

young symphonic band series

The Hiding Place

By Dallas C. Burke

The Hiding Place is named after the incredible memoir of Corrie ten Boom, who provided rations and a hiding place for their Jewish neighbors during the Nazi invasion of The Netherlands. This poignant work is elegantly written, and will provide a very special moment on any concert.

INSTRUMENTATION

1 — Conductor Score
10 — Flute
2 — Oboe
2 — Bassoon
6 — 1st B♭ Clarinet
6 — 2nd B♭ Clarinet
2 — B♭ Bass Clarinet
2 — 1st E♭ Alto Saxophone
2 — 2nd E♭ Alto Saxophone
2 — B♭ Tenor Saxophone
1 — E♭ Baritone Saxophone

4 — 1st B♭ Trumpet
4 — 2nd B♭ Trumpet
2 — F Horn
3 — 1st Trombone
3 — 2nd Trombone
2 — Euphonium
1 — Euphonium T.C.
4 — Tuba
Percussion – 6 players:
2 — Mallet Percussion (Bells/Chimes)
2 — Percussion 1 (Snare Drum, Bass Drum)
4 — Percussion 2 (Suspended Cymbal/Wind Chimes, Triangle/Gong)
1 — Timpani

WORLD PARTS

available for download from
www.alfred.com/worldparts

E♭ Alto Clarinet
E♭ Contra Alto Clarinet
B♭ Contra Bass Clarinet
E♭ Horn
1st Trombone in B♭ T.C.
2nd Trombone in B♭ T.C.
1st Trombone in B♭ B.C.
2nd Trombone in B♭ B.C.
Euphonium in B♭ B.C.
Tuba in B♭ T.C.
Tuba in B♭ B.C.
Tuba in E♭ T.C.
Tuba in E♭ B.C.
String Bass



The Hiding Place is named after the incredible memoir of Corrie ten Boom (1892–1983). Corrie was the first licensed female watchmaker in Holland and belonged to a large, faithful Christian family whose exquisite watchmaking abilities and extensive charity work made them a bedrock of their community.

However, as the Nazis invaded the Netherlands, the ten Booms had to put their skills to work for a different cause: fighting the Nazis as part of the Dutch resistance. As the German army gradually began to crack down on what the local Jews were able to do, Corrie was able to procure ration cards so the Jews in her city could eat and survive. Eventually, the Nazis began to arrest the Jews to be sent away to concentration camps. Corrie and her family responded by creating a false wall in their home, where they could hide the Jews and protect them from arrest that would surely lead to their extermination.

The ten Boom's "hiding place" was ultimately raided, and Corrie and her sisters were charged by the German occupiers. At her trial, she tried to demonstrate how much her community needed her by telling them of her work with the mentally disabled. The Nazis were not impressed by this, for in their society the disabled were deemed inferior and subject to termination.

Corrie and her sister Betsie were subsequently sent to a women's labor camp. Risking death, Betsie smuggled in portions of a Bible and would read to her fellow captives at night to bring them hope in such a dismal circumstance. It was in this environment that Corrie and Betsie envisioned creating a home to help soldiers and survivors recover from their physical and mental scars acquired during the war. Betsie died in that camp, but soon after Corrie was released. Later, Corrie discovered that her release was a clerical error as she was actually scheduled to be taken to the gas chamber.

After the war, Corrie opened a rehabilitation house for disabled concentration-camp survivors. She dedicated the rest of her life to helping the "unreachable" and sharing how her faith helped her through that very dark period. Corrie traveled the world with her message, accepting speaking engagements all across the globe. Today, her home is a museum and serves as a testament to the bravery and faith of a simple watchmaker from Haarlem, Holland.

This piece was inspired by the strength and resilience of this amazing woman. Its shifting chords, textures, and moods are meant to reflect the psychological turmoil endured at the hands of the Nazis, overcome only by the faith and hope that her God provided.

This work is also dedicated to my mother, Gayle M. Kidd, who was able to hear a draft of this work but died shortly after. Every time I hear this piece now it reminds me of her. She endured her own pain and struggles throughout her life, and, like Corrie ten Boom, she found strength in her faith to fight those battles. The approximate performance time, 3:15, was also her birthday. I miss you, Mom.

Dedicated to the memory of my mother, Gayle M. Kidd

The Hiding Place

FULL SCORE
Duration - 3:15

Dallas C. Burke (ASCAP)

Andante sostenuto ♩ = 80

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Flute, Oboe, Bassoon, B♭ Clarinets (1 and 2), B♭ Bass Clarinet, E♭ Alto Saxophones (1 and 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1 and 2), F Horn, Trombones (1 and 2), Euphonium, Tuba, Mallet Percussion (Bells/Chimes), Percussion 1 (Snare Drum, Bass Drum), Percussion 2 (Suspended Cymbal, Wind Chimes, Triangle/Gong), and Timpani. The score is in 4/4 time and begins with a key signature of two flats (B♭ and E♭). The tempo is marked 'Andante sostenuto' with a metronome marking of ♩ = 80. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A 'Solo or Soli' marking is present for the F Horn. The score is divided into four measures, with a 'Tune: F, B♭, E♭' instruction at the bottom.

Tune: F, B♭, E♭

1

2

3

4

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mp

mp

mp

mp

p

Suspended Cymbal

p

11

Fl. *mf* *p*

Ob. *mf* *p*

Bsn. *mf* *p* (Tb.) *mf*

1 *mf*

2 *mf*

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

1 *mf* *p*

2 *mf* *p*

A. Saxes.

T. Sax.

Bar. Sax. (Tb.) *mf*

11

1 *mf* *f*

2 *mf*

Hn. All *mf*

1 *mf*

2 *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc.

Perc. 1

Perc. 2 *mf* *p*

Timp.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

f *mf* *mp*

Play

Bells (w/ hard rubber mallets)

19

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Saxes. 1

A. Saxes. 2

T. Sax.

Bar. Sax.

19

Tpts. 1

Tpts. 2

Hn.

Tbns. 1

Tbns. 2

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Triangle

Wind Chimes

(w/medium mallets)

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *p* *mf* *p* *mf*

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
1
A. Saxes.
2
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
1
Tbns.
2
Euph.
Tuba
Mlt. Perc.
Perc. 1
Perc. 2
Timp.

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29

Fl. *f* *rit.* *mp*

Ob. *f* *mp*

Bsn. *f* *p*

1 Cls. *f* *p*

2 Cls. *f* *p*

B. Cl. *f* *p*

1 A. Saxes. *f* *p*

2 A. Saxes. *f* *p*

T. Sax. *f* *p*

Bar. Sax. *f* *p*

29

1 Tpts. *f* *p* *rit.*

2 Tpts. *f* *p*

Hn. *f* *p*

1 Tbns. *f* *p*

2 Tbns. *f* *p*

Euph. *f* *p*

Tuba *f* *p*

Mlt. Perc. *f* *p*

Perc. 1 *f* *mf* *f* *mf*

Perc. 2 *f* *mf* *f* *mf*

Timp. *f* *mf* *f* *mf*

Cym. scrape (w/coin)

36 a tempo

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cls. 1 & 2 (Clarinets), B. Cl. (Bass Clarinet), A. Saxes. 1 & 2 (Alto Saxophones), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpts. 1 & 2 (Trumpets), Hn. (Horns), Tbns. 1 & 2 (Trombones), Euph. (Euphonium), Tuba, Mlt. Perc. (Milt. Percussion), Perc. 1, Perc. 2, and Timp. (Timpani). The score is divided into measures 34, 35, 36, 37, and 38. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page. Dynamics include *mf*, *ff*, and *p*. The tempo marking 'a tempo' is present at the beginning of measure 36.

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
1
A. Sax.
2
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
1
Tbns.
2
Euph.
Tuba
Mlt. Perc.
Perc. 1
Perc. 2
Timp.

p
p
p
p
p
p
p
p
p
p
p
p
p
p
p
p
p
p
p

44

Fl. *mf* *f* *mp* *f*

Ob. *mf* *f* *mp* *f*

Bsn. *mf* *f* *mp* *f*

1 Cls. *mf* *f* *mp* *f*

2 Cls. *mf* *f* *mp* *f*

B. Cl. *mf* *f* *mp* *f*

1 A. Saxes. *mf* *f* *mp* *f*

2 A. Saxes. *mf* *f* *mp* *f*

T. Sax. *mf* *f* *mp* *f*

Bar. Sax. *mf* *f* *p* *f*

44

1 Tpts. *f* *f*

2 Tpts. *f* *f*

Hn. *mp* *mf* *mp* *mf*

1 Tbns. *mp* *mf* *mp* *mf*

2 Tbns. *mp* *mf* *mp* *mf*

Euph. *mf* *mf* *mf* *mf*

Tuba *mf* *mf* *mf* *mf*

Mlt. Perc. *mp*

Perc. 1

Perc. 2 *mf*

Timp. *mf*

accel.

rit.

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

1 A. Saxes. *mp*

2 A. Saxes. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp*

1 Tbns. *mp*

2 Tbns. *mp*

Euph. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Perc. 1

Perc. 2

Timp. *mf*

accel.

rit.

p

p

mf

52 a tempo

Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*

Cls. 2 *ff*

B. Cl. *ff*

A. Saxes. 1 *ff*

A. Saxes. 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

52 a tempo

Tpts. 1 *ff*

Tpts. 2 *ff*

Hn. *ff*

Tbns. 1 *ff*

Tbns. 2 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Timp. *ff*

rit. Gently ♩ = 60 rall.

Fl. *mf* *mp*

Ob. *mf* *mp*

Bsn. *mf* *mp*

Cls. 1 *mf* *mp* *p* *pp*

Cls. 2 *mf* *mp* *p* *pp*

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

A. Saxes. 1 *mf* *mp* *p* *pp*

A. Saxes. 2 *mf* *mp* *p* *pp*

T. Sax. *mf* *mp* *p* *pp*

Bar. Sax. *mf* *mp* *p* *pp*

Tpts. 1 *mf* *mp*

Tpts. 2 *mf* *mp*

Hn. *mf* *mp* *p* *pp*

Tbns. 1 *mf* *mp* *p* *pp*

Tbns. 2 *mf* *mp* *p* *pp*

Euph. *mf* *mp* *p* *pp*

Tuba *mf* *mp* *p* *pp*

Mlt. Perc. *mf* *mp* *p*

Perc. 1

Perc. 2 Cym. scrape (w/coin) *mp* Gong (w/soft mallet) *pp*

Timp. *mf* *mp* *pp*

Chimes

