



# Blessed Are They

By Roland Barrett (ASCAP)

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**INSTRUMENTATION**

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- |                         |  |
|-------------------------|--|
| 1 Conductor             | 2 1st Trombone   |
| 3 1st Flute             | 2 2nd Trombone   |
| 3 2nd Flute             | 2 3rd Trombone   |
| 2 Oboe                  | 2 Euphonium  |
| 2 Bassoon               | 1 Baritone Treble Clef   |
| 3 1st B♭ Clarinet       | 4 Tuba   |
| 3 2nd B♭ Clarinet       | 4 Mallet Percussion<br>(Chimes, Bells, Vibraphone/Xylophone)     |
| 3 3rd B♭ Clarinet       | 1 Timpani  |
| 2 B♭ Bass Clarinet      | 4 Percussion 1<br>(Tenor Drum/Snare Drum,<br>Timbales/Bass Drum) |
| 2 1st E♭ Alto Saxophone | 4 Percussion 2<br>(Tambourine/Triangle,<br>Woodblock/Cowbell)    |
| 2 2nd E♭ Alto Saxophone | 2 Percussion 3<br>(Wind Chimes/Suspended Cymbals [2])            |
| 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](http://www.alfred.com/worldparts)*

- E♭ Alto Clarinet  
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

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**PROGRAM NOTES**

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This piece involves a theme-and-fantasy-variations treatment of the traditional Christian church hymn "Come Thou Fount of Every Blessing." This well-known hymn's lyrics were penned by Robert Robinson in 1757 and set to an American folk tune commonly known as "Nettleton." After a quiet opening section that presents the tune in its mostly original state, the piece quickly progresses through a set of fantasy-like episodes, some of which quote obvious fragments of the melody, others that state more disguised presentations, and others that are freely composed and unrelated to the original source material. The intended result is a kaleidoscopic journey through several abstract musical episodes, finally culminating in a stately chorale treatment of the theme in measures followed by a joyous concluding section.

## NOTES TO THE CONDUCTOR

After a quiet opening section that presents the tune in its mostly original state, the piece quickly progresses through a set of fantasy-like episodes, some of which quote obvious fragments of the melody, others that state more disguised (such as measures 36–53, in which the melodic line is rhythmically augmented and presented in intervallic inversion), and others that are freely composed and unrelated to the original source material. The intended result is a kaleidoscopic journey through several abstract musical episodes, finally culminating in a stately chorale treatment of the theme in measures 104–119 followed by a joyous concluding section from measure 120 through the final measure of the piece.

The opening passage should be very contemplative and dreamlike, with a nice crescendo in measure 20 leading to forte in measure 21 for a nice moment of heightened drama.

The passage including measures 24 through 35 should be one of high tension. The timbales should be very present, and the performer needs to pay strict attention to tempo and evenness of rhythm.

In the passage that begins in measure 36, the wind parts should be very flowing, sustained, and supported over the driving rhythmic energy supplied by the percussion section.

At measure 54, the ensemble should play with very bold and emphatic energy, conveying an almost menacing quality, rising to achieve major impact at measure 80.

At measure 96 the mood should be reverent and well controlled, and the section beginning at measure 104 should be heartfelt, peaceful, and beautifully supported and sustained.

Finally, measures 120 through the final bar should be performed joyously, festively, powerfully, and triumphantly.

*Roland Barnett*

# Blessed Are They

FULL SCORE  
Approx. Duration - 4:30

By Roland Barrett (ASCAP)

**Dreamlike ♩ = 76**

Flutes 1/2      Oboe      Bassoon      one player *mf*

B♭ Clarinets 1/2/3      B♭ Bass Clarinet      E♭ Alto Saxophones 1/2      B♭ Tenor Saxophone      E♭ Baritone Saxophone

B♭ Trumpets 1/2/3      F Horns 1/2      Trombones 1/2/3      Euphonium      Tuba

Mallet Percussion (Chimes, Bells, Vibraphone/Xylophone)      Chimes      Tune: G, B♭, C, D *mp*

Timpani *p*      Tenor Drum (or Snare Drum [snares off])      Tambourine (roll) *p*

Percussion 1 (Tenor Drum/Snare Drum, Timbales/Bass Drum)      Wind Chimes *mp*

Percussion 2 (Tambourine/Triangle, Woodblock/Cowbell)

Percussion 3 (Wind Chimes/Suspended Cymbals [2])

1 2 3 4 5

Fls.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Saxes. 1

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Tbns. 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

one player  
mf

Bells  
mp

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Fls.

Ob.

Bsn.

Clss.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

14 (♩ = ♩)

+ one additional player  
one player  
one player  
pp  
mf

3

4

one player  
mf

14 (♩ = ♩)

one player  
mf

3

4

11 12 13 14 15

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Eup.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

All

*mf*

*mf*

*mf*

*mf*

All

*a2*

*mf*

*mf*

All

*a2*

*mf*

Chimes

*mf*

*mf*

Suspended Cymbal

*p*

## [24] Driving ♩ = 156

Fls. 1 *f*

Ob. *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2 *p*

B. Cl. *f*

A. Saxes. 1 *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 *f*

Tpts. 2 *f*

Hns. 1 *f*

Hns. 2 *f*

Tbns. 1 *f*

Tbns. 2 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *p*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

*a<sup>2</sup>*

*p*

*ff* All

*ff* All

*ff*

*p*

*ff*

Vibraphone (motor on slow)

Chimes

(shake)

Timbales > >

Woodblock *p*

*f*

47415S

21

22

23

24

25

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Fls.

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Saxes. 1

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Fls.

Ob.

Bsn.

Clss.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Susp. Cym.

*f*

*ff*

*mf*

*mf*

*mf*

*ff'*

*mf*

*p*

31

32

33

34

35

36

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Fls. Ob. Bsn. Cls. B. Cl. A. Saxes. T. Sax. Bar. Sax. Tpts. Hns. Tbns. Euph. Tuba Mlt. Perc. Timp. Perc. 1 Perc. 2 Perc. 3

*Vibraphone (motor on slow)*

*Snare Drum (very softly and at outer edge of drum head)*

*Tamb.*

*Two Susp. Cyms. (mallet on crown, strike and let ring)*

*f*      *mf*

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxos.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

A page of musical notation for a full orchestra, spanning measures 46 to 50. The page is covered with large, semi-transparent red text that reads "Preview Use Requires Purchase Only".

The musical staff list includes:

- Fls.
- Ob.
- Bsn.
- Cls. 1
- Cls. 2
- Cls. 3
- B. Cl.
- A. Saxes. 1/2
- T. Sax.
- Bar. Sax.
- Tpts. 1
- Tpts. 2
- Hns. 1
- Hns. 2
- Tbns. 1/2
- Tbns. 3
- Euph.
- Tuba
- Mit. Perc.
- Tim.
- Perc. 1
- Perc. 2
- Perc. 3

Measure 46: Various instruments play eighth notes and sixteenth-note patterns. Dynamics include *mf* and *mp*.

Measure 47: Similar patterns continue, with dynamics like *mf* and *p*.

Measure 48: Patterns continue with dynamics like *mf* and *p*.

Measure 49: Patterns continue with dynamics like *mf* and *p*.

Measure 50: Patterns continue with dynamics like *mf* and *p*.

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Fls. Ob. Bsn. Cls. B. Cl. A. Saxes. T. Sax. Bar. Sax. Tpts. Hns. Tbns. Euph. Tuba Mlt. Perc. Timp. Perc. 1 Perc. 2 Perc. 3

54

f

54

f

f

dampen

dampen

(rim click)

Bass Drum p dampen

Cowbell f choke

51 52 53 54 55

A page of musical notation for a 22-piece orchestra. The page is filled with red diagonal text that reads "Preview Use Requires Purchase Only".

The musical score includes parts for Fls., Ob., Bsn., Cls., B. Cl., A. Saxes., T. Sax., Bar. Sax., Tpts., Hns., Tbns., Euph., Tuba, Mlt. Perc., Timp., Perc. 1, Perc. 2, and Perc. 3. The score is divided into measures numbered 56 through 61. The instrumentation consists of two flutes, one oboe, bassoon, three clarinets, bass clarinet, alto saxophones, tenor saxophone, baritone saxophone, three trumpets, two horns, three tubas, mallet percussion, timpani, and three percussive instruments.

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

69

Fls. Ob. Bsn. Cls. 2/3 B. Cl. A. Saxes. 1/2 T. Sax. Bar. Sax. Tpts. 2/3 Hns. 1/2 Tbn. 3 Euph. Tuba Mit. Perc. Timp. Perc. 1 Perc. 2 Perc. 3

*gliss.*

*f*

*a2*

*b*

*f*

*div. 2. through ms. 79*

*3. f*

*Change: G to A $\flat$*

Fls.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes. 1

A. Saxes. 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Tbns. 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

72

73

74

75

76

Fls. 2 4 2 4 80 ff ff ff

Ob. 4 4 4 4

Bsn. 4 4 4 4

1 Cls. 2 4 4 4 ff ff ff

2 B. Cl. 4 4 4 4 ff ff ff

A. Saxes. 1 2 4 4 4 ff ff ff

T. Sax. 4 4 4 4 ff ff ff

Bar. Sax. 4 4 4 4 ff ff ff

1 Tpts. 2 4 4 4 ff ff ff

2 Hns. 4 4 4 4 ff ff ff

1 Tbps. 2 4 4 4 ff ff ff

2 Euph. 4 4 4 4 ff ff ff

Tuba 4 4 4 4 ff ff ff

Mlt. Perc. 2 4 4 4 ff Xylophone

Tim. 4 4 4 4 ff ff ff

Perc. 1 4 (on head) 4 4 ff ff ff

Perc. 2 4 4 4 4 ff ff ff

Perc. 3 4 4 4 4 ff ff ff

47415S 77 78 79 80

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Fls. Ob. Bsn. Cls. B. Cl. A. Saxes. T. Sax. Bar. Sax. Tpts. Hns. Tbns. Euph. Tuba Mlt. Perc. Timp. Perc. 1 Perc. 2 Perc. 3

Change: D to E $\flat$ , A $\flat$  to F

Susp. Cym.

47415S 85 86 87 88 89

*mf* = 144 and slowing      *mp* = 132 and slowing      *p* = 76 and slowing

Fls. Ob. Bsn. Cls. 1  
B. Cl. A. Saxes. 1  
T. Sax. Bar. Sax.

Tpts. 1  
Hns. 1  
Tbns. 1  
Euph. Tuba

Mlt. Perc. Timp. Perc. 1

Perc. 2

Perc. 3

Flute 2  
Oboe  
Bassoon  
Clarinet 1  
Clarinet 2  
Bass Clarinet  
Alto Saxophone 1  
Tenor Saxophone  
Baritone Saxophone

Trombones 1  
Horns 2  
Trombones 2  
Euphonium  
Tuba

Mallet Percussion  
Timpani  
Percussion 1

Percussion 2

Percussion 3

*mf* 90      *pp* < *p* 91      *p* 92      *p* 93      *p* 94      *p* 95

W.C. Triangle

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Fls.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

1 Hns.

2 Hns.

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

96

mp

mf

a2

mp

mf

a2

mp

mf

in stand

mp

mf

in stand

mp

mf

mp

mf

1

2

3

4

96

mp

mf

in stand

mp

mf

1

2

3

4

mp

mf

1

2

3

4

mf

mf

mf

mf

Susp. Cym.

p

96

97

98

99

100

47415S

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104 Stately ♩ = 66

rit.

Fls. 1 2 Ob. Bsn. Cls. 1 2 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax.

Tpts. 1 2 3 Hns. 1 2 Tbn. 1 2 Euph. Tuba Mlt. Perc. Timp. Perc. 1 Perc. 2 Perc. 3

104 Stately ♩ = 66  
Solo (or all Tpts. 1, or entire Tpt. section, at director's discretion.)

rit. Open div. f p mp (Tpt. 1)

mf 101 102 103 104 105

47415S

Fls. 1  
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.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

Fls. 1 2

Ob.

Bsn.

Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Fls. Ob. Bsn. Cls. 2 B. Cl. A. Saxes. 1 T. Sax. Bar. Sax. Tpts. Hns. 2 Tbn. 3 Euph. Tuba Mit. Perc. Timp. Perc. 1 Perc. 2 Perc. 3

6 6 6 6

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47415S      116      117      118      *p* 119

Susp. Cym.

Fls. 1 2  
Ob.  
Bsn.  
1 Cls.  
2  
B. Cl.  
A. Saxes. 1 2  
T. Sax.  
Bar. Sax.

120 Joyously  $\text{♩} = 144$

Tpts. 1 2 3  
Hns. 1 2  
Tbns. 1 2 3  
Euph.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

Chimes  
*f* Bells (play 8va)  
*f* S.D.

Trgl.  $\text{♩}$   
*ff*

*mf* 120 121 122 123 124

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Fls.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Saxes. 1

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

B.D. *mf*

Perc. 2

Perc. 3

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Fls.

Ob.

Bsn.

Clss.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

130

131

132

133

134

p      mf

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Chimes

Tamb. (shake)

p

mf

135

136

137

138

139