

# PSALM 46

JOHN ZDECHLIK

## INSTRUMENTATION

1	Conductor	2	1st F Horn	<p><b>WORLD PARTS</b>            Available for download from  <a href="http://www.alfred.com/worldparts">www.alfred.com/worldparts</a></p> <p>1st Horn in E<math>\flat</math>            2nd Horn in E<math>\flat</math>            1st Trombone in B<math>\flat</math> Bass Clef            2nd Trombone in B<math>\flat</math> Bass Clef            3rd Trombone in B<math>\flat</math> Bass Clef            1st Trombone in B<math>\flat</math> Treble Clef            2nd Trombone in B<math>\flat</math> Treble Clef            3rd Trombone in B<math>\flat</math> Treble Clef            Baritone in B<math>\flat</math> Bass Clef            Tuba in E<math>\flat</math> Bass Clef            Tuba in E<math>\flat</math> Treble Clef            Tuba in B<math>\flat</math> Bass Clef            Tuba in B<math>\flat</math> Treble Clef</p>
1	Piccolo	2	2nd F Horn	
3	1st Flute	2	1st Trombone	
3	2nd Flute	2	2nd Trombone	
2	Oboe	2	3rd Trombone	
2	Bassoon	2	Euphonium	
1	E $\flat$ Clarinet	1	Baritone Treble Clef	
3	1st B $\flat$ Clarinet	4	Tuba	
3	2nd B $\flat$ Clarinet	1	Mallet Percussion (Xylophone)	
3	3rd B $\flat$ Clarinet	1	Timpani	
1	E $\flat$ Alto Clarinet	4	Percussion 1 (Snare Drum/Tenor Drum/Suspended Cymbal, Bass Drum)	
2	B $\flat$ Bass Clarinet	2	Percussion 2 (Suspended Cymbal/ Crash Cymbals)	
2	1st E $\flat$ Alto Saxophone			
2	2nd E $\flat$ Alto Saxophone			
1	B $\flat$ Tenor Saxophone			
1	E $\flat$ Baritone Saxophone			
3	1st B $\flat$ Trumpet			
3	2nd B $\flat$ Trumpet			
3	3rd B $\flat$ Trumpet			



## ABOUT THE COMPOSER

A native of Minneapolis, Minnesota, Dr. John Zdechlik remains an active composer, conductor, clinician and performer. Born in 1937 in Minneapolis, his undergraduate, graduate and doctoral studies were all at the University of Minnesota. His teaching career spanned 35 years, much of it at Century College (formerly Lakewood College) in White Bear Lake, Minnesota where he chaired the Music Department, taught theory and conducted concert and jazz ensembles. Dr. Zdechlik's works are performed globally by school, community and college bands. He is a member of the College Band Directors National Association, the Minnesota Music Educators Association and the American Band Masters Association.

## PROGRAM NOTES

*Psalm 46* is based upon the chorale melody from "A Mighty Fortress is our God," the best known Martin Luther hymn which was composed sometime between 1527 and 1529. The hymn's words paraphrase Psalm 46. Zdechlik's setting is divided into four major sections with a wide variety of styles and meters that draw to a powerful heroic conclusion. The work, originally published in 1971, is dedicated to Mr. Leon Titus and the Concordia College Band, St. Paul, Minnesota.

## NOTES TO THE CONDUCTOR

*Psalm 46* is divided into four sections. Each section is a free variation of the basic melody. The work begins with a broad fanfare based upon the first phrase of the chorale melody. This is followed by an allegro at measure 25. In this section, the first phrase of the chorale is stated in a jazz-like style which is developed extensively and finally climaxes at measure 75.

The second section begins at the 2/2 in measure 83. This rather lyrical statement explores the second phrase of the chorale melody.

The third very lyrical section begins at the andante in measure 154. Following some soloistic phrases in the high woodwinds, the brass and woodwind sections alternate in a recitative-like style.

The closing section (measures 205 through 293) begins in 6/8, then changes to a chorale treatment of the entire melody. This chorale section is interrupted by a tarantella between each phrase. At measure 294, a powerful *maestoso* section brings the work to a close.



On behalf of Belwin, Alfred Publishing is grateful to Shannon Kitelinger for sharing his extensive research on this classic concert band work and the composer for his energy proofing this new edition. Their efforts, combined with the music engraving expertise of Adrian Alvarez and the entire Belwin production team have ensured a superior new edition for years to come. Ed.

Dedicated to Mr. Leon Titus and the Concordia College Band, St. Paul, Minnesota

# Psalm 46

FULL SCORE  
Approx. Duration - 9:00

John Zdechlik

**Maestoso** ♩ = 80-84

The score is written for a full band. It begins with a tempo marking of **Maestoso** and a metronome marking of ♩ = 80-84. The music is in 3/4 time. The instruments listed on the left are: Piccolo, Flutes (1/2), Oboe, Bassoon, Eb Clarinet, Bb Clarinets (1/3), Eb Alto Clarinet, Bb Bass Clarinet, Eb Alto Saxophones (1/2), Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpets (1/3), F Horns (1/2), Trombones (1/3), Euphonium, Tuba, Mallet Percussion (Xylophone), Timpani (Tune: G, C, D), Percussion 1 (Snare Drum/Tenor Drum/Suspended Cymbal/Bass Drum), and Percussion 2 (Suspended Cymbal/Crash Cymbals). The score is divided into five measures, with measure numbers 1 through 5 indicated at the bottom. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

CHBD09449C

© 1971 (Renewed 1999) SCHMITT, HALL & McCREARY  
BELWIN-MILLS PUBLISHING CORP. (ASCAP)  
All Rights Assigned to and Controlled by ALFRED PUBLISHING CO., INC.  
All Rights Reserved including Public Performance. Printed in U.S.A.

  
Purchase a full-length  
performance recording!  
[alfred.com/downloads](http://alfred.com/downloads)



Picc. *f* *ff*

Fls. 1/2 *f* *ff*

Ob. *f* *ff*

Bsn. *fp* *f* *ff*

Sop. Cl. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2/3 *f* *ff*

A. Cl. *f* *ff*

B. Cl. *fp* *f* *ff*

A. Saxes. 1/2 *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *fp* *f* *ff*

Tpts. 1 *fp* *f* *ff*

Tpts. 2/3 *fp* *f* *ff*

Hns. 1 *ff*

Hns. 2 *ff*

Tbns. 1 *fp* *f* *ff*

Tbns. 2/3 *fp* *f* *ff*

Euph. *fp* *f* *ff*

Tuba *fp* *f* *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Susp. Cym. *ff*

*p* *f*

molto rit. 25 Allegro ♩ = 144-160

Picc.

Fls. 1/2

Ob.

Bsn.

Sop. Cl.

Cl. 1/2/3

A. Cl.

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

*fp* *ff* *f* *pp* *mf*

*molto rit.* 25 Allegro ♩ = 144-160

dim.

Picc.

Fls. 1/2

Ob.

Bsn.

Sop. Cl.

Cls. 1/2/3

A. Cl.

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

*mf*

*mf*

*dim.*

*p*

*p*

*p*











54

Picc. *ff forza*

Fls. 1 2 *ff forza*

Ob. *ff forza*

Bsn. *ff forza*

Sop. Cl. *ff forza*

Cls. 1 2 3 *ff forza*

A. Cl. *ff*

B. Cl. *ff*

A. Saxes. 1 2 *ff forza*

T. Sax. *ff forza*

Bar. Sax. *ff*

54

Tpts. 1 2 3 *f*

Hns. 1 2

Tbns. 1 2 3 *ff* *f*

Euph. *f*

Tuba *f*

Mlt. Perc.

Timp.

Perc. 1 *f*

Perc. 2

64

Picc.

Fls. 1 2

Ob.

Bsn.

Sop. Cl.

Cl. 1 2 3

A. Cl.

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

*ff*

*mf*

*a2*

64



Picc.

Fls. 1 2

Ob.

Bsn.

Sop. Cl.

Cls. 1 2 3

A. Cl.

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

Choke

79 rit.

dim. molto rit.

Picc.

Fls. 1 2

Ob.

Bsn.

Sop. Cl.

Cls. 1 2 3

A. Cl.

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

79 rit.

dim. molto rit.

*p*

*mp*

Solo

*pp*

Tenor Drum Solo

*p*



83 ♩ = 96-100

Picc.

Fls. 1/2

Ob.

Bsn. *pp*

Sop. Cl.

Cls. 1 *All*  
*p lyrical*

2/3 *All a2*  
*p lyrical*

A. Cl.

B. Cl.

A. Saxes. 1/2 *All*  
*a2*  
*p lyrical*

T. Sax.

Bar. Sax. *p lyrical*

83 ♩ = 96-100

Tpts. 1/2/3

Hns. 1 *mf*  
*pp*  
*All*  
*mp*

2 *mp*

Tbns. 1 *pp*

2/3 *pp*

Euph.

Tuba *pp*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Picc.

Fls. 1/2

Ob.

Bsn.

Sop. Cl.

Cls. 1/2/3

A. Cl.

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

100

Picc.

Fls. 1/2

Ob.

Bsn.

Sop. Cl.

Cl. 1

Cl. 2/3

A. Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

*mf*

*mf*

*mf*

*mf*

100

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*mf*

*mf*

Picc.

Fls. 1/2

Ob.

Bsn.

Sop. Cl.

Cls. 1/2/3

A. Cl.

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

Stick on Cymbal dome

*mf*

*f*

*p*

*a2*

111

Picc.

Fls. 1 2

Ob.

Bsn.

Sop. Cl.

Cls. 1 2 3

A. Cl.

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

125

Picc.

Fls. 1/2

Ob.

Bsn.

Sop. Cl.

Cls. 1/2/3

A. Cl.

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

*f* *ff* *p* *ff*

124 125 126 127 128 129 130 131 132

133 Subito  $\text{♩} = 138$

Picc.

Fls. 1 2

Ob.

Bsn.

Sop. Cl.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

133 Subito  $\text{♩} = 138$

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1 S.D.

Perc. 2

rit. molto rit. dim.

Picc.

Fls. 1 2

Ob.

Bsn.

Sop. Cl.

Cls. 1 2 3

A. Cl.

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

*mf*

*mf*

*pp*

*pp*

*fp*

*fp*

*fp*

*fp*

*fp*

Soli

*p*

Soli

*p*

Change: G to F



(♩ = 60) rit. 153 Andante ♩ = 72

Picc.

Fls. 1/2

Ob. Solo *p* *cresc.*

Bsn. *p*

Sop. Cl.

Cls. 1 (Ob.) *p*

2/3

A. Cl.

B. Cl. *p*

A. Saxes. 1/2

T. Sax.

Bar. Sax.

(♩ = 60) rit. 153 Andante ♩ = 72

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3 *mf* *pp*

Euph. Solo *p* *pp*

Tuba *p* *pp*

Mlt. Perc.

Timp. *p* *mp* *pp* Change: D to E, F to G, C to Bb

Perc. 1

Perc. 2

Picc.

Fls. 1/2

Ob.

Bsn.

Sop. Cl.

Cls. 1/2/3

A. Cl.

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

Solo 1. *p*

Play 1<sup>st</sup> *p*

*mp* legato

*p*

162



174

rit. ♩ = 80

Picc.

Fls. 1 2

Ob.

Bsn.

Sop. Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

174

rit. ♩ = 80

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

$\text{♩} = 88-92$  **accel.** 186 **rit.**  $\text{♩} = 80$

Picc.

Fls. 1 2

Ob.

Bsn.

Sop. Cl.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

$\text{♩} = 88-92$  **accel.** 186 **rit.**  $\text{♩} = 80$

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

accl.

Picc.

Fls. 1 2

Ob.

Bsn.

Sop. Cl.

Cl. 1 2 3

A. Cl.

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

accl.

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*



205 Allegro ♩ = 120

Picc.

Fls. 1 2

Ob.

Bsn.

Sop. Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

*p* *cresc.* *f* *fp*

205 Allegro ♩ = 120

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba (Bsn.)

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*p* *mf* *f* *fp* *cresc.* *mf* *p* *Brush on Cym.* *cresc.*



214

Picc.

Fls. 1 2

Ob.

Bsn.

Sop. Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

214

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2





Picc. *rit.*

Fls. 1/2 *fp* *cresc.*

Ob.

Bsn.

Sop. Cl. *fp* *cresc.*

Cls. 1 *fp* *cresc.*

2/3 *fp* *cresc.*

A. Cl. *fp* *cresc.*

B. Cl. *fp* *cresc.*

A. Saxes. 1/2 *fp* *cresc.*

T. Sax.

Bar. Sax.

Tpts. 1 *rit.*

2/3 *f*

Hns. 1

2

Tbns. 1

2/3

Euph.

Tuba *f*

Mlt. Perc.

Timp. *ff* *p cresc.*

Perc. 1 *f*

Perc. 2 *Mallets*

*p cresc.*

245 Slower ♩ = 108

Picc. 1 2

Fls. 1 2

Ob.

Bsn. *f*

Sop. Cl. *f*

Cls. 1 2 3 *f*

A. Cl. *f*

B. Cl. *f*

A. Saxes. 1 2

T. Sax.

Bar. Sax. *f*

245 Slower ♩ = 108

Tpts. 1 2 3 *f*

Hns. 1 2 *f*

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc.

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

252] **Faster** ♩ = 152

Picc. 1 2

Fls. 1 2

Ob.

Bsn. *fp*

Sop. Cl. 1

Cls. 1 2 3

A. Cl.

B. Cl. *fp*

A. Saxes. 1 2

T. Sax.

Bar. Sax. *fp*

252] **Faster** ♩ = 152

Tpts. 1 2 3 *fp*

Hns. 1 2 *fp*

Tbns. 1 2 3 *fp*

Euph. *fp*

Tuba *fp*

Mlt. Perc. *f* Xyl.

Timp. *fp*

Perc. 1 *f*

Perc. 2

Musical score for various instruments including Picc., Fls., Ob., Bsn., Sop. Cl., Cls., A. Cl., B. Cl., A. Saxes., T. Sax., Bar. Sax., Tpts., Hns., Tbn., Euph., Tuba, Mlt. Perc., Timp., Perc. 1, and Perc. 2. The score is marked 'Slower ♩ = 108' and includes dynamic markings such as *f*. The score is divided into two systems, with the second system starting at measure 258. A large red watermark 'Preview Only' is overlaid on the score.

265 **Faster** ♩ = 152

Picc.

Fls. 1/2

Ob.

Bsn. *fp*

Sop. Cl.

Cls. 1/2/3

A. Cl. *fp*

B. Cl. *fp*

A. Saxes. 1/2 *fp*

T. Sax. *fp*

Bar. Sax. *fp*

265 **Faster** ♩ = 152

Tpts. 1/2/3 *fp*

Hns. 1/2 *fp*

Tbns. 1/2/3 *fp*

Euph. *fp*

Tuba *fp*

Mlt. Perc. *fp*

Timp. *fp*

Perc. 1 *f*

Perc. 2





278 **Faster** ♩ = 152

**Slower** ♩ = 108

**Faster** ♩ = 152

Picc.

Fls. 1/2

Ob.

Bsn.

Sop. Cl.

Cl. 1

Cl. 2/3

A. Cl.

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

*fp* *f* *fp*

278 **Faster** ♩ = 152

**Slower** ♩ = 108

**Faster** ♩ = 152

Tpts. 1

Tpts. 2/3

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*fp* *f* *fp*







**Preview Only**  
Legal Use Requires Purchase

**Preview Only**  
Legal Use Requires Purchase

**Preview Only**  
Legal Use Requires Purchase