

Harriet

I. Araminta's Escape
II. Stranger in a Strange Land
III. Moses

for Wind Symphony

O'Neal Douglas
[2010]

Commissioned by

**The Cali School of Music Commissioning Project for the Montclair State University Wind Symphony, Montclair, New Jersey,
Thomas McCauley, Conductor. World Premiere Performance, Friday, April 23, 2010, in the Alexander Kasser Theater.**

Harriet

- I. Araminta's Escape
- II. Stranger in a Strange Land
- III. Moses

Instrumentation

Piccolo
4 Flutes
2 Oboes
2 Bassoons
Contrabassoon
Clarinet in Eb
4 Clarinets in Bb
2 Bass Clarinets in Bb
2 Alto Saxes
Tenor Sax
Baritone Sax
4 Trumpets in Bb
4 Horns in F
4 Trombones (3 Tenor, 1 Bass)
Euphonium (2 or more preferred)
Tuba
Double Bass
Piano
Timpani
Percussion 1: *Brake Drum, Glockenspiel, Vibraphone*
Percussion 2: *Triangle, Maracas, Chimes, Xylophone*
Percussion 3: *Suspended Cymbal, Tam-Tam, Hi-Hat, Cymbals, Claves, Crotales*
Percussion 4: *Tambourine, Wind Chimes, Marimba*
Percussion 5: *4 Tom-Toms, 2 Conga Drums, Crash Cymbals*
Percussion 6: *Bass Drum*

Percussion Chart

32" 29" 26" 23"

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

Percussion 6

Brake Drum Glockenspiel Vibraphone

Triangle Maracas [Swirl] Chimes Xylophone 8va

Suspended Cymbal Suspended Cymbal w/Metal Beater Suspended Cymbal w/Stick Tam-tam Hi-hat Cymbals Claves Crotales

Tambourine Wind Chimes Marimba 8va

4 Tom-toms 2 Conga Drums Crash Cymbals

Bass Drum

Program Notes

From childhood throughout my adult life, there have been many people from history that I have looked upon as heroes, people who have exhibited courage and a selflessness that goes well beyond the normal limits of the average individual. One such hero is Harriet Ross Tubman, born Araminta Ross (1822-1913). The fact that she escaped to freedom but then took on the responsibility of returning to where she had escaped from to free others to a better life is amazing and inspiring to me. With slave catchers and bounty hunters on the search, she put herself in harm's way many times to help others. Most of Harriet Tubman's work helping slaves to the north was done by means of the "Underground Railroad," a large network of people who gave help to fugitive slaves to get to the Northern states of the U.S. or to Canada. The system was not actually underground or a railroad but got its name because of its methods. The system did however use railroad terms to describe certain aspects. Rest stops were called stations or depots, people in charge of stations were called stationmasters, and people in charge of moving people from one station to another were called conductors, for which Harriet Tubman was the later. Tubman also became referred to as Moses, named after the biblical man who led the Jewish population from Egypt. Tubman would later serve as an anti-slavery advocate, participate in the women's rights movement, and serve as a nurse, scout, and spy for the Union Army.

When Harriet Tubman arrived at plantations, she used coded songs/spirituals to gather, group and give instructions to fugitive slaves for travel northward. These coded songs originated in the churches of African-American slaves. Songs like "Wade in the Water" provided escape instructions in the lyrics. The title of the song is actually an instruction to wade across streams as a method to keep bloodhounds from scenting their tracks. "Follow the Drinking Gourd" not only contained hidden instructions, but also conveyed a detailed map of how to reach Canada. The Drinking Gourd referred to the constellation the Big Dipper for which the North Star is included. Slaves knew that if they followed it they were headed north. Another favorite song of Harriet Tubman, "Go Down Moses" was used as a signal to let slaves know that she was in the area and that a trip northward was being planned. I chose to use this song as thematic material for this composition because of its compelling and haunting nature, and its familiarity. Other compositional elements contained in "Harriet" are based on the melodic and harmonic structure of "Go Down Moses."

I had been waiting for the right opportunity to write a composition inspired by Harriet Tubman for years so when Dr. Thomas McCauley approached me with the possibility I immediately accepted the commission. I have known Tom a number of years now and every project we have collaborated on has been a fantastic, spiritual experience. Tom always brings a vibrant dynamic to the music that goes well beyond just the notes on the page, and he is a "first class artist." The premiere by Tom and his fantastic group was amazing, and was so emotional it brought tears to my eyes. I thank him and his students for such an amazing musical experience. Finally, there were many types of people involved in the "Underground Railroad." The success of the "Underground Railroad" depended upon people of different races, creeds, and colors working together for a common good. This is just another example of what can be accomplished if we work together and realize that "Our Destinies Are Tied Together, None Of Us Can Make It Alone."

Movement I. Araminta's Escape

Harriet Tubman was born Araminta Ross. After her escape, she took on the first name Harriet and used her married name of Tubman. My aim in this 1st movement was to represent what must have been a dangerous, terrifying and anxiety ridden first escape. There are short quotes from the song "Go Down Moses" throughout. For the last section of this movement, I used the song "Go Down Moses" to represent her liberation into a new life and her resolve to help others to freedom.

Movement II. Stranger in a Strange Land

This movement represents the solitude of being away from home and family. It was during this time that she finds work to fund her return trips and makes intricate plans to return to Maryland to help free her family and others.

Movement III. Moses

The beginning of this movement returns to the tension and anxiety of participating in the escapes of other slaves including family members, through the Underground Railroad. The title is a reference to the fact that many referred to Harriet Tubman as "Moses." The middle section of this movement returns to the song "Go Down Moses." It ends in a spiritually evocative mood reminding us of Harriet's courage and heroic accomplishments in the face of danger and adversity.

Harriet

I. Araminta's Escape

Commissioned by the Cali School of Music Commissioning Project for the Montclair State University Wind Symphony, Thomas McCauley, Conductor.
World Premiere Performance, Friday, April 23rd, 2010, in the Alexander Kasser Theatre.

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Relentless $\text{♩} = 144$

Piccolo

Flute 1, 2

Flute 3, 4

Oboe 1, 2

English Horn

Bassoon 1, 2

Contrabassoon

Clarinet in E

Clarinet in B♭ 1, 2

Clarinet in B♭ 3, 4

Bass Clarinet 1, 2

Alto Sax. 1, 2

Tenor Sax.

Baritone Sax.

Trumpet in B♭ 1, 2

Trumpet in B♭ 3, 4

Horn in F 1, 2

Horn in F 3, 4

Trombone 1, 2

Trombone 3

Bass Trombone

Euphonium

Tuba

Double Bass

Piano

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

Percussion 6

Relentless $\text{♩} = 144$

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I. Araminta's Escape

8

Picc.

Fl. 1, 2
6 7 3 5 7

Fl. 3, 4
8 8 4 8 8

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E. Cl.

B♭ Cl. 1, 2
6 7 3 5 7

B♭ Cl. 3, 4
8 8 4 8 8

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2
6 7 3 5 7

Hn. 3, 4
8 8 4 8 8

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.
6 7 3 5 7

8 8 4 8 8

Tim.

Perc. 1

triangle

Perc. 2

Perc. 3

tambourine

Perc. 4

bass drum

Perc. 5

Perc. 6

I. Araminta's Escape

23

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

I. Araminta's Escape

47

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

I. Araminta's Escape

54 *rubato*

D Groovacious! $\text{♩} = 144$

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

I. Araminta's Escape

80

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

I. Araminta's Escape

F

88

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D. B.

Pno.

Timp.

Perc. 1

triangle

Perc. 2

suspended cymbal

Perc. 3

p tambourine

Perc. 4

congas

Perc. 5

bass drum

Perc. 6

G

96

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E. Cl.

Bb Cl. 1, 2

Bb Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

Bb Tpt. 1, 2

Bb Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

glockenspiel

I. Araminta's Escape

104

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

triangle

glockenspiel

tambourine

congas

bass drum

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

118

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E. Cl.

Bb Cl. 1, 2

Bb Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

Bb Tpt. 1, 2

Bb Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

triangle

tambourine

congas

bass drum

A detailed musical score page for orchestra and piano, numbered 125. The score is arranged in multiple staves, each representing a different instrument or group of instruments. The instruments listed include Picc., Fl. 1, 2, Fl. 3, 4, Ob. 1, 2, E. Hn., Bsn. 1, 2, C. Bn., E♭ Cl., B♭ Cl. 1, 2, B♭ Cl. 3, 4, B♭ Cl. 1, 2, A. Sx. 1, 2, T. Sx., B. Sx., B♭ Tpt. 1, 2, B♭ Tpt. 3, 4, Hn. 1, 2, Hn. 3, 4, Tbn. 1, 2, Tbn. 3, B. Tbn., Euph., Tuba, D.B., Pno., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5, and Perc. 6. The score includes dynamic markings such as *f*, *ff*, and *p*, and performance instructions like "suspended cymbal". Large numerals 7 and 8 are placed on the page.

Harriet

II. Stranger in a Strange Land

Sullen $\text{♩} = 44$

Picc.

Fl. 1, 2 4 5 4 4 2 5 4 4

Fl. 3, 4 4 5 4 4 2 5 4 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2 espress.

C. Bn. pp p pp pp pp p pp

E♭ Cl.

B♭ Cl. 1, 2 4 5 4 4 2 5 4 4

B♭ Cl. 3, 4 4 5 4 4 2 5 4 4

B. Cl. 1, 2 espress.

A. Sx. 1, 2 pp p pp pp pp p pp

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2 4 5 4 4 2 5 4 4

Hn. 3, 4 4 5 4 4 2 5 4 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba *CBsn./D.B.* espress.

D.B. pp p pp pp pp p pp

Pno. 4 5 4 4 2 5 4 4

Set-up: G, B♭, D

Tim. glockenspiel L.V. sempre

Perc. 1 chimes

Perc. 2 p tam-tam

Perc. 3 p wind chimes

Perc. 4 p tom-toms solo

Perc. 5 mp bass drum

Perc. 6

II. Stranger in a Strange Land

A Rubato

B Little faster ♩ = 66

16

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

II. Stranger in a Strange Land

25

This musical score page contains 25 staves of music for various instruments. The instruments are grouped into three main sections: woodwinds, brass, and percussion.

- Woodwinds:** Picc., Fl. 1, 2, Fl. 3, 4, Ob. 1, 2, E. Hn. (marked *solo - dolente* and *mp*), Bsn. 1, 2, C. Bn., E. Cl., B♭ Cl. 1, 2 (marked *E. Holo - dolente* and *mp*), B♭ Cl. 3, 4, B. Cl. 1, 2, A. Sx. 1, 2, T. Sx., B. Sx., B♭ Tpt. 1, 2, B♭ Tpt. 3, 4, Hn. 1, 2, Hn. 3, 4.
- Brass:** Tbn. 1, 2, Tbn. 3, B. Tbn., Euph., Tuba, D.B. (marked *p* and *(8th)*).
- Percussion:** Pno. (marked *p*), Tim., Perc. 1 (glockenspiel, marked *p*), Perc. 2 (chimes, marked *p*, susp. cym w/metal beater), Perc. 3 (tambourine, marked *p*), Perc. 4, Perc. 5, Perc. 6 (bass drum).

The score uses a 4/4 time signature and includes dynamic markings such as *p*, *mp*, and *solo - dolente*. Measure 25 begins with sustained notes across most staves, followed by melodic lines for the woodwind solo parts and rhythmic patterns for the brass and percussion.

C

31

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

(8^{me})

Pno.

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

duet

1. *duet - dolente*

mp

II. Stranger in a Strange Land

D Dolce, graceful...

37

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

(8th)

Pno.

Timp.

Perc. 1

glockenspiel

chimes

Perc. 2

susp. cym w/metal beater

Perc. 3

tambourine

Perc. 4

Perc. 5

bass drum

Perc. 6

43

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

p mf

Perc. 4

Perc. 5

Perc. 6

II. Stranger in a Strange Land

49

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

Perc. 1

Perc. 2

suspended cymbal

Perc. 3

p mf

Perc. 4

Perc. 5

bass drum

Perc. 6

II. Stranger in a Strange Land

rit.

63

Picc.

Fl. 1, 2 **4** **2** **4**

Fl. 3, 4 **4**

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

mp

mp

E♭ Cl.

B♭ Cl. 1, 2 **4** **2** **4**

B♭ Cl. 3, 4 **4** **2** **4**

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

mp

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2 **4** **2** **4**

Hn. 3, 4 **4**

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

mp

mp

D.B.

mp

Pno. **4** **2** **4**

Tim.

Perc. 1

chimes

Perc. 2

mf

tam-tam

mf

Perc. 3

Perc. 4

Perc. 5

bass drum

p

f

mp

F Rubato

Tempo primo

69

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Ppt. 1, 2

B♭ Ppt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Harriet

35

With drive $\omega = 132$

III. Moses

A Violent, with intensity

7

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Ppt. 1, 2

B♭ Ppt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Tim.

brake drum

Perc. 1

chimes

Perc. 2

tambourine

Perc. 3

susp. cym w/stick

Perc. 4

tom-toms

Perc. 5

bass drum

Perc. 6

15

B

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Ppt. 1, 2

B♭ Ppt. 3, 4

Hn. 1, 2

Hn. 3, 4

I
II

IV
V

VII

III

TI

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

Perc. 1

Perc. 2

xylaphone

Perc. 3

Perc. 4

Perc. 5

Perc. 6

III. Moses

III. Moses

E

40

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

Eb Cl.

Bb Cl. 1, 2

Bb Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

Bb Tpt. 1, 2

Bb Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

Perc. 1
xylophone

Perc. 2

Perc. 3

Perc. 4
marimba
f

Perc. 5

Perc. 6
bass drum

brake drum

47

Picc. *ff*

Fl. 1, 2 **5** **3** **2** **5** **7** **4**

Fl. 3, 4 **8** **8** **4** **8** **8** **4**

Ob. 1, 2 *ff*

E. Hn. *ff* *subito p*

Bsn. 1, 2 *ff* *mf* *f*

C. Bn. *ff* *subito p* *mf* *f*

E♭ Cl. *ff*

B♭ Cl. 1, 2 **5** **3** **2** **5** **7** **4**

B♭ Cl. 3, 4 *ff* *subito p* *f* *mf* *ff* *ff*

B. Cl. 1, 2 *ff* *mf* *f*

A. Sx. 1, 2 *ff* *subito p* *f*

T. Sx. *ff* *subito p* *f*

B. Sx. *ff* *subito p* *f*

B♭ Tpt. 1, 2 *ff* *subito p* *f*

B♭ Tpt. 3, 4 *ff* *subito p* *f* *mf* *ff* *mf* *ff*

Hn. 1, 2 **5** **3** **2** **5** **7** **4**

Hn. 3, 4 **8** **8** **4** *mf* *ff*

Tbn. 1, 2 *ff* *subito p* *mf* *f*

Tbn. 3 *ff* *subito p* *mf* *f*

B. Tbn. *ff* *subito p* *mf* *f*

Euph. *ff* *subito p* *mf* *f*

Tuba *ff* *subito p* *mf* *f*

D.B. *ff* *subito p* *mf* *f*

Pno. *ff* **5** **3** **2** **5** **7** **4**

ff *subito p* *mf* *f* *f* *ff*

Tim. *ff* *subito p* *mf* *f*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3

Perc. 4 *ff*

Perc. 5

Perc. 6 *f* *subito p* *mf* *f*

III. Moses

F

55

Picc.

Fl. 1, 2

4

4

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

4

4

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

3/2 Tpt. 1, 2

3/2 Tpt. 3, 4

Hn. 1, 2

4

4

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

4

4

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

G Still driving, but subdued

G Still driving, but subdued

62

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Tim.

Perc. 1

triangle

Perc. 2

mf

p

Perc. 3

Perc. 4

marimba

mf

p

Perc. 5

tom-toms

mf

p

Perc. 6

7

8

70

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Ppt. 1, 2

B♭ Ppt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

Perc. 1
triangle

Perc. 2

Perc. 3

Perc. 4
marimba

Perc. 5
tom-toms

Perc. 6

78

H

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E. Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

86

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E. Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

Perc. 1
triangle

Perc. 2

Perc. 3

Perc. 4
marimba

Perc. 5
tom-toms

Perc. 6

I

94

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

breathe as needed

div.

bass drum

p

III. Moses

J With vitality

K Rhythmic

III. Moses

124

Picc.

Fl. 1, 2

10 8 2 4 6 8 7 8

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

10 8 2 4 6 8 7

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

10 8 2 4 6 8 7 8

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

10 8 2 4 6 8 7

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

> > > >

Perc. 5

Perc. 6

131

Picc.

Fl. 1, 2 5 7 5 7 6 9 4
Fl. 3, 4 8 8 8 8 8 8 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2 5 7 5 7 6 9 4
B♭ Cl. 3, 4 8 8 8 8 8 8 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2 5 7 5 7 6 9 4
Hn. 3, 4 8 8 8 8 8 8 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno. 5 7 5 7 6 9 4
8 8 8 8 8 8 4

Tim.

Perc. 1

Perc. 2

Perc. 3

tambourine
Perc. 4 > > > > > > > > > > > > > > > > > > >

Perc. 5

bass drum
Perc. 6 >

L Triumphant

138

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

Perc. 1

triangle

Perc. 2

f

Perc. 3

Perc. 4

f

Perc. 5

Perc. 6

68

68

68

143

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E. Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

Perc. 1
triangle

Perc. 2

Perc. 3

Perc. 4
tambourine

Perc. 5

Perc. 6
bass drum

M Poignant ♩ = ca. 56

155 *Sing *mf*

Picc. When Is - rael was in E-gypt's land, Let my peo-ple go. Op - pressed so hard they could not stand. Let my peo-ple go. Go down Mo-ses, 'way down in

Fl. 1, 2

Fl. 3, 4

*Sing *mf*

Ob. 1, 2 When Is - rael was in E-gypt's land, Let my peo-ple go. Op -pressed so hard they could not stand. Let my peo-ple go. Go down Mo-ses, 'way down in

E. Hn.

Bsn. 1, 2

C. Bn.

*Sing *mf*

E. Cl. When Is - rael was in E-gypt's land, Let my peo-ple go. Op - pressed so hard they could not stand. Let my peo-ple go. Go down Mo-ses, 'way down in

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

*Sing *mf*

A. Sx. 1, 2 When Is - rael was in E-gypt's land, Let my peo-ple go. Op - pressed so hard they could not stand. Let my peo-ple go. Go down Mo-ses, 'way down in

T. Sx.

B. Sx.

*Sing *mf*

B♭ Tpt. 1, 2 When Is - rael was in E-gypt's land, Let my peo-ple go. Op - pressed so hard they could not stand. Let my peo-ple go. Go down Mo-ses, 'way down in

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

*Sing *mf*

Tbn. 1, 2 When Is - rael was in E-gypt's land, Let my peo-ple go. Op - pressed so hard they could not stand. Let my peo-ple go. Go down Mo-ses, 'way down in

Tbn. 3

B. Tbn.

Euph.

Tuba

*Sing *mf*

D.B. When Is - rael was in E-gypt's land, Let my peo-ple go. Op - pressed so hard they could not stand. Let my peo-ple go. Go down Mo-ses, 'way down in

Pno.

Tim. *mp* vibraphone

Perc. 1 chimes *mp*

Perc. 2 crotal es *mp*

Perc. 3 marimba *mp*

Perc. 4 bass drum *mp*

Perc. 5 When Is - rael was in E-gypt's land, Let my peo-ple go. Op - pressed so hard they could not stand. Let my peo-ple go. Go down Mo-ses, 'way down in

Perc. 6 *mp*

*Singers should sing the line/register which best suits their voice. (Balancing of parts to be determined by conductor).

167

N $\text{♩} = 56$

Picc. E - gyp'ts land. Tell old Pha - roah: Let my peo-ple go.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2 E - gyp'ts land. Tell old Pha - roah: Let my peo-ple go.

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl. E - gyp'ts land. Tell old Pha - roah: Let my peo-ple go. *as legato as possible...*

B♭ Cl. 1, 2 *mp*

B♭ Cl. 3, 4 *as legato as possible...* *mp*

B. Cl. 1, 2 *mp*

A. Sx. 1, 2 E - gyp'ts land. Tell old Pha - roah: Let my peo-ple go.

T. Sx.

B. Sx.

B♭ Tpt. 1, 2 E - gyp'ts land. Tell old Pha - roah: Let my peo-ple go.

B♭ Tpt. 3, 4

Hn. 1, 2 *with eloquence* $\text{b}\bar{\text{o}}$ $\text{b}\bar{\text{o}}$ $\text{b}\bar{\text{o}}$ $\text{b}\bar{\text{o}}$

Hn. 3, 4 *with eloquence* $\text{b}\bar{\text{o}}$ $\text{b}\bar{\text{o}}$ $\text{b}\bar{\text{o}}$ $\text{b}\bar{\text{o}}$

mf

Tbn. 1, 2 E - gyp'ts land. Tell old Pha - roah: Let my peo-ple go.

Tbn. 3

B. Tbn.

Euph. *with eloquence* $\text{b}\bar{\text{o}}$ $\text{b}\bar{\text{o}}$ $\text{b}\bar{\text{o}}$ $\text{b}\bar{\text{o}}$

mf

Tuba

D. B. E - gyp'ts land. Tell old Pha - roah: Let my peo-ple go.

Pno.

Timp. $\text{b}\bar{\text{o}}$ *p*

Perc. 1 $\text{b}\bar{\text{o}}$ *p* $\text{b}\bar{\text{o}}$ *mf*

Perc. 2 $\text{b}\bar{\text{o}}$ *p* *with eloquence* $\text{b}\bar{\text{o}}$

Perc. 3 $\text{b}\bar{\text{o}}$ *p* *mf*

Perc. 4 $\text{b}\bar{\text{o}}$ *p* $\text{b}\bar{\text{o}}$ *mf* $\text{b}\bar{\text{o}}$

Perc. 5 E - gyp'ts land. Tell old Pha - roah: Let my peo-ple go.

Perc. 6

176

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Tim.

vibraphone

Perc. 1

Perc. 2

crotales

Perc. 3

marimba

Perc. 4

Perc. 5

Perc. 6

III. Moses

O Pesante'

184 *rit.* *Molto cresc.*

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

III. Moses

P Faster $\text{♩} = 144$

196

Picc.

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

III. Moses

III. Moses

R With drive

219

Picc. *subito mf*

Fl. 1, 2 *subito mf*

Fl. 3, 4 *subito mf*

Ob. 1, 2 *subito mf*

E. Hn.

Bsn. 1, 2 *subito mf*

C. Bn.

E. Cl. *subito mf*

B♭ Cl. 1, 2 *subito mf*

B♭ Cl. 3, 4 *subito mf*

B. Cl. 1, 2

A. Sx. 1, 2 *subito mf*

T. Sx.

B. Sx.

B♭ Tpt. 1, 2 *subito mf*

B♭ Tpt. 3, 4 *subito mf*

Hn. 1, 2 *subito mf*

Hn. 3, 4 *subito mf*

Tbn. 1, 2

Tbn. 3

B. Tbn.

Eup.

Tuba

D.B.

Pno. *subito mf*

Timp.

Perc. 1 chimes

Perc. 2 *subito mf* hi-hat - closed

Perc. 3 *subito mf*

Perc. 4

Perc. 5

Perc. 6 bass drum *subito mf*

5

7 8 5

7 8 5

VII >

mf VII >

mf

85

Violent, with intensity

223 **violent, with intensity**

Picc.

58

Fl. 1, 2

Fl. 3, 4

Ob. 1, 2

E. Hn.

Bsn. 1, 2

C. Bn.

E♭ Cl.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl. 1, 2

A. Sx. 1, 2

T. Sx.

B. Sx.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tuba

D.B.

Pno.

58

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

III. Moses

