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FJH CONCERT BAND

Grade 3

IN HEAVEN'S AIR

Samuel R. Hazo

Instrumentation

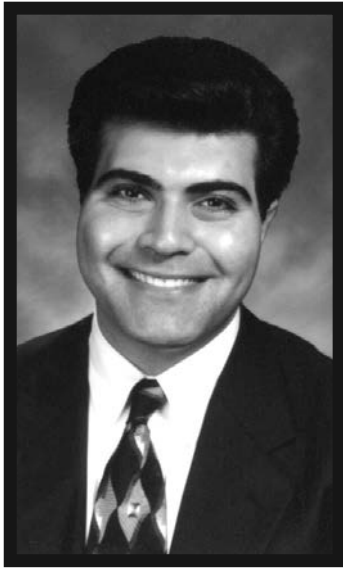
- | | |
|----------------------------------|----------------------------|
| 1 - Conductor's Full Score | 1 - F Horn 1 |
| 1 - Piccolo | 1 - F Horn 2 |
| 3 - Flute 1 | 1 - F Horn 3 |
| 3 - Flute 2 | 1 - F Horn 4 |
| 2 - Oboe | 2 - Trombone 1 |
| 2 - Bassoon | 2 - Trombone 2 |
| 3 - B \flat Clarinet 1 | 2 - Trombone 3 |
| 3 - B \flat Clarinet 2 | 2 - Baritone/
Euphonium |
| 3 - B \flat Clarinet 3 | 2 - Baritone T.C. |
| 2 - B \flat Bass Clarinet | 4 - Tuba |
| 2 - E \flat Alto Saxophone 1 | 1 - Bells |
| 2 - E \flat Alto Saxophone 2 | 1 - Wind Chimes
Chimes |
| 2 - B \flat Tenor Saxophone | 1 - Timpani |
| 2 - E \flat Baritone Saxophone | 1 - Suspended Cymbal |
| 3 - B \flat Trumpet 1 | |
| 3 - B \flat Trumpet 2 | |
| 3 - B \flat Trumpet 3 | |

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As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson

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The Composer

Samuel R. Hazo's work as a composer includes commissions at the professional, university, and public school levels, as well as original scores for television, radio, and the stage. His original symphonic compositions include stage performances with actors Brooke Shields, James Earl Jones, David Conrad, and Richard Kiley. He has also written symphonic arrangements for two-time Grammy Award-winning singer Lucinda Williams. Mr. Hazo's works for wind ensemble have been premiered at MENC and performed by a variety of all-state and honor bands. In 2001, he won the NBA Biennial Band Composition Contest at the Midwest Clinic.

Mr. Hazo has served as a music teacher on each educational grade level, including tenure as a high school and college band director. He received his bachelor's and master's degrees from Duquesne University, where he also served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. Mr. Hazo is currently on the music faculty in the Upper St. Clair School District, a Presidential Blue Ribbon school district, which in 2000 was one of only ten to receive the New American High School Award from the U.S. Department of Education. He resides in Pittsburgh, Pennsylvania, with his wife and two children.

About the Music

Dr. Robert Cameron, Director of Bands at Duquesne University in Pittsburgh, Pennsylvania, commissioned *In Heaven's Air* after experiencing the passing of his mother. Because the death was accidental and completely unexpected, there was never a true feeling of acceptance or closure. This piece was composed to help him during his time of healing. The title is taken from William Shakespeare's *Sonnet 21*: "And then believe me, my love is as fair / As any mother's child, though not so bright / As those gold candles fixed in heaven's air."

The work is about the letting go of a loved one from your hands into the hands of God, as well as the glorious transformation of the soul to Heaven. Musically, this letting go occurs from measures 49–60, with material before measure 49 representing love on Earth and material after measure 60 representing God's love. At measure 60, the grand chorale symbolizes the soul's arrival in Heaven.

Encourage the ensemble to keep all notes connected and flowing except when otherwise marked with breath marks or grand pauses. There should be no breaks in the sound, even at the end of phrases. Bells should be played with light, hard plastic mallets for a delicate sound. At measure 13, the flute and oboe take over the melody as they play with the brass choir. Have them approach the passage with the sound and phrasing of a brass instrument. Although there is no dynamic change at measure 29, the sound should be fuller than the previous passage.

At measure 49, there must be tension in the chord because it symbolizes the grief and human resistance toward losing a loved one. At measure 50, the music depicts God's love and care for the soul and should be performed with a gentle nature. The piece then builds from measure 56–60, representing the soul's transformation to Heaven. It should be played powerfully and with a representative level of grandeur. All long tones must be held their entire value while producing the most beautiful tone achievable. If accomplished, the full ensemble's sound will be tremendous.

Samuel R. Hazo

IN HEAVEN'S AIR

SAMUEL R. HAZO
(ASCAP)

Expressively (♩ = 58)

The musical score is arranged in systems. The first system includes Piccolo, Flutes (1 and 2), Oboe, and Bassoon. The second system includes Bb Clarinets (1, 2, 3) and Bb Bass Clarinet. The third system includes Eb Alto Saxophones (1, 2), Bb Tenor Saxophone, and Eb Baritone Saxophone. The fourth system includes Bb Trumpets (1, 2, 3) and F Horns (1, 2, 3, 4). The fifth system includes Trombones (1, 2, 3), Baritone/Euphonium, and Tuba. The sixth system includes Bells, Wind Chimes, Timpani (with notes G, Bb, Eb, F), and Suspended Cymbal. The score is marked with dynamics such as *mp* and *p*, and includes performance instructions like 'div.' and 'Wind Chimes'. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the score.

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11 a little slower

Picc.

Fls. 1
2

Ob.

Bsn.

1
2
3
Cls.

B. Cl.

1
2
A. Saxes

T. Sax.

B. Sax.

1
2
3
Tpts.

1
2
3
Hns.

1
2
3
Tbns.

Bar./
Euph.

Tuba

Bells

W. Ch.
Ch.

Timp.

Sus. Cym.

7 8 9 10 11 12 13

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Bells

W. Ch.
Ch.

Timp.

Sus. Cym.

14 15 16 17 18 19

Hn. 3
mp

a2

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21 A tempo

Picc. *mp* *mf*

Fls. 1 *mp* *mf* a2

2 *mp* *mf*

Ob. *mp* *mf*

Bsn. *mp* *mf* play

Cls. 1 *mp* *mf* a2

2 *mp* *mf* a2

3 *mp* *mf*

B. Cl. *mp* *mf* play

A. Saxes 1 *mp* *mf*

2 *mp* *mf*

T. Sax. *mp* *mf*

B. Sax. *mp* *mf*

21 A tempo

Tpts. 1 *mf* a2

2 *mf* a2

3 *mf* a2

Hns. 1 *mf* a2

2 *mf* a2

3 *mf* a2

4 *mf* a2

Tbns. 2 *mf*

3 *mf*

Bar./Euph. *mf*

Tuba *mf*

Bells *mf*

W. Ch. Ch.

Timp.

Sus. Cym. *pp* *mf* *pp* *mf*

29 a little slower

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

29 a little slower

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Bells

W. Ch.
Ch.

Timp.

Sus. Cym.

Chimes
mf

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./
Euph.

Tuba

Bells

W. Ch.
Ch.

Timp.

Sus. Cym.

33 34 35 36 37

39 A tempo

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

39 A tempo

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Bells

W. Ch.
Ch.

Timp.

Sus. Cym.

50

Picc. *mf* *f* *mp*

Fls. 1 *mf* *f* *mp*

2 *mf* *f* *mp*

Ob. *mf* *f* *mp*

Bsn. *mf* *f* *mp*

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

2 *mf* *f* *mp*

3 *mf* *f* *mp*

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

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

2 *mf* *f* *mp*

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

B. Sax. *mf* *f* *mp*

Tpts. 1 *mf* *f* *mp*

2 *mf* *f* *mp*

3 *mf* *f* *mp*

Hns. 1 *mf* *f* *mp*

2 *mf* *f* *mp*

3 *mf* *f* *mp*

4 *mf* *f* *mp*

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

2 *mf* *f* *mp*

3 *mf* *f* *mp*

Bar./Euph. *mf* *f* *mp*

Tuba *mf* *f* *mp*

Bells *mf* *f* *mp*

W. Ch. Ch. *mf* *f* *mp*

Timp. *mf* *f* *mp*

Sus. Cym. *p* *f* *dampen*

45 46 47 48 49 50 51 52

Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 A. Saxes 1
 2
 T. Sax.
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 3
 4
 Tbn. 1
 2
 3
 Bar./Euph.
 Tuba
 Bells
 W. Ch. Ch.
 Timp.
 Sus. Cym.

53 54 55 56 57 58 59

60 a little slower

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

60 a little slower

Tpts. 1 *ff*

Tpts. 2 *ff*

Tpts. 3 *ff*

Hns. 1 *ff*

Hns. 2 *ff*

Hns. 3 *ff*

Hns. 4 *ff*

Tbns. 1 *ff*

Tbns. 2 *ff*

Tbns. 3 *ff*

Bar./Euph. *ff*

Tuba *ff* div.

Bells

W. Ch. *f*

Ch. *f*

Timp. *f*

Sus. Cym. *ff*

60 61 62 63 64

p *ff*

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Bar./Euph.

Tuba

Bells

W. Ch.
Ch.

Timp.

Sus. Cym.

65 66 67 68 69

Musical score for a symphony orchestra, measures 70-77. The score includes staves for Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1, 2, and 3, Baritone/Euphonium, Tuba, Bells, Wood Chimes, Snare Drum, and Cymbals. Dynamics like *mf*, *mp*, and *p* are indicated. A large red watermark "Preview Only" is overlaid across the score.