

RWS CONCERT BAND SERIES

Grade: 3

Conductor Score: RWS-2634-01

# Beach Spring

(from *The Sacred Harp*, Philadelphia, 1884)

B.F. White

Setting by

Jon Bubbett

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## Beach Spring

(from *The Sacred Harp*, Philadelphia, 1884)

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### INSTRUMENTATION

Conductor Score .....	1	F Horn .....	4
Flute .....	10	Trombone 1 .....	3
Oboe .....	2	Trombone 2 .....	3
B <sup>b</sup> Clarinet 1 .....	6	Euphonium B.C. ....	2
B <sup>b</sup> Clarinet 2 .....	6	Euphonium T.C. ....	2
B <sup>b</sup> Bass Clarinet .....	2	Tuba .....	4
Bassoon .....	2	Mallet Percussion: Bells, Chimes .....	2
E <sup>b</sup> Alto Saxophone .....	6	Timpani .....	1
B <sup>b</sup> Tenor Saxophone .....	2	Percussion 1: Snare Drum, Bass Drum .....	3
E <sup>b</sup> Baritone Saxophone .....	2	Percussion 2: Mark Tree, Triangle, Suspended Cymbal, Crash Cymbals .....	3
B <sup>b</sup> Trumpet 1 .....	5		
B <sup>b</sup> Trumpet 2 .....	5		

### PROGRAM NOTE

*Beach Spring* is a beloved American hymn tune rooted in the early shape-note singing tradition. It first appeared in *The Sacred Harp* (1844), one of the most influential collections in American sacred music. The tune is attributed to Benjamin Franklin White (1800–1879), a pioneering singing master and co-editor of *The Sacred Harp* with Elisha J. King. Deeply connected to the musical life of the rural south, White helped shape a uniquely American style of communal singing known for its open harmonies and heartfelt simplicity. Over time, *Beach Spring* has been paired with various hymn texts and remains a cherished melody in both traditional and contemporary worship settings, celebrated for its beauty, sincerity, and enduring spirit.

### NOTES TO CONDUCTOR

While this piece very expressive, take care to keep the tempo from dragging.

M.12 - Make certain that the rolling arpeggios in the low brass can be heard, but without accents.

M.30 - There are several light and delicate percussion colors throughout. Make certain that they can be heard through the textures.

M.34 - The Trumpet part should blend in with the woodwinds and not be balanced above them.

M.54 - Take care that the quarter note triplets are evenly spaced and don't "drift" towards the eighth note rhythms.

M.59 - Balance the percussion colors appropriately.

Feel free to reach out to me on my composer page at [rwsmusic.com](http://rwsmusic.com).



### ABOUT THE COMPOSER



**Jon Bubbett** is a native of Dothan, Alabama, and retired from full-time teaching after 38 years, the last 26 of which were spent at Thompson High School in Alabaster. He is a six-time recipient of the NBA Citation of Excellence and was honored as Phi Beta Mu, Rho Chapter's 2015 Bandmaster of the Year.

Mr. Bubbett remains active as a clinician, composer, and adjudicator throughout the Southeast. He has served as a guest clinician and adjudicator in Alabama, Georgia, and Mississippi, and as a panelist and presenter for the Alabama Music Educators Association In-Service Conference, the Tennessee Music Educators Association, the Mississippi Bandmasters Association and the Midwest International Band and Orchestra Clinic. His concert band and ensemble music is published by Belwin, Wingert-Jones, Excelcia Music Publishing, RWS Music, Eighth Note Publishing, Carl Fischer, and Jon Bubbett Music.

# BEACH SPRING

(from *The Sacred Harp*, Philadelphia, 1884)

B.F. White

Conductor Score  
RWS-2634-00

Setting by Jon Bubbett (ASCAP)

Faithfully  $\text{♩} = 72$

3  
4

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Faithfully  $\text{♩} = 72$

3  
4

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone 1

Trombone 2

Euphonium B.C.

Tuba

Mallet Percussion  
Bells  
Chimes

Timpani  
A♭, B♭, D♭

Percussion 1  
Snare Drum  
Bass Drum

Percussion 2  
Mark Tree  
Triangle  
Suspended Cymbal  
Crash Cymbals

Cue: Hn.

Cue: B. Cl.

Cue: B. Cl.

Bells (hard plastic mallets)

(med.-hard mallets)

M.T.

*p*

1

Tri.

2

3

4

5

6

BEACH SPRING

7 *molto rit.* 12 *a tempo*

Fl. *mf* *p*

Ob. *mf* *p*

Cl. 1 *mf* *p*

Cl. 2 *p* *mf* *p*

B. Cl. *mf* *p*

Bsn. *mf* *p*

Alto Sax. *mf* *p* Cue Hn.

Ten. Sax. *mf* *p* Cue: Euph.

Bari. Sax. *mf* *p*

7 *molto rit.* 12 *a tempo*

B♭ Tpt. 1 *mf* *p*

B♭ Tpt. 2 *p* *mf* *p*

Hn. *mf* *p*

Tbn. 1 *mf* *p*

Tbn. 2 *mf* *p*

Euph. B.C. *mf* *p*

Tba. *mf* *p*

Mit. *mf*

Timp. *p* *mf* *p* D♭ to E♭

Perc. 1 *p* *mf*

Perc. 2 *p* *mf* Sus. Cym. (w/mallets)

7 8 9 10 11 12 *pp*





BEACH SPRING

26

*p* *mf* *rit.*

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

26

*p* *mf* *rit.*

Bb Tpt. 1

Bb Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tba.

Mit.

Timp.

Perc. 1

Perc. 2

*p* *mf* *mp*

25 26 27 28 29 30

BEACH SPRING

one player 32 *Meno mosso* ♩ = 66 *tutti* *poco rit.* *Tempo Primo* ♩ = 72

Fl. *mp*

Ob. *mp*

Cl. 1 *mp* Cue: Ob.

Cl. 2

B. Cl. *p*

Bsn. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p* Cue: B. Cl. *play* *p*

B♭ Tpt. 1 32 *Meno mosso* ♩ = 66 *poco rit.* *one player* *mp* *Tempo Primo* ♩ = 72

B♭ Tpt. 2 *p*

Hn. *p*

Tbn. 1 *p*

Tbn. 2 *p* Cue: Euph.

Euph. B.C. *p*

Tba. *p*

Mit. *p*

Timp. *p*

Perc. 1 *p*

Perc. 2

31 32 33 34 35 36



BEACH SPRING

44

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

44

Bb Tpt. 1

Bb Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tba.

Mit.

Timp.

Perc. 1

Perc. 2

49 Boldly

Chimes (w/acrylic mallets)

Cr. Cym.

mf

f

mp

f

44

45

46

47

48

49

BEACH SPRING

Fl.  
Ob.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2  
Hn.  
Tbn. 1  
Tbn. 2  
Euph. B.C.  
Tba.  
Mlt.  
Timp.  
Perc. 1  
Perc. 2

*ff* *rit.* *mf*

50 51 52 - 11 - 53 54 55 56

BEACH SPRING

58 Peacefully ♩ = 63

Fl. *mp* *mf* *p* *pp* *n*

Ob. *mp* *mf* *p* *pp* *n*

Cl. 1 *mp* *p* *mf* *p* *pp* *n*

Cl. 2 *mp* *p* *mf* *p* *pp* *n*

B. Cl. *mp* *p* *mf* *p* *pp* *n*

Bsn. *mp* *p* *mf* *p* *pp* *n*

Alto Sax. *mp* *p* *mf* *p* *pp* *n*

Ten. Sax. *mp* *p* *mf* *p* *pp* *n*

Bari. Sax. *mp* *p* *mf* *p* *pp* *n*

B♭ Tpt. 1 *mp* *p* *mf* *p* *pp* *n*

B♭ Tpt. 2 *mp* *p* *mf* *p* *pp* *n*

Hn. *mp* *p* *mf* *p* *pp* *n*

Tbn. 1 *mp* *p* *mf* *p* *pp* *n*

Tbn. 2 *mp* *p* *mf* *p* *pp* *n*

Euph. B.C. *mp* *p* *mf* *p* *pp* *n*

Tba. *mp* *p* *mf* *p* *pp* *n*

Mlt. *mp* *pp*

Timp. *ff* *pp*

Perc. 1 *ff*

Perc. 2 *mp* *p* *mf* *pp* *mp*

57 58 59 60 61 62 63 64 65 66 67

- 12 -