



How Sweet the Sound

TRADITIONAL

Arranged by JACK BULLOCK

INSTRUMENTATION

1 Conductor	1 1st B \flat Trumpet	1 Piano (Optional)
2 Flute	1 2nd B \flat Trumpet	8 1st Violin
2 Oboe	3 Trombone	8 2nd Violin
1 1st B \flat Clarinet	1 Tuba	5 3rd Violin (Viola T.C.)
1 2nd B \flat Clarinet	2 Mallet Percussion (Chimes, Bells)	5 Viola
2 Bassoon	1 Percussion (Sus. Cymbal)	5 Cello
1 B \flat Bass Clarinet	1 Timpani (F, C, D, E \flat)	5 String Bass
4 F Horn		

NOTES TO THE CONDUCTOR

Please note the divisi at the beginning in the viola and cello parts, I with stems up and II with stems down. The volume of this pedal point should be constant at a piano (*p*) level. There should be no space at the point (ex., measures 7–8) where the part is divided. At each key change, the tempo will accelerate, but only slightly so that at measure 55, the tempo should be no faster than $\text{♩} = 96$.

Following the *rallentando* at measure 69, the tempo will revert back to the beginning tempo starting in measure 73.

The ending with a concert F in the string section starts softly, and a diminuendo is made to the fermata on the last note in measure 77. A special effect can be used here, if desired. Have the performers play that last note with a down bow, constantly softer and softer, and when they individually reach the tip of the bow, stop playing and hold the bow in that position until the final performer has finished. At that point, you can give the fermata "cut-off" and they can relax to a resting position. It completes the musical expression from beginning to end.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

How Sweet the Sound

CONDUCTOR SCORE

Duration - 3:00

Traditional

Arranged by Jack Bullock

Andante (♩ = 72)

5

Flute

Oboe

B♭ Clarinets

I

II

Bassoon
(B♭ Bass Clarinet)

F Horn

B♭ Trumpets

I

II

Trombone

Tuba

Mallet Percussion
(Chimes, Bells)

Chimes

mp

Tune: F, C, D, E♭

Timpani
(F-C-D-E♭)

Percussion
(Sus. Cymbal)

Piano
(optional)

Violins

I

II

Viola
(Violin III)

Cello

String Bass

Andante (♩ = 72)

5

mp

mp

p

p

p

p

1 2 3 4 5 6 7



Fl.

Ob.

I
Cls.

II

Bsn.
(B \flat B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

8 9 10 11 12 13 14 15

accel.

Musical score for various instruments including Fl., Ob., Cls. I & II, Bsn. (Bb B. Cl.), Hn., Tpts. I & II, Trb., Tuba, Mlt. Perc., Timp., Perc., Pno. (opt.), Vlns. I & II, Vla. (Vln. III), Cello, and Str. Bass. The score includes dynamics such as *p*, *mp*, *pp*, and *mf*, and performance instructions like *accel.*, *div.*, and *mp*.

Preview Only
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23 Slightly faster (♩ = 76)

Fl.

Ob.

I
Cls.
II

Bsn.
(B♭ B. Cl.)

Hn.

I
Tpts.
II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

mp

mf

mf

D to B♭

23 Slightly faster (♩ = 76)

I
Vlns.
II

Vla.
(Vln. III)

Cello

Str. Bass

mf

mf

mf

3

23 24 25 26 27 28 29

Fl.

Ob.

I
Cls.

II

Bsn.
(B \flat B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

mp

p

(mp)

30 31 32 33 34 35 36

accel. 39 Moderato (♩ = 80)

Fl.

Ob.

Clars. I & II

Bsn. (Bb B. Cl.)

Hn. I & II

Tpts. I & II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc. (Sus. Cymbal)

mf, mp, f

accel. 39 Moderato (♩ = 80)

Vlins. I & II

Vla. (Vln. III)

Cello

Str. Bass

mf, -3 V, -1

Fl.

Ob.

I
Cls.

II

Bsn.
(B \flat B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

44 45 46 47 48 49 50



Fl.

Ob.

Cl. I

Cl. II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

63

mf

f

63

57 58 59 60 61 62 63

Fl. *rall.* *mp*

Ob. *mp*

Cl. I *mp*

Cl. II *mp*

Bsn. (B \flat B. Cl.) *mp*

Hn. *mp*

Tpts. I *mp*

Tpts. II *mp*

Trb. *mp*

Tuba *mp*

Mlt. Perc. *mf*

Timp. *mf* *p*

Perc. *mf* *p*

Pno. (opt.) *mp*

Vlns. I *rall.* *mp*

Vlns. II *mp*

Vla. (Vln. III) *mp*

Cello *mp*

Str. Bass *mp*

71

rall.

Fl.

Ob.

I
Cls.

II

Bsn.
(B \flat B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Mlt. Perc.

Chimes

p

Timp.

Perc.

Pno.
(opt.)

71

rall.

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

pp

pp

pp

pp

pp

71 72 73 74 75 76 77