°2"	Felix Mendelssohn-Bartholdy (1809-1847)	1:02
16	JUPITER, "From The Planets"	Gustav Holst (1874-1934)	1:58
17	JESUS, MEINE ZUVERSICHT, "Extract of the Collection of 371 Chorales"	Johann Sebastian Bach (1685-1750)	0:50
18	LARGO FROM WINTER, "Four Seasons"	Antonio Lucio Vivaldi (1678-1741)	2:00
19	LACRYMAE, "Published in 1872"	Sir Arthur S. Sullivan (1842-1900)	1:39
20	MEIRIONDYDD, "The voice of god is calling"	William Lloyd (1786-1852)	1:50
21	MELITA, "Eternal father, strong to save"	John Bacchus Dykes (1823-1876)	1:44
22	SARABANDE, "From Harpischord Suite in D minor HWV437"	George Frideric Handel (1685-1759)	3:35
23	St. DENIO, "Immortal, invisible, God only wise"	John Roberts (1822-1877)	1:26
24	SINFONIA, "From Cantate BWV156"	Johann Sebastian Bach (1685-1750)	2:07
25	SOLVEIG'S SONG, "From Peer Gynt Suite N°2, Op 55"	Edvard Grieg (1843-1907)	3:06
26	ARIOSO, "Dank sei Dir, Herr"	George Frideric Handel (1685-1759)	3:39

TRADITIONAL TUNES

27	AMAZING GRACE, "Amazing grace! How sweet the sound"	Irish Traditional	2:17
28	AULD LANG SYNE, "Ce n'est qu'un aurovoir"	Robert Burn(1759-1796)	2:00
29	BAJUSCHKI BAJU	Russian Traditional	1:32

CHRISTMAS TUNES

30	SILENT NICHT, "Silent Night, Holy Night"	Franz Xaver Gruber (1787-1863)	2:19
31	VIEUX NOEL, "From the Collection "L'Organiste"	César Frank (1822-1890)	1:30
32	AWAY IN A MANGER, "Christmal Carol"	William J. Kirkpatrick (1838-1921)	1:32
33	O HOLY NIGHT, "O holy night! The stars are brightly shining"	Adolphe Adam (1803-1856)	3:55

Chorale ♩ = 112

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2

14 Short notes, varied tempo (do not breathing between notes)

27 Unison

Sopr. Cnt (opt.) *mf*

S. Cnt *mf*

Rep. Cnt (opt.) *mf*

2nd Cnt *mf*

3rd Cnt *mf*

Bb Flug. (opt.) *mf*

S. Hrn *mf*

1st Hrn (opt.) *mf*

2nd Hrn (opt.) *mf*

1st Bar. Bb Euph. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. (opt.) *mf*

Eb Bass (opt.) *mf*

Bb Bass *mf*

Timp. (opt.) *mf*

Perc. 1 (opt.) (Glock.) *mf*

Perc. 2 (opt.) *mf*




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4

40 Chorale

rit.

Sopr. Cnt (opt.) *ff*

S. Cnt *ff*

Rep. Cnt (opt.) *ff*

2nd Cnt *ff*

3rd Cnt *ff*

Bb Flug. (opt.) *ff*

S. Hrn *ff*

1st Hrn (opt.) *ff*

2nd Hrn (opt.) *ff*

1st Bar. Bb Euph. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. (opt.) *ff*

Eb Bass (opt.) *ff*

Bb Bass *ff*

Timp. (opt.) *ff*

Perc. 1 (opt.) *ff*

Perc. 2 (opt.) *ff*




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2. VOX DILECTI - "I heard the voice of Jesus say" - John Bacchus Dykes(1823-1876) - arr. Bob Barton

Chorale ♩ = 100

Musical score for page 5, measures 1-13. The score includes parts for Soprano, Alto, Tenor, Bass, Flute, Horns, Trumpets, Baritone, Trombone, Bass, Timp, Percussion, and Side Drum. Dynamics include *mf* and *f*. The score is arranged for a full orchestra and choir.

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Musical score for page 6, measures 14-27. The score includes parts for Soprano, Alto, Tenor, Bass, Flute, Horns, Trumpets, Baritone, Trombone, Bass, Timp, Percussion, and Side Drum. Dynamics include *mf* and *f*. The score is arranged for a full orchestra and choir.

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Finale

rit.

25

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)

Perc. 2 (opt.)

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8 3. St EDMUND - "Draw thou my soul, O Christ" - Sir Arthur S. Sullivan (1842-1900) - arr. Bob Barton

Intro

Chorale ♩ = 100

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)

Perc. 2 (opt.)

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13

Crochets

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)

Perc. 2 (opt.)

Side Drum

p *cresc.* *f* *mf*

[dif 342420P/12]

10

24

Crochets & Triplets

Crochets

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)

Perc. 2 (opt.)

p *f* *mf*

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31 Crochets & Triplets Finale rit.

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)

Perc. 2 (opt.)

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4. AUGUSTINE - "Stand, soldier of the cross" - Edward H. Bickerstet Jr. (1825-1906) - arr. Bob Barton

Intro

94

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)

Perc. 2 (opt.)

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11

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)

Perc. 2 (opt.)

mf

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20

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)

Perc. 2 (opt.)

rall.

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5. O PERFECT LOVE - "O perfect love, all human throught transcending" - Sir Joseph Barnby (1838-1896) - arr. Jean-Christophe Monnier

Moderato $\text{♩} = 116$

Sopr. Cnt (opt.)
 S. Cnt
 Rep. Cnt (opt.)
 2nd Cnt
 3rd Cnt
 Bb Flug. (opt.)
 S. Hrn
 1st Hrn (opt.)
 2nd Hrn (opt.)
 1st Bar. Bb Euph.
 2nd Bar.
 1st Tbn
 2nd Tbn
 B. Tbn (opt.)
 Eb Bass (opt.)
 Bb Bass
 Timp. (opt.)
 Perc. 1 (opt.)
 Perc. 2 (opt.)
 Side Drum

[dif 342420P/12]

6. CHANDLER - "Above the clear blue sky" - William H. Harper (1845-1933) - arr. Bob Barton

Intro
 $\text{♩} = 116$

Sopr. Cnt (opt.)
 S. Cnt
 Rep. Cnt (opt.)
 2nd Cnt
 3rd Cnt
 Bb Flug. (opt.)
 S. Hrn
 1st Hrn (opt.)
 2nd Hrn (opt.)
 1st Bar. Bb Euph.
 2nd Bar.
 1st Tbn
 2nd Tbn
 B. Tbn (opt.)
 Eb Bass (opt.)
 Bb Bass
 Timp. (opt.)
 Perc. 1 (opt.)
 Perc. 2 (opt.)
 Side Drum

[dif 342420P/12]

Intro

$\text{♩} = 100$

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)

Perc. 2 (opt.)

Solo Cnt / Rep. / Flugel

Clash Cymb.

f *mf*

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12

Solo Cnt / Rep. / Flugel

Play

1. 2. rit.

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)

Perc. 2 (opt.)

Side Drum + Cymb.

p *cresc.* *f* *mf* *rit.*

[dif 342420P/12]

Intro

mf *p*

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)
Vibraphone or Glo

Perc. 2 (opt.)
Dr. Set

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9

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)

Perc. 2 (opt.)

[dif 342420P/12]

17

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)

Perc. 2 (opt.)

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rall.

[dif 342420P/12]

26 11. DAS ALTE JAHR VERGANGEN IST - "Extract of the Collection of 371 Chorales" - Johann Sebastian Bach (1685-1750) - arr. Jean-Christophe Monnier

Moderato ♩ = 80

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

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12

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)

Perc. 2 (opt.)

FLS Hrn

Play a2

pp

poco cresc.

p

cresc. sempre

f

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23

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)

Perc. 2 (opt.)

poco a poco dim.

p

dim.

rit.

[1.]

[2.]

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Moderato ♩ = 80

Score for page 31, measures 1-8. The score includes parts for Soprano Cnt (opt.), S. Cnt, Rep. Cnt (opt.), 2nd Cnt, 3rd Cnt, Bb Flug. (opt.), S. Hrn, 1st Hrn (opt.), 2nd Hrn (opt.), 1st Bar. Bb Euph., 2nd Bar., 1st Tbn, 2nd Tbn, B. Tbn (opt.), Eb Bass (opt.), Bb Bass, Timp. (opt.), Perc. 1 (opt.), and Perc. 2 (opt.). Dynamics range from *mf* to *f*. A large watermark for 'difea Music Publishers' is visible across the score.

[dif 342420P/12]

Score for page 32, measures 9-16. The score includes parts for Soprano Cnt (opt.), S. Cnt, Rep. Cnt (opt.), 2nd Cnt, 3rd Cnt, Bb Flug. (opt.), S. Hrn, 1st Hrn (opt.), 2nd Hrn (opt.), 1st Bar. Bb Euph., 2nd Bar., 1st Tbn, 2nd Tbn, B. Tbn (opt.), Eb Bass (opt.), Bb Bass, Timp. (opt.), Perc. 1 (opt.), and Perc. 2 (opt.). Dynamics range from *mf* to *p*. A 'rall.' marking is present at the end of the page. A large watermark for 'difea Music Publishers' is visible across the score.

[dif 342420P/12]

Intro

♩ = 60

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.) Glock

Perc. 2 (opt.) Clash Cymbals, Susp Cymbal

ff, *mf*, *mp*

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10

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)

Perc. 2 (opt.)

cresc., *f*

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9

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbone

2nd Tbone

B. Tbone (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)

Perc. 2 (opt.)

mf *mp* *f* *rall.*

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38 16. JUPITER - "From The Planets" - Gustav Holst (1874-1934) - arr. Bob Barton

$\text{♩} = 82$

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbone

2nd Tbone

B. Tbone (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)

Perc. 2 (opt.)

mf *mp* *f* *p*

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Susp. Cymbal

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32 molto rall.

Sopr. Cnt (opt.) *f*

S. Cnt *f*

Rep. Cnt (opt.) *f*

2nd Cnt *f*

3rd Cnt *f*

Bb Flug. (opt.) *f*

S. Hrn *f*

1st Hrn (opt.) *f*

2nd Hrn (opt.) *f*

1st Bar. Bb Euph. *f*

2nd Bar. *f*

1st Tbn *f*

2nd Tbn *f*

B. Tbn (opt.) *f*

Eb Bass (opt.) *f*

Bb Bass *f*

Timp. (opt.) *f*

Perc. 1 (opt.) *f* Tubular Bells (or Glock.)

Perc. 2 (opt.) *p* *mf* Clash Cymb. *f*

[dif 342420P/12]

42 17. JESUS, MEINE ZUVERSICHT - "Extract of the Collection of 371 Chorales" - Johann Sebastian Bach (1685-1750) - arr. Jean-Christophe Monnier

Moderato $\text{♩} = 80$ rall.

Sopr. Cnt (opt.) *mf*

S. Cnt *mf*

Rep. Cnt (opt.) *mf*

2nd Cnt *mf*

3rd Cnt *mf*

Bb Flug. (opt.) *mf*

S. Hrn *mf*

1st Hrn (opt.) *mf*

2nd Hrn (opt.) *mf*

1st Bar. Bb Euph. *mf*

2nd Bar. *mf*

1st Tbn *mf*

2nd Tbn *mf*

B. Tbn (opt.) *mf*

Eb Bass (opt.) *mf*

Bb Bass *mf*

Timp. (opt.) *mf*

Perc. 1 (opt.) *mf* Glockenspiel *f*

Perc. 2 (opt.) *mf*

[dif 342420P/12]

Largo $\text{♩} = 72$

Musical score for page 43, measures 1-43. The score includes parts for Soprano, Alto, Tenor, and Bass (all optional), Flute (Bb), Horns (1st and 2nd), Trumpets (1st and 2nd), Trombones (1st, 2nd, and Bass), Basses (Eb and Bb), Timpani, and Percussion (1st). Dynamics include *mf* and *mp*. A large watermark for "difea Music Publishers" is visible across the score. The page number "43" is at the top right.

[dif 342420P/12]

Musical score for page 44, measures 44-77. The score continues from page 43. Dynamics include *p*, *cresc.*, *f*, and *mp*. A large watermark for "difea Music Publishers" is visible across the score. The page number "44" is at the top left.

[dif 342420P/12]

19 (S.Cnt) Play

Sopr. Cnt (opt.) *mf* *mf* *cresc.* *f*

S. Cnt *mf* *mf* *cresc.* *f*

Rep. Cnt (opt.) *mf* *mf* *cresc.* *f*

2nd Cnt *mp* *mf* *cresc.* *f*

3rd Cnt *mp* *mf* *cresc.* *f*

Bb Flug. (opt.) *mf* *mf* *cresc.* *f*

S. Hrn *mf* *mf* *cresc.* *f*

1st Hrn (opt.) *mf* *mf* *cresc.* *f*

2nd Hrn (opt.) *mf* *mf* *cresc.* *f*

1st Bar. Bb Euph. *mf* *mf* *cresc.* *f*

2nd Bar. *mf* *mf* *cresc.* *f*

1st Tbn. *mf* *mf* *cresc.* *f*

2nd Tbn. *mf* *mf* *cresc.* *f*

B. Tbn. (opt.) *mf* *mf* *cresc.* *f*

Eb Bass (opt.) *mf* *mf* *cresc.* *f*

Bb Bass *mf* *mf* *cresc.* *f*

Timp. (opt.) *mf* *mf* *cresc.* *f*

Perc. 1 (opt.) *mf* *mf* *cresc.* *f*

[dif 342420P/12]

27 (S.Cnt) Play rit.

Sopr. Cnt (opt.) *mf* *mf* *f* *dim.* *p*

S. Cnt *mf* *mf* *f* *dim.* *p*

Rep. Cnt (opt.) *mf* *mf* *f* *dim.* *p*

2nd Cnt *f* *mp* *f* *dim.* *p*

3rd Cnt *f* *mp* *f* *dim.* *p*

Bb Flug. (opt.) *mf* *mf* *f* *dim.* *p*

S. Hrn *f* *mp* *f* *dim.* *p*

1st Hrn (opt.) *f* *mp* *f* *dim.* *p*

2nd Hrn (opt.) *f* *mp* *f* *dim.* *p*

1st Bar. Bb Euph. *f* *mp* *f* *dim.* *p*

2nd Bar. *f* *mp* *f* *dim.* *p*

1st Tbn. *f* *mp* *f* *dim.* *p*

2nd Tbn. *f* *mp* *f* *dim.* *p*

B. Tbn. (opt.) *f* *mp* *f* *dim.* *p*

Eb Bass (opt.) *f* *f* *f* *dim.* *p*

Bb Bass *f* *f* *f* *dim.* *p*

Timp. (opt.) *f* *f* *f* *dim.* *p*

Perc. 1 (opt.) *f* *f* *f* *dim.* *p*

[dif 342420P/12]

Moderato $\text{♩} = 92$

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)

Perc. 2 (opt.)

Side Drum 2nd Time only

mf *f*

[dif 342420P/12]

48 20. MEIRIONYDD - "The voice of god is calling" - William Lloyd (1786-1852) - arr. Bob Barton

Intro

$\text{♩} = 100$

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)

Perc. 2 (opt.)

[dif 342420P/12]

11

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp. (opt.)

Perc. 1 (opt.)

Perc. 2 (opt.)

[dif 342420P/12]

50 21. MELITA - "Eternal father, strong to save" - John Bacchus Dykes (1823-1876) - arr. Bob Barton

Intro

♩ = 86

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp.

Perc. 1 (opt.)

Perc. 2 (opt.)

Glockenspiel

[dif 342420P/12]

9

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp.

Perc. 1 (opt.)

Perc. 2 (opt.)

[dif 342420P/12]

52 22. SARABANDE - "From Harpsichord Suite in D minor HWV437" - George Frideric Handel (1685-1759) - arr. Bob Barton

Maestoso

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp.

Perc. 1

Perc. 2 (opt.)

[dif 342420P/12]

30 Opt. repeat **Encora più mosso**

Sopr. Cnt (opt.) *mf* (Sopr.)

S. Cnt *mf*

Rep. Cnt (opt.) *mf*

2nd Cnt *mf*

3rd Cnt *mf*

Bb Flug. (opt.) *mf*

S. Hrn *mf*

1st Hrn (opt.) *mf*

2nd Hrn (opt.) *mf*

1st Bar. Bb Euph. *f*

2nd Bar. *f*

1st Tbn *f*

2nd Tbn *f*

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass *f* Div.

Timp. *f*

Perc. 1 (opt.) *mf*

Perc. 2 (opt.)

[dif 342420P/12]

39 rit.....

Sopr. Cnt (opt.) *f* (Sopr.)

S. Cnt *f*

Rep. Cnt (opt.) *f*

2nd Cnt *f*

3rd Cnt *f*

Bb Flug. (opt.) *f*

S. Hrn *f*

1st Hrn (opt.) *f*

2nd Hrn (opt.) *f*

1st Bar. Bb Euph. *f*

2nd Bar. *f*

1st Tbn *f*

2nd Tbn *f*

B. Tbn (opt.) *f*

Eb Bass (opt.) *f*

Bb Bass *f* Unis. Div. Unis.

Timp. *f*

Perc. 1 (opt.) *f*

Perc. 2 (opt.) *f*

[dif 342420P/12]

Intro

$\text{♩} = 100$

Sopr. Cnt (opt.) *f* *mf*

S. Cnt *f* *mf*

Rep. Cnt (opt.) *f* *mf*

2nd Cnt *f* *mf*

3rd Cnt *f* *mf*

Bb Flug. (opt.) *f* *mf*

S. Hrn *f* *mf*

1st Hrn (opt.) *f* *mf*

2nd Hrn (opt.) *f* *mf*

1st Bar. Bb Euph. *f* *mf*

2nd Bar. *f* *mf*

1st Tbn. *f* *mf*

2nd Tbn. *f* *mf*

B. Tbn. (opt.) *f* *mf*

Eb Bass (opt.) *f* *mf*

Bb Bass *f* *mf*

Timp. *f* *mf*

Perc. 1 (opt.) Glockenspiel *f* *mf* Tubular Bells (or Glock.) *mf*

Perc. 2 (opt.) *f* *mf* (opt.) To Tub. B.

[dif 342420P/12]

11

1. rit.

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn. (opt.)

Eb Bass (opt.)

Bb Bass

Timp.

Perc. 1 (opt.)

Perc. 2 (opt.)

[dif 342420P/12]

Musical score for page 59, measures 1-58. The score includes parts for Soprano, Alto, Tenor, Bass, Flute, Horns, Trumpets, Trombones, Basses, and Timpani. Dynamic markings include *mf*. The score is published by difeai Music Publishers.

[dif 342420P/12]

Musical score for page 60, measures 59-116. The score includes parts for Soprano, Alto, Tenor, Bass, Flute, Horns, Trumpets, Trombones, Basses, and Timpani. Dynamic markings include *mp* and *mf*. The score is published by difeai Music Publishers.

[dif 342420P/12]

11

Sopr. Cnt (opt.) mp

S. Cnt mp

Rep. Cnt (opt.) mp

2nd Cnt mp

3rd Cnt mp

Bb Flug. (opt.) mp

S. Hrn mp

1st Hrn (opt.) mp

2nd Hrn (opt.) mp

1st Bar. Bb Euph. mp

2nd Bar. mp

1st Tbone mp

2nd Tbone mp

B. Tbone (opt.) mp

Eb Bass (opt.) mp

Bb Bass mp

Timp.

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cresc.

mf

[dif 342420P/12]

15

Sopr. Cnt (opt.) *f*

S. Cnt *f*

Rep. Cnt (opt.) *f*

2nd Cnt *f*

3rd Cnt *f*

Bb Flug. (opt.) *f*

S. Hrn *f*

1st Hrn (opt.) *f*

2nd Hrn (opt.) *f*

1st Bar. Bb Euph. *f*

2nd Bar. *f*

1st Tbone *f*

2nd Tbone *f*

B. Tbone (opt.) *f*

Eb Bass (opt.) *f*

Bb Bass *f*

Timp. *f*

difell
Music Publishers

rit.

[dif 342420P/12]

♩ = 72

Sopr. Cnt (opt.) *mf*

S. Cnt *mf*

Rep. Cnt (opt.) *mf*

2nd Cnt *p*

3rd Cnt *p*

Bb Flug. (opt.) *mf*

S. Hrn *p*

1st Hrn (opt.) *p*

2nd Hrn (opt.) *p*

1st Bar. Bb Euph. *p*

2nd Bar. *p*

1st Tbn *p*

2nd Tbn *p*

B. Tbn (opt.) *p*

Eb Bass (opt.) *p*

Bb Bass *p*

Timp. *p*

Perc. 1 (opt.) *p* Glockenspi. *mf*

Perc. 2 (opt.)

[dif 342420P/12]

10

rit. *A Tempo* *rit.* *Mosso* *♩ = 132*

Sopr. Cnt (opt.) *mf*

S. Cnt *mf*

Rep. Cnt (opt.) *mf*

2nd Cnt *mf*

3rd Cnt *mf*

Bb Flug. (opt.) *mf*

S. Hrn *mf*

1st Hrn (opt.) *mf*

2nd Hrn (opt.) *mf*

1st Bar. Bb Euph. *mf*

2nd Bar. *mf*

1st Tbn *mf*

2nd Tbn *mf*

B. Tbn (opt.) *mf*

Eb Bass (opt.) *mf*

Bb Bass *mf*

Timp. *p* *mf*

Perc. 1 (opt.) *p*

Perc. 2 (opt.)

[dif 342420P/12]

18

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp.

Perc. 1 (opt.)

Perc. 2 (opt.)

[dif 342420P/12]

28 rit. 1. J = 72 2. J = 72 rit.

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp.

Perc. 1 (opt.)

Perc. 2 (opt.)

[dif 342420P/12]

Largo (♩ = 65)

Sopr. Cnt (opt.)
S. Cnt
Rep. Cnt (opt.)
2nd Cnt
3rd Cnt
Bb Flug (opt.)
S. Hrn
1st Hrn (opt.)
2nd Hrn (opt.)
1st Bar. Bb Euph.
2nd Bar.
1st Tbn
2nd Tbn
B. Tbn (opt.)
Eb Bass (opt.)
Bb Bass
Timp.
Perc. 1 (opt.)
Perc. 2 (opt.)

[dif 342420P/12]

14
Sopr. Cnt (opt.)
S. Cnt
Rep. Cnt (opt.)
2nd Cnt
3rd Cnt
Bb Flug (opt.)
S. Hrn
1st Hrn (opt.)
2nd Hrn (opt.)
1st Bar. Bb Euph.
2nd Bar.
1st Tbn
2nd Tbn
B. Tbn (opt.)
Eb Bass (opt.)
Bb Bass
Timp.
Perc. 1 (opt.)
Perc. 2 (opt.)

[dif 342420P/12]

27 To Coda

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp.

Perc. 1 (opt.)

Perc. 2 (opt.)

[dif 342420P/12]

40 D.C. al Coda

Coda rit.

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp.

Perc. 1 (opt.)

Perc. 2 (opt.)

Clash Cymb.

[dif 342420P/12]

Poco lento $\text{♩} = 70$
dolce e espressivo

Sopr. Cnt (opt.)
 S. Cnt
 Rep. Cnt (opt.)
 2nd Cnt
 3rd Cnt
 Bb Flug. (opt.)
 S. Hrn
 1st Hrn (opt.)
 2nd Hrn (opt.)
 1st Bar. Bb Euph.
 2nd Bar.
 1st Tbn
 2nd Tbn
 B. Tbn (opt.)
 Eb Bass (opt.)
 Bb Bass
 Timp.
 Perc. 1 (opt.)
 Perc. 2 (opt.)

[dif 342420P/12]

Sopr. Cnt (opt.)
 S. Cnt
 Rep. Cnt (opt.)
 2nd Cnt
 3rd Cnt
 Bb Flug. (opt.)
 S. Hrn
 1st Hrn (opt.)
 2nd Hrn (opt.)
 1st Bar. Bb Euph.
 2nd Bar.
 1st Tbn
 2nd Tbn
 B. Tbn (opt.)
 Eb Bass (opt.)
 Bb Bass
 Timp.
 Perc. 1 (opt.)
 Perc. 2 (opt.)

[dif 342420P/12]

Intro

Andante maestoso (♩ = 76) rit. A Tempo

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp.

Perc. 1 (opt.) Glockenspiel

Perc. 2 (opt.) S.C. (soft Sticks)

[dif 342420P/12]

Sopr. Cnt (opt.)

S. Cnt

Rep. Cnt (opt.)

2nd Cnt

3rd Cnt

Bb Flug. (opt.)

S. Hrn

1st Hrn (opt.)

2nd Hrn (opt.)

1st Bar. Bb Euph.

2nd Bar.

1st Tbn

2nd Tbn

B. Tbn (opt.)

Eb Bass (opt.)

Bb Bass

Timp.

Perc. 1 (opt.)

Perc. 2 (opt.)

[dif 342420P/12]

