

ST. ANTHONY CHORALE

Attributed to
FRANZ JOSEPH HAYDN
Flex Band Arrangement by
Raymond Horton

INSTRUMENTATION

	1 - Full Score		
Part 1	6 - Flute 6 - B flat Clarinet/ Trumpet 2 - Oboe 3 - Violin	Part 4	3 - B flat Tenor Saxophone 3 - F Horn 3 - Euphonium T.C. 6 - Violoncello/ Trombone/ Euphonium B.C./ Bassoon
Part 2	6 - B flat Clarinet/ Trumpet 3 - E flat Alto Saxophone 3 - Violin	Part 5	2 - B flat Bass Clarinet 1 - E flat Baritone Saxophone 3 - Euphonium T.C. 6 - Violoncello/ Trombone/ Euphonium B.C./ Bassoon 4 - Tuba (Bass)
Part 3	3 - B flat Clarinet 3 - E flat Alto Saxophone 1 - B flat Tenor Saxophone 1 - E flat Alto Clarinet 3 - F Horn 3 - Violin 3 - Viola		1 - Piano* 2 - Snare Drum/ Bass Drum*
			<i>*optional</i>

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About the Arranger

Raymond Horton (b. 1952, Jeffersontown, KY) has had a long and varied career as a performer, composer, arranger, conductor, and church musician in his native Louisville, KY, and southern Indiana area since winning the position of Bass Trombonist of The Louisville Orchestra in 1971 at the age of 18. He has advanced degrees in trombone, composition, and church music from the University of Louisville and the Southern Baptist Theological Seminary. He studied bass trombone and euphonium with Ernest Lyon (University of Louisville), and bass trombone with Per Brevig (Metropolitan Opera), and Edward Kleinhammer (Chicago Symphony). Raymond studied composition primarily with Nelson Keyes (University of Louisville). Since retirement in 2016 after 45 years in the Louisville Orchestra, Ray has devoted himself fully to composing, arranging, and grandparenting.

Besides playing on some 175 recorded orchestral works on the Louisville Orchestra First Edition Recordings Series, Raymond made five solo appearances with the Louisville Orchestra - ranging from performances of virtuoso Sousa-era euphonium solos (his playing of Joseph De Luca's *Beautiful Colorado* was termed an "astonishment" by *The Courier Journal*) to a performance on the LO's "New Dimension" series of Jacob Druckman's *Animus I* for trombone and electronic tape (described by the *CJ* as "a whirl of pyrotechnics"). He has also played for several state and national brass workshops.

In addition to his work in composition and performance, Ray serves as Minister of Music at Edwardsville United Methodist Church in Georgetown, IN, for whom he has written many shorter works and where he has been spotted playing guitar and singing in a church rock band. Ray lives in southern Indiana with his wife, Terry, a retired school principal and organist at the church. They have three grown children and a growing number of grandchildren.

Program Notes

This famous melody has been attributed to Haydn, but there is doubt as to whether he was the composer or simply quoted an older theme taken from an unknown source. Whatever the case may be, this arrangement for flexible ensemble by Raymond Horton is the perfect introduction to this beautiful theme for beginning players. It can be played by any SSATB combination of instruments with optional percussion, from 5 players through large ensembles.

ST. ANTHONY CHORALE

for flexible instrumentation concert band

Burgundian Chant attributed to F. J. Haydn
arranged Raymond Horton (after Brahms)

Allegro ♩ = 120

The musical score is arranged in five systems, each with a system number on the left:

- System 1:** Flute (*mp*); B \flat Clarinet / B \flat Trumpet (*mp*); Violin / Oboe (*mp*).
- System 2:** B \flat Clarinet / B \flat Trumpet; E \flat Alto Saxophone; Violin.
- System 3:** B \flat Clarinet / B \flat Tenor Saxophone (T. Sax. / Cl. *mp*); E \flat Alto Saxophone / E \flat Alto Clarinet (A. Sax. / Alt. Cl. *mp*); F Horn (*mp*); Violin (*mp*); Viola (*mp*).
- System 4:** B \flat Tenor Saxophone; F Horn; Violoncello / Trombone / Euphonium / Bassoon; B \flat Bass Clarinet (*mp*); E \flat Baritone Saxophone (*mp*); Violoncello / Trombone / Euphonium / Bassoon (*mp*); Tuba (Bass) (*mp*); Snare Drum* / Bass Drum* (S. D. - on rim *mp*); Piano* (*mp*).

The score includes a large 'SAMPLE' watermark and a '1 2 3 4 5 6' sequence at the bottom of the third system.

* These parts are completely optional and are totally at the conductor's discretion.

7 11

Fl. *f*

B^b Cl.
B^b Tpt. *f*

Vln.
Ob. *f*

B^b Cl.
B^b Tpt. *f*

A. Sax. *f*

Vln. *f*

B^b Cl.
B^b T. Sax. *f*

A. Sax.
Alt. Cl. *f*

Hn. *f*

Vln. *f*

Vla. *f*

7 8 9 10 11 12 13

T. Sax. *f*

Hn. *f*

Vcl.
Tbn.
Euph.
Bsn. *f*

B. Cl. *f*

Bar. Sax. *f*

Vcl.
Tbn.
Euph.
Bsn. *f*

Tba. *f*

S. D.
B. D. *f*

on head
B. D. *f*

Pno. *f*