

LAUDS

(Praise High Day)

RON NELSON

(b. 1929)

FOR CONCERT BAND

Instrumentation

1 Full Score	2 Bb Trumpet 1	1 Percussion 1
1 Piccolo	2 Bb Trumpet 2	<i>Triangle, Bell Tree,</i>
2 Flute 1	2 Bb Trumpet 3	<i>Snare Drum, Tenor Drum</i>
2 Flute 2	2 Bb Trumpet 4	1 Percussion 2
2 Flute 3	1 F Horn 1	<i>Suspended Cymbal,</i>
1 Oboe 1	1 F Horn 2	<i>Bass Drum with</i>
1 Oboe 2	1 F Horn 3	<i>attached Cymbal</i>
4 Bb Clarinet 1	1 F Horn 4	1 Percussion 3
4 Bb Clarinet 2	2 Trombone 1	<i>Crash Cymbals,</i>
4 Bb Clarinet 3	2 Trombone 2	<i>Snare Drum, Maracas,</i>
2 Bb Bass Clarinet	2 Trombone 3	<i>4 Bongos</i>
1 Bassoon 1	3 Euphonium B.C.	1 Percussion 4
1 Bassoon 2	2 Euphonium T.C.	<i>4 Timbalitos (or Timbales)</i>
2 Eb Alto Saxophone 1	4 Tuba	1 Piano
2 Eb Alto Saxophone 2	1 String Bass	1 Synthesizer
2 Bb Tenor Saxophone	1 Timpani	
1 Eb Baritone Saxophone	1 Orchestra Bells & Crotales	
	3 Vibraphone, Marimba,	
	Crotales, & Xylophone	

LUDWIG *Masters*
PUBLICATIONS

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*Commissioned by the United States Air Force Band
to support the morale and welfare of their dependents
worldwide.*

About the Composer

Ron Nelson, a native of Joliet, Illinois, received his Bachelor of Music degree in 1952, his Master's degree in 1953, and his Doctor of Music Arts degree in 1956 from the Eastman School of Music at the University of Rochester. He studied in France at the Ecole Normale de Musique and the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year as an assistant professor in 1960, and full professor in 1968. He served as Chairman of the Department of Music from 1963 to 1973 and was named professor emeritus in 1993. In 1991, he was awarded the Acuff Chair of Excellence in the Creative Arts - the first musician to hold the chair. He has gained wide recognition as a composer of choral, band, and orchestral works.

Dr. Nelson has received commissions from the Rochester Philharmonic Orchestra, the United States Air Force Band and Chorus, the Rhode Island Philharmonic Orchestra, and numerous choral organizations, colleges, and universities, including the University of Minnesota, Dartmouth, Western Michigan, and Lawrence, as well as the Classic Chorale Brevard Music Center and Aspen Music Festival. He has also received grants and awards from the Howard Foundation, ASCAP, Brown University, and several from the National Endowment for the Arts. Dr. Nelson is the distinguished winner of the 1993 ABA/Ostwald, the NBA Composition Contest, and the Sudler International Wind Band Composition Competition (The John Philip Sousa Foundation), for his work *Passacaglia (Homage on B-A-C-H)*.

Program Notes

Lauds (Praise High Day) is an exuberant, colorful work intended to express feelings of praise and glorification. "Lauds" is one of the seven canonical hours. *Lauds* received its world premiere by the United States Air Force Band under the direction of Lt. Col. Alan L. Bonner at the College Band Directors National Association/National Band Association Conference in Charlotte, North Carolina, on January 24, 1992.

Performance Suggestions

Lauds will be most effective if one pays close attention to tempi, phrasing, and dynamics. Articulations are carefully marked, and the conductor should insist that they be strictly observed. Above all, it is important to maintain the joyful character throughout.

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Joyfully ♩ = 154

The musical score is written for a large orchestra and includes the following instruments and parts:

- Flute**: 1, 2
- Piccolo**: 3
- Oboe**: 1, 2
- Bassoon**: 1, 2
- B♭ Clarinet**: 1, 2, 3
- B♭ Bass Clarinet**: 1, 2
- E♭ Alto Saxophone**: 1, 2
- B♭ Tenor Saxophone**: 1, 2
- E♭ Baritone Saxophone**: 1, 2
- B♭ Trumpet**: 1, 2, 3, 4
- F Horn**: 1, 2, 3, 4
- Trombone**: 1, 2, 3
- Euphonium**: 1, 2
- Tuba**: 1, 2
- String Bass**: 1, 2
- Timpani**: 1, 2
- Orchestra Bells**: 1, 2
- Crotales**: 1, 2
- Vibraphone**: 1, 2
- Marimba**: 1, 2
- Xylophone**: 1, 2
- Percussion**: 1, 2, 3, 4
- Piano**: 1, 2
- Synthesizer**: 1, 2

The score includes various musical notations such as dynamics (e.g., *ff*, *f*, *mf*), articulations (e.g., accents, slurs), and performance instructions (e.g., "high bell-like voice"). The tempo is marked "Joyfully ♩ = 154".

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137 *b* *ff* *a2*

Fl. 1 2 3

Picc. 1 2 3

Ob. 1 2 3

Bsn. 1 2 3

B♭ Cl. 1 2 3

B. Cl. 1 2 3

A. Sax. 1 2 3

T. Sax. 1 2 3

Bar. Sax. 1 2 3

137 138 139 140 141 142

Tpt. 1 2 3 4

Hn. 1 2 3 4

Tbn. 1 2 3

Euph. 1 2 3

Tba. 1 2 3

St. B. 1 2 3

Timp. 1 2 3

Bells Cro. 1 2 3

Vib. Mba. Cro. Xyl. 1 2 3

Perc. 1 2 3 4

Pno. 1 2 3

Synth. 1 2 3

B. D. with attached Cymbal

S. D.

15^{mo} *loco* *ff*

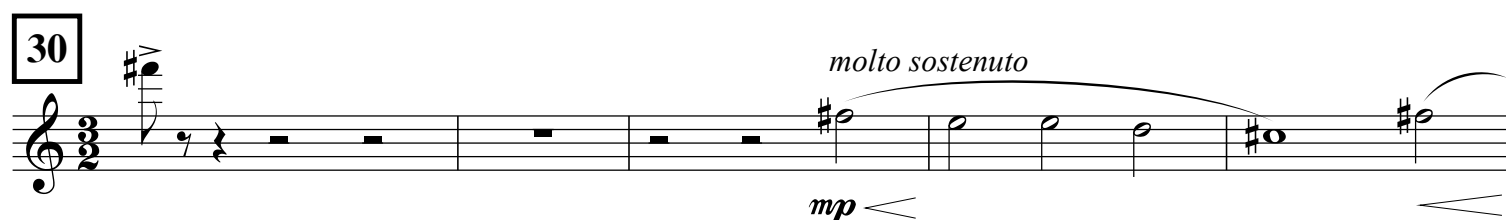
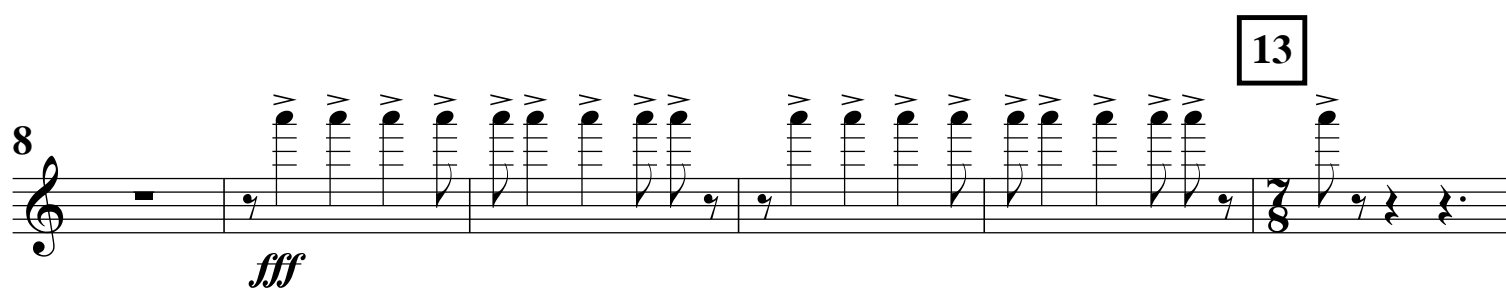
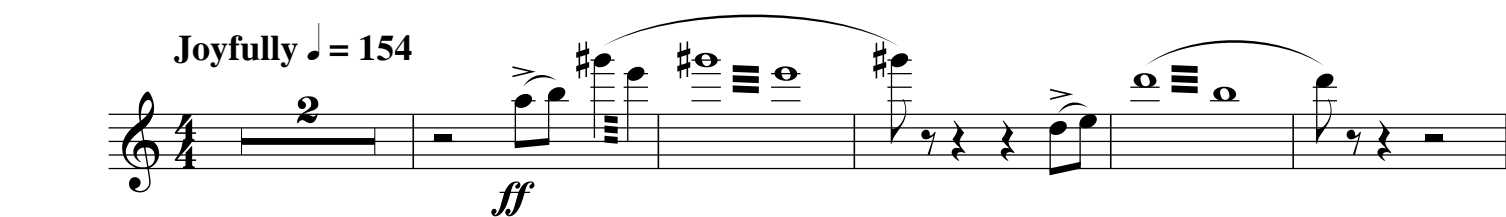
(8^{mo}) *ff*

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Joyfully ♩ = 154



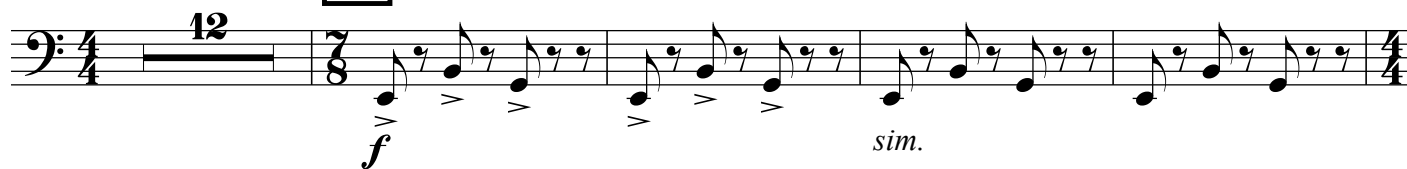
Tuba

LAUDS

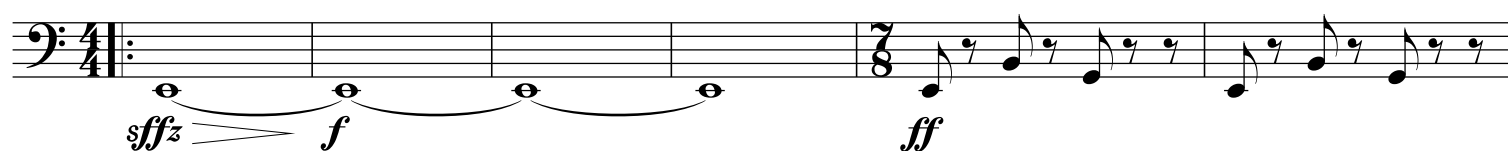
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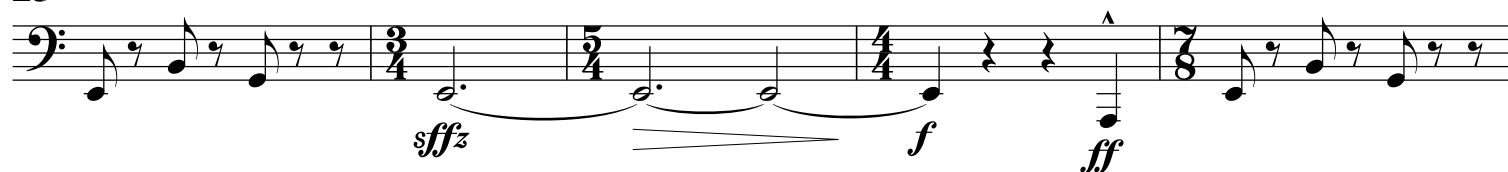
Joyfully ♩ = 154 **13**



17

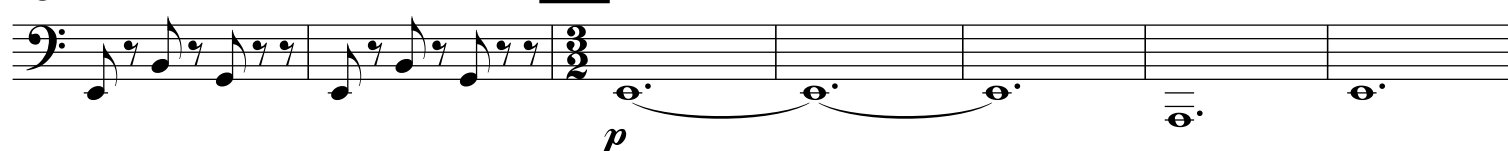


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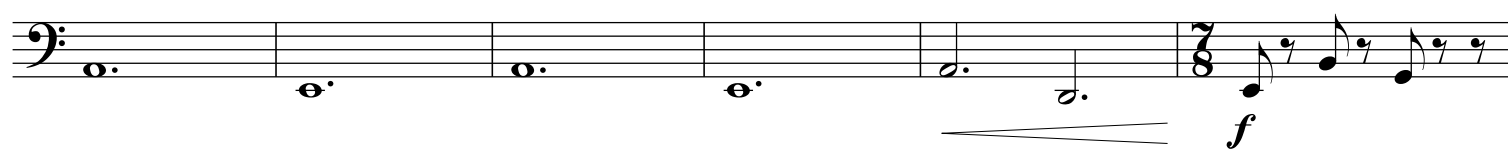
28

30



35

40



41

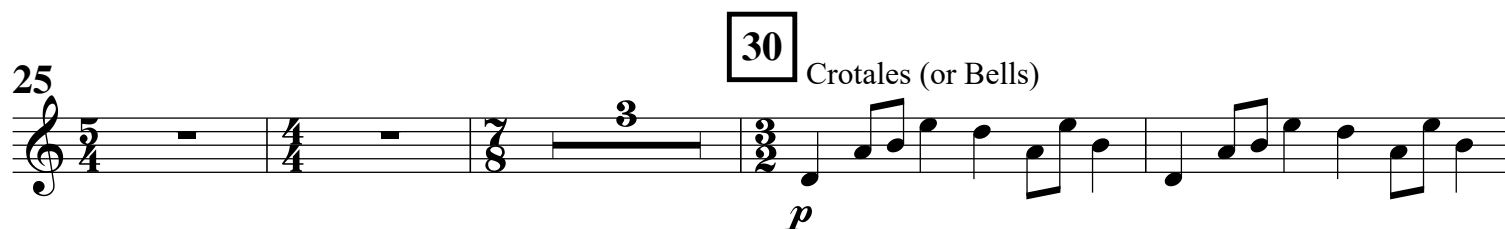
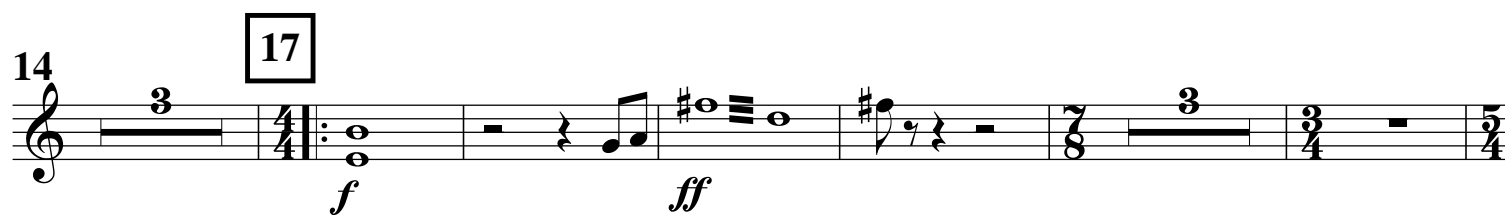
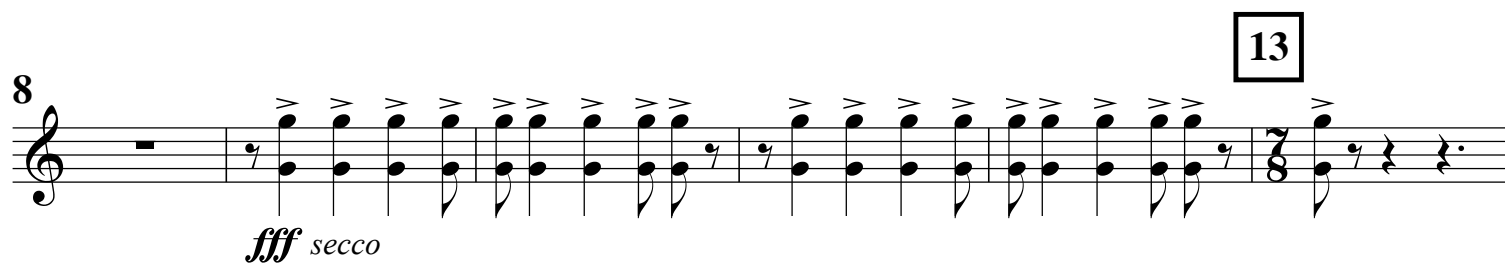
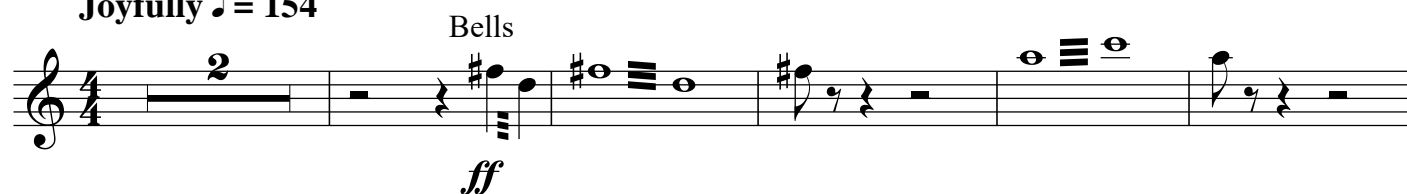


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Vibraphone
Marimba
Crotales
Xylophone

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Vib.

ff

13

8

Mba.

8va

fff secco

17

Crotales

Vib.

f *f* *ff*

24

Mba.

ff

30

Vib.

Red.

33

36

39

40

Xyl.

f

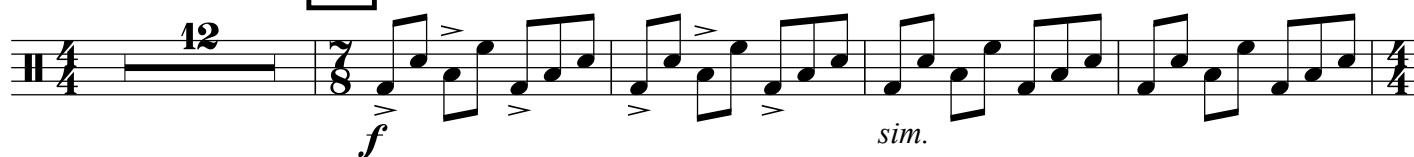
LAUDS

(Praise High Day)

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Joyfully ♩ = 154

13



17



24



30

40



43

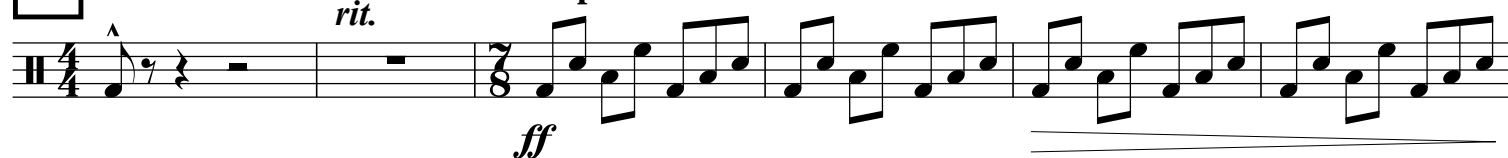


49

Slower ♩ = 92

rit.

A Tempo



55

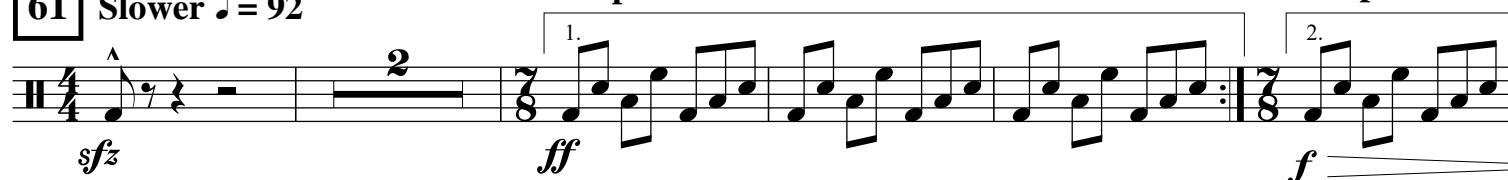


61

Slower ♩ = 92

A Tempo

A Tempo



68

