

# EACH TIME YOU TELL THEIR STORY

Samuel R. Hazo

## Instrumentation

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

FJH is now using a high-speed sorting system for parts.  
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, recipient of the National Band Association's 2001 Biennial Composition Award, has received commissions at the professional, university, and public school levels, in addition to composing original scores for television, radio, and the stage. His original symphonic compositions include performances with actors Brooke Shields, James Earl Jones, David Conrad, and Richard Kiley. He has also written symphonic arrangements for three-time Grammy Award-winning singer and songwriter Lucinda Williams. Mr. Hazo's works for wind ensemble have been premiered at State and National MENC, The Midwest Clinic, the National Band Association Convention, the Texas Bandmasters Association Convention, and aired in full-length programs on NPR. Premiering performance ensembles include a variety of professional, university, all-state, and honor bands.

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 a clinician and is currently on the music faculty in the Upper St. Clair School District. He resides in Pittsburgh, Pennsylvania, with his wife and two children.

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## About the Music

This work was written to celebrate the centennial anniversary of the New Mexico Military Institute's band program, and to honor the former cadets who sacrificed their lives for their country and people. It is a musical and poetic journey that carries the listener from the horrible human sacrifice of war, to the love a soldier must feel toward his fellow man to give such a sacrifice.

In the opening of the work, the listener hears somber chords interwoven with a military funeral drum cadence and a quote from *Taps*. At measure 11, the chimes symbolize a religious service memorializing someone's life. This theme builds to measure 15, where powerfully dissonant chords express the culmination of grief that is felt after loss.

The poem entitled *At the Site of the Memorial* transitions the view of heroic loss from that of duty for one's country, to the act of love for one's fellow man, which justifies life's sacrifice more than valor. Following the poem, earlier themes are repeated with a gentler, more beautiful tone. The deceptive ending at measure 41 finalizes the soft themes that follow the poem. It serves to contrast the full and powerful themes at measure 45, which truly symbolize the ultimate sacrifice, inspired by love. At measure 58, the quote from *Taps* is heard over lush chords. The winds fade out, symbolizing the end of life; timpani fades out, symbolizing the remembrance of heroism; then only wind chimes continue, symbolizing the acts of love that remain alive after all else is gone.

*Samuel R. Hazo*

# EACH TIME YOU TELL THEIR STORY

CONDUCTOR'S FULL SCORE  
Approx. Performance Time = 5:03

Music by SAMUEL R. HAZO (ASCAP)  
Poetry by Dr. SAMUEL J. HAZO

Andante con espressione (♩ = 60)

The musical score is arranged in a standard orchestral format. It features a woodwind section (Piccolo, Flute, Oboe, Bassoon, B♭ Clarinets, B♭ Bass Clarinet, Eb Alto Saxophones, B♭ Tenor Saxophone, Eb Baritone Saxophone), a brass section (B♭ Trumpets, F Horns, Trombones, Baritone/Euphonium, Tuba), and a percussion section (Bells, Chimes, Timpani, Percussion 1, Percussion 2). The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante con espressione' with a quarter note equal to 60 beats per minute. The score is divided into measures 2, 3, 4, 5, and 6. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the score. A red arrow points to a circled measure number '6' in the top right corner. The percussion part includes specific instructions for Snare Drum (S.D.), Bass Drum, Suspended Cymbal (Sus. Cym.), and Wind Chimes.

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11 Soli

*mf*

div. *p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

11

*mf*

*mf*

*p*

*p*

*p*

*p*

*p*

*p*

freely, with no regard to meter

light plastic mallets

Soli, pedal down throughout

*f* 3 3 3

*mf* *p*

7 *p* 8 *f* 9 10 11

15

Picc. *mf* *ff*

Fl. *mf* *ff*

Ob. *mf* *ff*

Bsn. *ff*

1 *mf* *ff*

2 *mf* *ff*

3 *tr* *a2* *ff*

B. Cl. *ff*

1 *ff*

2 *ff*

T. Sax. *ff*

B. Sax. *ff*

1 *ff*

2 *ff*

3 *ff*

Hns. 1 *ff*

2 *ff*

Tbns. 1 *ff*

2 *ff*

3 *ff*

Bar./Euph. *ff*

Tuba *ff* *div.*

Bells *ff* *fff*

Ch. *fff*

Timp. *fff*

Perc. 1 *ff*

Perc. 2 *Tam-tam*

12 13 *p* 14 *f* 15 *fff* 16

medium plastic mallets



No soldiers choose to die.  
 It's what they risk by being  
 who and where they are.  
 It's what they dare while saving  
 someone else whose life means  
 suddenly as much to them  
 as theirs.

To honor them  
 why speak of duty or the will  
 of governments?  
 Think first of love  
 each time you tell their story.

Or more.

**21 open vamp during poem**

cut off percussion after "...tell their story."

The musical score is arranged in systems for various instruments. The percussion section (Perc. 1 and Perc. 2) includes Wind Chimes and a complex rhythmic pattern starting in measure 17. The woodwind and brass sections have rests with dynamic markings of *mp* and *a niente*. A rehearsal mark **21 open vamp during poem** is placed above the percussion staff in measure 21. The score concludes in measure 22.

It gives their sacrifice a name,  
And takes from war its glory.

24 on cue after poetry

Musical score for orchestra and percussion, measures 23-30. The score is in 3/4 time and G major. It includes parts for Picc., Fl., Ob., Bsn., Clars. (1, 2, 3), B. Cl., A. Saxes (1, 2), T. Sax., B. Sax., Tpts. (1, 2, 3), Hns. (1, 2), Tbn. (1, 2, 3), Bar./Euph., Tuba, Bells, Ch., Timp., Perc. 1, Perc. 2, and W. Ch. Dynamics range from *mp* to *mf*. A large red watermark "Preview Requires Purchase" is overlaid on the score.

35

Picc. *p* *mf* *f*

Fl. *p* *mf* *f*

Ob. *p* *mf* *f*

Bsn. *p* *mf* *f*

1 Cls. *p* *mf* *f*

2 Cls. *p* *mf* *f*

3 Cls. *p* *mf* *f*

B. Cl. *p* *mf* *f*

1 A. Saxes *p* *mf* *f*

2 A. Saxes *p* *mf* *f*

T. Sax. *p* *mf* *f*

B. Sax. *p* *mf* *f*

1 Tpts. 2 *p* *mf* *f*

3 Tpts. 2 *p* *mf* *f*

1 Hns. *p* *mf* *f*

2 Hns. *p* *mf* *f*

1 Tbps. *p* *mf* *f*

2 Tbps. *p* *mf* *f*

3 Tbps. *p* *mf* *f*

Bar./Euph. *p* *mf* *f*

Tuba *p* *mf* *f*

Bells *p* *mf* *f*

Ch. *p* *mf* *f*

Timp. *mf*

Perc. 1 *f*

Perc. 2 *f* Sus. Cym.

31 32 33 34 35 36 37



**rit.** **A tempo** **41** staggered breathing intensely - no break

Picc. *p* *cresc.*

Fl. *p* div. *cresc.*

Ob. *p* *cresc.*

Bsn. *p* *cresc.*

1 Cls. *p* *cresc.*

2 3 Cls. *p* a2 *cresc.*

B. Cl. *p* *cresc.*

1 A. Saxes *p* *cresc.*

2 *p* *cresc.*

T. Sax. *p* *cresc.*

B. Sax. *p* *cresc.*

**rit.** **A tempo** Solo tutti **41** staggered breathing intensely - no break

1 Tpts. *mp* *p* *cresc.*

2 *p* *cresc.*

3 *p* *cresc.*

1 Hns. *p* *cresc.*

2 *p* *cresc.*

1 2 3 Tbns. *p* *cresc.*

Bar./Euph. *p* *cresc.*

Tuba *p* *cresc.*

Bells

Ch.

Timp. *mf* (E to Eb)

Perc. 1 *mf* *p* *cresc.* Tam. *p* *cresc.* *intensely*

Perc. 2 *p* *cresc.* *intensely*

Sus. Cym. *p* *cresc.* *intensely*

38 39 40 41 42 43 44

45

Picc. *fff*

Fl. *fff*

Ob. *fff*

Bsn. *fff*

1 *fff*

2 *fff*

3 *fff*

B. Cl. *fff*

1 *fff*

2 *fff*

A. Sax. *fff*

T. Sax. *fff*

B. Sax. *fff*

45

1 *fff*

2 *fff*

3 *fff*

Hns. *fff*

1 *fff*

2 *fff*

3 *fff*

Tbns. *fff*

Bar./Euph. *fff*

Tuba *fff*

medium plastic mallets

Bells *fff*

Ch. *fff*

Timp. *fff*

Perc. 1 *fff*

Perc. 2 *fff*

as many drums as possible

*fff* *fp*

45 46 47 48 49 50 51 *p*

56 Slightly slower (♩ = 52)

Picc. *pp*

Fl. *pp*

Ob. *pp*

Bsn. *p pp*

Cl. 1 *p pp*

Cl. 2 *p*

Cl. 3 *a2 p pp*

B. Cl. *p pp*

A. Sax. 1 *p pp*

A. Sax. 2 *p pp*

T. Sax. *p pp*

B. Sax. *p pp*

Tpts. 1 *pp mf*

Tpts. 2 *pp*

Tpts. 3 *pp*

Hns. 1 *p pp*

Hns. 2 *p pp*

Tbns. 1 *p pp*

Tbns. 2 *p pp*

Tbns. 3 *p pp*

Bar./Euph. *p pp*

Tuba *p pp*

Bells

Ch. *mf*

Timp. *pp*

Perc. 1 *fff*

Perc. 2 *fff dampen*

52 *fff* 53 54 55 *fff* 56 57 58 59

56 Slightly slower (♩ = 52)

Solo - player may stand

