

RWS SYMPHONY BAND SERIES

CONDUCTOR SCORE
Catalog No: RWS-2310-01

Battle Hymn Of The Republic

Words by Julia Ward Howe
Traditional American Melody
Arranged by Bruce Penticoff

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Symphony Band Series

RWS MUSIC
COMPANY

Battle Hymn Of The Republic

Words by Julia Ward Howe
 Traditional American Melody
 Arranged by Bruce Penticoff

INSTRUMENTATION

Conductor Score.....1	F Horn 1-3.....2
Choir.....1	F Horn 2-4.....2
Flute 1-2.....10	Trombone 1-2.....4
Oboe.....2	Trombone 3-4.....4
English Horn.....1	Euphonium B.C.....2
B \flat Clarinet 1.....4	Euphonium T.C.....2
B \flat Clarinet 2-3.....8	Tuba.....4
B \flat Bass Clarinet.....2	Electric Bass.....1
Bassoon 1-2.....2	Synthesizer/Piano.....1
E \flat Alto Saxophone 1-2.....6	Drum Set.....1
B \flat Tenor Saxophone.....2	Timpani.....1
E \flat Baritone Saxophone.....1	Percussion: Wind Chimes, Xylophone, Suspended Cymbal, Crash Cymbals.....1
B \flat Trumpet 1.....3	
B \flat Trumpet 2-3.....6	

PROGRAM NOTE

In November 1861, poet Julia Ward Howe and her husband visited Washington, D.C. During her time in the nation's capital, she heard Union troops singing *John Brown's Body*, a well-known marching song written about the famous abolitionist, John Brown. A preacher standing next to Howe encouraged her to write new lyrics to the tune.

Howe later wrote:

"I... awoke the next morning in the gray of the early dawn, and to my astonishment found that the wished-for lines were arranging themselves in my brain. I lay quite still until the last verse had completed itself in my thoughts, then hastily arose, saying to myself, I shall lose this if I don't write it down immediately. I... began to scrawl the lines almost without looking... Having completed this, I lay down again and fell asleep, but not before feeling that something of importance had happened to me."

That "something of importance" proved to be the words to the *Battle Hymn Of The Republic*. In February 1862, she sold her poem to the *Atlantic Monthly*, a well-known magazine, for five dollars.

This soulful arrangement by Bruce Penticoff was originally written for the United States Band of the Air Force Reserve under the direction of Major Alan Clark. Through live and recorded performances, this arrangement has thrilled and inspired countless Americans both domestic and abroad.

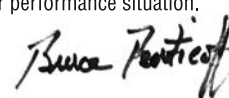
NOTES TO CONDUCTOR

The opening English Horn solo is cued in the alto saxophone. Encourage the soloist to be as expressive as possible.

The first statement of the melody is written for sopranos with an option to use a soloist. If a talented vocalist is available that is comfortable in a Gospel/R&B/Soul style, the option of the soloist is highly recommended.

The trumpet solo is written with an optional 8va. If the soloist does not have a consistent high F (transposed), feel free to take the phrase beginning in measure 61 down the octave.

This arrangement works with a full choir or with a vocal soloist only. Feel free to adjust the choral arrangement as needed for your performance situation.



ABOUT THE ARRANGER



After three years at Florida State University, Bruce Penticoff enlisted in the Air Force, where he served one term as a trumpeter and arranger. During a break in service, he completed his Bachelor of Fine Arts degree at Florida Atlantic University and taught high school in Ft. Lauderdale, FL, where he also arranged for the marching and jazz bands. In 1982, Bruce re-entered the Air Force, taking the position of Arranger with the Military Airlift Command Band, during which time he also completed a Master's in Music Education from the University of Miami (FL). In 1992, he transferred to the Command Band of the Air Force Reserve, from which he retired in 1998.

While an Air Force composer/arranger, Bruce worked with artists such as Gary Morris, B. J. Thomas, The Lettermen and Crystal Gayle, and his works have been featured on more than twenty Air Force recordings distributed world-wide. Arrangements/compositions have been commended by President Ronald Reagan, the Commission on the Bicentennial of the U. S.

Constitution ("A Work of Exceptional Merit With National Significance") and General Norman Schwartzkopf (Commander-In-Chief, Allied Forces, first Gulf War), and two works of note are archived in the Yale University Library.

Bruce lives in Cape Canaveral, Florida with his wife, Suzie.



BATTLE HYMN OF THE REPUBLIC

Conductor Score

RWS-2310-00

Words by Julia Ward Howe
Traditional American Melody
Arr. by Bruce Penticoff (ASCAP)

Soulful $\text{♩} = 72$

3

Sopranos (Opt. Solo)
mp

Choir

Mine eyes have seen the glo - ry of the com - ing of the Lord. He is

Flute 1-2

Oboe

Very subtle attacks

English Horn

Solo

mf

Very subtle attacks

B♭ Clarinet 1

pp

Very subtle attacks

B♭ Clarinet 2-3

pp

Very subtle attacks

B♭ Bass Clarinet

mp

Very subtle attacks

Bassoon 1-2

mp

Very subtle attacks

E♭ Alto Saxophone 1-2

etc: English Horn Solo

mf

Very subtle attacks

B♭ Tenor Saxophone

p

E♭ Baritone Saxophone

Soulful $\text{♩} = 72$

3

B♭ Trumpet 1

B♭ Trumpet 2-3

F Horn 1-3

F Horn 2-4

Trombone 1-2

Trombone 3-4

Euphonium B.C.

Tuba

Very subtle attacks

mp

Electric Bass

Synthesizer/Piano

mp

Very subtle attacks

Drum Set

Timpani

E₂, A₂, B₂, E₃

Percussion

Wind Chimes

Xylophone

Suspended Cymbal

Crash Cymbals

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Choir
tram - pling out the vin - tage where the grapes of wrath are stored Tenors only *mp* He hath loosed the fate - ful light - ning of His

Fl. 1-2

Ob.

E. Hn.

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2-3

F Hn. 1-3

F Hn. 2-4

Tbn. 1-2

Tbn. 3-4

Euph. B.C.

Tube

E.B.

Synth./ Pno.

D. S.

Timp.

Perc.

mp

Very subtle attacks

p

Very subtle attacks

p

Very subtle attacks

mp

Very subtle attacks

mp

Very subtle attacks

p

Very subtle attacks

mp

Very subtle attacks

p

Very subtle attacks

mp

Very subtle attacks

p

Very subtle attacks

mp

Very subtle attacks

p

Very subtle attacks

mp

Sus. Cym. with soft mallets

p *mf*

Xylophone (med. mallets)

mp

8 9 10 11 12

Choir
 ter - ri - ble, ter - ri - ble swift sword, His truth is march - ing on.
 add Altos
 add Basses

Fl. 1-2
 Ob.
 E. Hn.
 Clar. 1
 Clar. 2-3
 B. Cl.
 Bsn. 1-2
 A. Sax 1-2
 T. Sax
 B. Sax
 Trpt. 1
 Trpt. 2-3
 F Hn. 1-3
 F Hn. 2-4
 Tbn. 1-2
 Tbn. 3-4
 Euph. B.C.
 Tuba
 E.B.
 Synth./ Pno.
 D. S.
 Timp.
 Perc.

mp
mp
a2
a2
mp
mp

G7sus C7sus C Fm D7#9(♯13) B♭m Cm B♭m A♭ E♭7sus E♭7 A♭ D♯(add9)/A♯
 G7sus C7sus C Fm D7#9(♯13) B♭m Cm B♭m A♭ E♭7sus E♭7 A♭ D♯(add9)/A♯

73 14 15 16 17 18

Choir *mf unis.* Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, hal - le -

Fl. 1-2 *mf*

Ob. *mf*

E. Hn. *mf*³

Clar. 1 *mp*

Clar. 2-3 *mp*

B. Cl. *mp*

Bsn. 1-2 *mp*

A. Sax 1-2 *mp*³

T. Sax *mp*³

B. Sax *mp*³

Trpt. 1 *mp*

Trpt. 2-3 *mp*

F Hn. 1-3 *mp*

F Hn. 2-4 *mp*

Tbn. 1-2 *mp*

Tbn. 3-4 *mp*

Euph. B.C. *mp*

Tuba *mp*

E.B. *mp*

Synth./ Pno. *mp*

D. S. Light time

Timp.

Perc.

A^b D^b(add9)/A^b A^b D^b(add9)/A^b A^b D^b/B^b A^bC E^bm D9(+5) B^bm/D^b D^b7

A^b D^b(add9)/A^b A^b D^b(add9)/A^b A^b D^b/B^b A^bC E^bm D9(+5) B^bm/D^b D^b7

Choir
lu - - - - - jah! - - - - - div. Glo - ry, glo - ry, hal - le - lu - - - - - jah! His
lu - - - - - jah! - - - - - Glo - ry, glo - ry, hal - le - lu - - - - - jah! His div.

Fl. 1-2
Ob.
E. Hn.
Clar. 1
Clar. 2-3
B. Cl.
Bsn. 1-2
A. Sax 1-2
T. Sax
B. Sax
Trpt. 1
Trpt. 2-3
F Hn. 1-3
F Hn. 2-4
Tbn. 1-2
Tbn. 3-4
Euph. B.C.
Tuba
E.B.
Synth./ Pno.
D. S.
Timp.
Perc.

poco cresc.

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A \flat /E \flat E \flat 7sus A \flat Cm/G Fm7 B \flat \sharp /E A \flat /E \flat E \flat 7 Fm D9(5)

A \flat /E \flat E \flat 7sus D9(5) *mp*

3 3

25 26 27 28 29 30

Choir
 born a-cross the sea with a glo-ry in His bos-om that trans-figures you and me. As He

Fl. 1-2
 Ob.
 E. Hn.
 Clar. 1
 Clar. 2-3
 B. Cl.
 Bsn. 1-2
 A. Sax 1-2
 T. Sax
 B. Sax
 Trpt. 1
 Trpt. 2-3
 F Hn. 1-3
 F Hn. 2-4
 Tbn. 1-2
 Tbn. 3-4
 Euph. B.C.
 Tuba
 E.B.
 Synth./ Pno.
 D. S.
 Timp.
 Perc.

born a-cross the sea with a glo-ry in His bos-om that trans-figures you and me. As He

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37 38 39 40 41 42

— march - ing on. — *mf* unis. *mf* unis.

Choir
on. Glo - ry, glo - ry, hal - le - lu - jah!

Fl. 1-2
Ob.
E. Hn.
Clar. 1
Clar. 2-3
B. Cl.
Bsn. 1-2
A. Sax 1-2
T. Sax
B. Sax
Trpt. 1
Trpt. 2-3
F Hn. 1-3
F Hn. 2-4
Tbn. 1-2
Tbn. 3-4
Euph. B.C.
Tuba
E.B.
Synth./ Pno.
D. S.
Timp.
Perc.

51

Solo *f*

2nds div. *mf*

mf *mf*

mp

A^b D^b(add9)/A^b A^b E^b7sus A^b E^b7sus A^b A^b/B^b A^b/C E^b9sus D9(65)

Fill More of a Rock feel

29 50 51 52 53 54

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Choir
Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, hal - le -

Fl. 1-2

Ob.

E. Hn.

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1-2
mp

T. Sax
mp

B. Sax
mp

Trpt. 1

Trpt. 2-3
mp

F Hn. 1-3
mp

F Hn. 2-4
mp

Tbn. 1-2
mp

Tbn. 3-4
mp

Euph. B.C.
mp

Tuba

D^b D⁹ A^b/E^b E^b7/sus E^b7 A^b C^m/G F^m B^b7(9)/E

E.B.

Synth./ Pno.

D. S.

Timp.

Perc.

35 36 37 38 39 40

Choir
lu jah! His truth is march ing on.

Fl. 1-2
cresc.

Ob.
cresc.

E. Hn.
cresc.

Clar. 1
cresc.

Clar. 2-3
cresc.

B. Cl.
cresc.

Bsn. 1-2
cresc.

A. Sax 1-2
cresc.

T. Sax
cresc.

B. Sax
cresc.

Trpt. 1
cresc.

Trpt. 2-3
cresc.

F Hn. 1-3
cresc.

F Hn. 2-4
cresc.

Tbn. 1-2
cresc.

Tbn. 3-4
cresc.

Euph. B.C.
cresc.

Tuba
cresc.

E.B.
cresc.

Synth./ Pno.
mf cresc.

D. S.
Solo fill

Timp.
mp f

Perc.
Sus. Cym. p mf

65

A♭/E♭ E♭ Fm D9(♯5) B♭m A♭/E♭ E♭7sus A♭

67 62 63 64 65 66

ff
Choir
Glo - ry, glo - ry, hal - le - lu - jah! His truth is march - ing on!

ff
Truth is march - ing on, truth is march - ing on, truth is march - ing on, truth is march - ing on!

Fl. 1-2
f

Ob.
f

E. Hn.
f

Clar. 1
mf

Clar. 2-3
mf

B. Cl.
mf

Bsn. 1-2
mf

A. Sax 1-2
mf

T. Sax
mf

B. Sax
mf

Trpt. 1
mf

Trpt. 2-3
mf

F. Hn. 1-3
mf

F. Hn. 2-4
mf

Tbn. 1-2
mf

Tbn. 3-4
mf

Euph. B.C.
mf

Tuba
mf

E.B.
f

Synth./Pno.
mp

D. S.
Solo fill

Timp.
mp

Perc.
f

8va
loco

E D⁹ A maj 7 E^b7sus A^b

Crash Cym.

67 68 69 70 71 72

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