



In Glorious Splendour

I. Reflection II. Celebration

Setting by RALPH FORD (ASCAP)

INSTRUMENTATION

- | | |
|-------------------------|---|
| 1 Conductor | 2 1st Trombone |
| 3 1st Flute | 2 2nd Trombone |
| 3 2nd Flute | 2 3rd Trombone |
| 2 Oboe | 2 Euphonium |
| 2 Bassoon | 4 Tuba |
| 3 1st B♭ Clarinet | 1 Synthesizer/Keyboard
(Voices Patch/Harp Patch) |
| 3 2nd B♭ Clarinet | 2 Mallet Percussion 1
(Chimes/Vibraphone) |
| 3 3rd B♭ Clarinet | 1 Mallet Percussion 2
(Bells) |
| 2 B♭ Bass Clarinet | 1 Timpani |
| 2 1st E♭ Alto Saxophone | 4 Percussion 1
(Wind Chimes/Bass Drum, Suspended
Cymbal/Share Drum) |
| 2 2nd E♭ Alto Saxophone | 4 Percussion 2
(Suspended Cymbal/Bell Tree, Crash
Cymbals/Triangle) |
| 1 B♭ Tenor Saxophone | |
| 1 E♭ Baritone Saxophone | |
| 3 1st B♭ Trumpet | |
| 3 2nd B♭ Trumpet | |
| 3 3rd B♭ Trumpet | |
| 2 1st F Horn | |
| 2 2nd F Horn | |

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E♭ Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E♭
- 2nd Horn in E♭
- 1st Trombone in B♭ Bass Clef
- 2nd Trombone in B♭ Bass Clef
- 3rd Trombone in B♭ Bass Clef
- 1st Trombone in B♭ Treble Clef
- 2nd Trombone in B♭ Treble Clef
- 3rd Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

PROGRAM NOTES

Written by Robert Herrings

In Glorious Splendour references three well-known hymns—the popular Christmas carol “Lo, How a Rose E’er Blooming” and the hymns “It Is Well with My Soul” and “Were You There.”

“Es ist ein Ros entsprungen,” most commonly translated to English as “Lo, How a Rose E’er Blooming,” is a Christmas carol of German origin. Although the author is unknown, it first appeared in print in the 16th century, and it uses imagery of nature to depict the love of a higher power.

“It Is Well with My Soul” was written by hymnist Horatio Spafford after many traumatic events in his life, including the tragic death of his four daughters. Later set to music by hymnist Phillip Bliss, this hymn reflects the strength in dealing with personal tragedies while finding peace within your soul in such times of sorrow.

“Were You There (When They Crucified My Lord)” is a Negro Spiritual whose composition has remained anonymous. See notes from the Composer below to better understand how it came to also reside in this work.

Although their texts deal with different topics, both “Lo, How a Rose” and “It Is Well” share the word “Glorious,” and each hymn expresses the hope, strength, and peace found through a Greater Love. This setting brilliantly intertwines Mr. Herrings’ favorite Christmas carol and his favorite hymn to create a beautiful setting of the two beloved melodies.

ADDITIONAL THOUGHTS FROM THE COMPOSER

When Robert contacted me regarding this commission, I was eager to take “my turn” at two great melodies. The original intent was a spirited, celebratory rendition that combined the first two in a (hopefully) creative way not presented before in other settings from the past. During the compositional process, however, “Were You There” kept insisting to be a part of the setting. At each turn when attempting to incorporate “It Is Well,” the other hymn refused to be ignored. As a result, the original idea grew from one two and a half minute piece that used the two favorites of Robert’s, to a two-movement work. The first movement, “Reflection,” contains “Were You There” in combination with “Lo, How a Rose E’er Blooming,” while the second movement, “Celebration,” fashioned the original request in a “glorious” fashion to bring the work to a close. Each movement can be performed alone, or combined, depending on your program needs.



Commissioned by and dedicated to the students, both past and present,
of the Artie Henry School Band Program

FULL SCORE

Approx. Duration - 7:15

In Glorious Splendour

Setting by Ralph Ford (ASCAP)

Quietly ♩ = 60

I. Reflection

Flutes 1 2 (Ob. Solo) *p* *pp* *p*

Oboe Solo *p* *pp* *p*

Bassoon

B♭ Clarinets 1 2 3 *pp* *p* *pp* *mp* *pp*

B♭ Bass Clarinet *pp* *mp* *pp*

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2 *p* *pp* *n.* *pp*

Trombones 1 2 3

Euphonium

Tuba

Mallet Percussion 1 (Chimes/Vibraphone) Chimes *p* Vibes w/ soft mts. *pp*

Mallet Percussion 2 (Bells) (Tune: F, B♭, C, F)

Timpani

Percussion 1 (Wind Chimes/Bass Drum, Suspended Cymbal/ Snare Drum) W.C. *pp*

Percussion 2 (Suspended Cymbal/ Bell Tree, Crash Cymbals/ Triangle) Susp. Cym. *pp*

Synthesizer/ Keyboard (Voices Patch/Harp Patch)

1 2 3 4 5 6

**"niente" or dying away to nothingness.

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7 Play *div. 2* rit.

Fls. 1 2 *p* *pp*

Ob. *mp* *pp*

Bsn. Solo *mp* *p*

Cls. 1 *pp* *p* *pp*
2 3 *pp* *p* *pp*

B. Cl. *pp* *p* *p*

A. Saxs. 1 2 *p*

T. Sax. *p*

Bar. Sax. *p*

7 rit.

Tpts. 1 2 3

Hns. 1 Solo *p*
2

Tbns. 1 2 *p*
3 *p*

Euph. (Bsn. solo) *mp* Play *p*

Tuba *p*

Mlt. Perc. 1 *mp*

Mlt. Perc. 2 Bells *mp*

Timp. *mp*

Perc. 1 *p* Bell Tree Susp. Cym. *pp*

Perc. 2 *p*

Synth./Keybd. Voices *mp* Harp black key gliss. *p*

13 Moving ♩ = 64 poco rit. A tempo poco rit. 18 Gently ♩ = 60

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 (Hn. 1) (Hn. 2)

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Synth./Keybd.

Voices

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13 14 15 16 17 18

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Fls. 1 2 *mf* *p*

Ob. *mf* *p*

Bsn. *mf* *p*

Cls. 1 *mp* *mf* *p* *mp*
2 *a2* *mp* *p* *a2* *mp*
3 *mp* *p* *mp*

B. Cl. *mp* *mf* *p* *mp*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 *mp*
2 3

Hns. 1 *mf* *p*
2

Tbns. 1 2
3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1 *pp* *p*

Perc. 2

Synth./Keybd.

28 Mysteriously ♩ = 52

molto rit. A tempo

Fls. 1 2 *mf* *p* *fp*

Ob. *mf* *p* *fp*

Bsn. *mf* *p* *fp*

Cls. 1 *mf* *p* *p*

2 3 *p* *p*

B. Cl. *mf* *p*

A. Saxs. 1 2 *p* *fp* *mf*

T. Sax. *p* *fp* *mf*

Bar. Sax. *p* *fp* *mf*

Tpts. 1 *p* *fp* *mf*

2 3 *p* *fp* *mf*

Hns. 1 *p* *f* *fp* *mf*

2 *p* *f* *fp* *mf*

Tbns. 1 2 *p* *fp* *mf*

3 *p* *fp* *mf*

Euph. *p* *fp* *mf*

Tuba *p* *fp* *mf*

Mlt. Perc. 1 Chimes *f* *mf*

Mlt. Perc. 2 *f* *mf*

Timp. *f* *fz*

Perc. 1 *pp* *p* *p* *f* *p*

Perc. 2 *Cr. Cyms.* *ff* *Voices* *mp*

Synth./Keybd. *mp*

W.C. *p*

30 Moving ♩ = 64

poco rit.

A tempo

Fls. 1 2 *mf* *n.*

Ob. *mf* *n.*

Bsn. *mf*

Cls. 1 *mf* *a2* *div.*

2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf* *a2*

T. Sax. *mf*

Bar. Sax. *mf*

30 Moving ♩ = 64 poco rit. A tempo

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *mf* *a2*

Euph. *Solo* *mf* *All* *mf*

Tuba *mf*

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Synth./Keybd.

Molto rall. 38 **Broadly (a la Chaconne)**

Fls. 1 2 *pp* *ff* *legato* *a2*

Ob. *pp* *ff* *legato*

Bsn. *ff* *legato* *simile*

Cls. 1 2 3 *pp* *ff* *legato*

B. Cl. *pp* *ff* *legato* *simile*

A. Saxes. 1 2 *pp* *ff* *legato* *simile*

T. Sax. *ff*

Bar. Sax. *ff* *legato* *simile*

Tpts. 1 2 3 *ff* *legato*

Hns. 1 2 *pp* *ff* *legato*

Tbns. 1 2 3 *pp* *ff* *legato*

Euph. *pp* *ff* *legato* *simile*

Tuba *pp* *ff* *legato* *simile*

Mlt. Perc. 1

Mlt. Perc. 2

Timp. *pp* *ffz* *pp*

Perc. 1 *ffz*

Perc. 2 *ffz*

Synth./Keybd.

Fls. 1/2 *a2* *rit.*

Ob.

Bsn.

Cls. 1/2/3 *Solo* *mf*

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3 *rit.*

Hns. 1/2 *p*

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc. 1 *Chimes* *ff*

Mlt. Perc. 2

Timp. *ff* *mp* *ff*

Perc. 1 *ff* *mp* *ff* *pp*

Perc. 2

Synth./Keybd.

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Fls. 1/2 *p* *div. 2* *mp* *pp*

Ob. *p*

Bsn. *p* Solo *mf*

Cls. 1 *mp* *mf* *p*
2/3 *p* *mp* *mf* *p*

B. Cl. *p* *mp* *mf* *p*

A. Saxes. 1/2 *mp*

T. Sax. *mp*

Bar. Sax. *p* *mp*

48 Quietly ♩ = 60

Tpts. 1 *p* Solo *mf*
2/3 *p*

Hns. 1 *mf* Solo *mp*
2 *mp*

Tbns. 1/2 *p* *mp*
3 *p*

Euph. *p* (Bsn.) *mf* *mp* Play *mp*

Tuba *p* *mp*

Mlt. Perc. 1 Vibes 3 *mp* *mf* *p*

Mlt. Perc. 2

Timp.

Perc. 1 *p* W.C.

Perc. 2 Bell Tree *mp* Trgl. *p*

Synth./Keybd. *mp*

54 Holding back ♩ = 54

Fls. 1 2 *mp* *a2*

Ob. Solo *p*

Bsn. *p*

Cls. 1 *mp*

2 3 *mp*

B. Cl. *pp* *p* *mp*

A. Saxes. 1 2 *pp*

T. Sax. *pp*

Bar. Sax. *pp*

54 Holding back ♩ = 54

Tpts. 1 *pp*

2 3

Hns. 1 *pp* Solo *p*

2 *pp*

Tbns. 1 2 *pp*

3 *pp*

Euph. *pp*

Tuba *pp*

Mlt. Perc. 1 Chimes *p*

Mlt. Perc. 2

Timp.

Perc. 1 *p* Susp. Cym. *pp* *p*

Perc. 2

Synth/Keybd.

div. 2

Fls. 1/2 *pp* *n.*

Ob. (Solo) *p* *n.*

Bsn. All *pp* *n.*

Cls. 1 *pp* *a2* *n.*

2/3 *pp* *n.*

B. Cl. *pp* *n.*

A. Saxes. 1/2 *pp* *n.*

T. Sax. *pp* *n.*

Bar. Sax. *pp* *n.*

Tpts. 1 *(Ob.) p*

2/3

Hns. 1 *div. pp* *n.*

2 *pp* *n.*

Tbns. 1/2 *pp* *n.*

3 *pp* *n.*

Euph. *pp* *n.*

Tuba *pp* *n.*

Mlt. Perc. 1 Vibes *pp*

Mlt. Perc. 2

Timp. *ppp*

Perc. 1

Perc. 2

Synth./Keybd. *pp* *n.*

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Brillante ♩ = 160

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Brillante ♩ = 160

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Synth./Keybd.

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1 2 3 4 5

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Synth./ Keybd.

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Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Synth/Keybd.

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9 10 11 12 13

11

11

loco

loco

mp

f

mp

f

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19 ♩ = 160-168

Fls. 1 2

Ob.

Bsn. *p* (B. Cl.) *mp* *p* Play

Cls. 1 *legato* *p* *a2*
2 3 *legato* *mp* *p*

B. Cl. *p* *mp* *p*

A. Saxes. 1 2

T. Sax.

Bar. Sax. *p* *mp* *p*

19 ♩ = 160-168

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Synth./Keybd.

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19 20 21 22 23 24 25 26

27 33

Fls. 1 2 *mp* *p*

Ob. *mp* *p*

Bsn. *mp* *p*

Cls. 1 *mp* *p*
2 3 *mp* *p*

B. Cl. *mp* *p*

A. Saxes. 1 2 *p* *mp*

T. Sax. *p* *mp*

Bar. Sax. *mp* *p*

27 33

Tpts. 1 2 3

Hns. 1 *mp*
2 *mp*

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2 *mp*

Timp.

Perc. 1

Perc. 2 *pp* *p*

Synth./Keybd.

27 28 29 30 31 32 33 34

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Synth./Keybd.

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Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Synth./Keybd.

70

70

(Change: A $\flat$ to F, B $\flat$ to C)

Susp. Cym.

p *f* *p* *f*

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65 66 67 68 69 70

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opt. rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Susp. Cym.

Synth./Keybd.

fp *ffz* *opt. rit.* *ff* *p* *ffz*

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