

REVERENCE FOR LIFE

FRANK ERICKSON

INSTRUMENTATION

1	Full Score	3	1st B \flat Trumpet
1	Piccolo	3	2nd B \flat Trumpet
4	1st Flute	3	3rd B \flat Trumpet
4	2nd Flute	2	1st F Horn
1	1st Oboe	1	2nd F Horn
1	2nd Oboe	1	3rd F Horn
4	1st B \flat Clarinet	2	1st Trombone
4	2nd B \flat Clarinet	2	2nd Trombone
4	3rd B \flat Clarinet	2	3rd Trombone
2	E \flat Alto Clarinet/ E \flat Contrabass Clarinet	2	Baritone T.C.
2	B \flat Bass Clarinet/ B \flat Contrabass Clarinet	2	Baritone B.C.
2	Bassoon	4	Tuba
2	1st E \flat Alto Saxophone	1	Xylophone
2	2nd E \flat Alto Saxophone	1	Timpani
2	B \flat Tenor Saxophone	4	Percussion
1	E \flat Baritone Saxophone		(Snare Drum, Bass Drum, Crash Cymbals, Suspended Cymbal)

Frank
Erickson Publications



About the composition

Commissioned by the East Stroudsburg High School Instrumental Music Department, Mr. James A. Martini, Director of Bands. In my correspondence with Mr. Martini it was suggested that the ideas to be expressed might be those of "the human spirit, courage, success and determination". I have long been an admirer of Albert Schweitzer and his philosophy of "reverence for life": a musical expression of these ideas seemed to be a natural way to precede with this composition.

It is a difficult task, and a limiting one, to express non-musical ideas in musical terms, but I have found that in composing, these ideas can "come to life" in their own way. As one example, they appear here in the overall form. Following a gentle, lyric fanfare at the opening, each section begins in a quiet way, gradually growing toward maturity, and isn't this true of life itself? It is also hoped that other inflections of these thoughts and ideas will come to life through the music.

About Albert Schweitzer

Born in Kaisersberg, Upper Alsace, Germany in 1875, Schweitzer was educated at the universities of Strasbourg, Paris and Berlin. He was ordained as a minister in Strasbourg in 1900. In music he gained fame as an organist and authority on the organ music of Johann Sebastian Bach. He established his reputation as a theologian through his writings and lectures. From 1905 to 1913 Schweitzer studied medicine and surgery. He went to Lambarene, French Equatorial Africa (now in Gabon) in 1913 as a medical missionary and set up a hospital; there he cared for some 2,000 patients during his first year. In 1917-18, being a German national, he was interned in France. He remained in Europe until 1924 when he returned to Africa and rebuilt his hospital. It was largely supported by his organ concerts and lectures. In 1952 he won the Nobel Peace Prize. Although his humanitarian efforts are widely known and respected, it is his philosophical and religious ideas that have set him apart from other men. He suggested that people should develop a philosophy based on what he termed "reverence for life", embracing with compassion all forms of life.

Rehearsal suggestions

In the opening section, even though phrases are not slurred, the over-all effect should be one of smoothness. The timpani should be predominant in the *crescendo* and *dimuendo* in measures 8-9. Pay careful attention to the gradual increases in tempo (as designated in the score) following measures 20 and 109. Although the main melodic line is given to the trumpets at 34, the running line in the clarinets should also be emphasized. Try for a good balance between upper woodwinds and brass in the repeated polytonal chords, starting in measures 34 and 132. The melody in the lower instruments should be very forceful in these sections, with the quarter and half notes held their full value. In the duet between the two flutes, measure 76, the lower 2nd flute should balance the higher 1st flute. As indicated in the tempo markings, the ritard should be gradual from measure 105 to 108. When returning to the original tempo at 149, make sure the tempo does not "drag".

Reverence For Life

FULL SCORE
Duration - 6:15

by Frank Erickson

Moderately (♩ = 90)

Flutes 1 2

Piccolo

Oboes 1 2

B♭ Clarinets 1 2 3

E♭ Alto Clarinet (E♭ Contrabass Clarinet)

B♭ Bass Clarinet (B♭♭ Contrabass Clarinet)

Bassoon

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Moderately (♩ = 90)

B♭ Trumpets 1 2 3

F Horns 1 2 3

Trombones 1 2 3

Baritone

Tuba

Xylophone

Timpani

Percussion (Crash Cymbals, Suspended Cymbal, Snare Drum, Bass Drum)

9

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A. Cl. (Cb. Cl.)

B. Cl. (B. Cb. Cl.)

Bassoon

A. Saxes. 1 2

T. Sax.

Bar. Sax.

9

Tpts. 1 2 3

Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Perc.

cresc.

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A. Cl. (Cb. Cl.)

B. Cl. (B. Cb. Cl.)

Bassoon

A. Saxes. 1 2

T. Sax.

Bar. Sax.

cresc.

Tpts. 1 2 3

Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Perc.

20 Faster (♩ = 100)

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A. Cl. (Cb. Cl.)

B. Cl. (B. Cb. Cl.)

Bassoon

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cue Bassoon

20 Faster (♩ = 100)

Tpts. 1 2 3

Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Perc.

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A. Cl. (Cb. Cl.)

B. Cl. (B. Cb. Cl.)

Bassoon

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Perc.

Legal Use Requires Purchase

44 Faster Still (♩ = 120)

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A. Cl. (Cb. Cl.)

B. Cl. (B. Cb. Cl.)

Bassoon

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Perc.

1005

S. D.

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A. Cl. (Cb. Cl.)

B. Cl. (B. Cb. Cl.)

Bassoon

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Perc.

1005

Legal Use Requires Purchase

54

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A. Cl. (Cb. Cl.)

B. Cl. (B. Cb. Cl.)

Bassoon

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Perc.

f

ff

54

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A. Cl. (Cb. Cl.)

B. Cl. (B. Cb. Cl.)

Bassoon

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Perc.

Legal User Requires Purchase

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A. Cl. (Cb. Cl.)

B. Cl. (B. Cb. Cl.)

Bassoon

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Perc.

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A. Cl. (Cb. Cl.)

B. Cl. (B. Cb. Cl.)

Bassoon

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Perc.

72 Tempo I° (♩ = 90)

Fls. 1 2

Picc. *ff*

Obs. 1 2 *ff*

Cls. 1 2 3 *ff*

A. Cl. (Cb. Cl.) *ff*

B. Cl. (B. Cb. Cl.) *ff*

Bassoon *ff*

A. Saxes. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

72 Tempo I° (♩ = 90)

Tpts. 1 2 3 *ff*

Hns. 1 2 3 *ff*

Trbs. 1 2 3 *ff*

Bar. *ff*

Tuba *ff*

Xyl. *ff*

Timp. *ff*

Perc. *ff*

Fls. 1 2
Picc.
Obs. 1 2
Cls. 1 2 3
A. Cl. (Cb. Cl.)
B. Cl. (B. Cb. Cl.)
Bassoon
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1 2 3
Hns. 1 2 3
Trbs. 1 2 3
Bar.
Tuba
Xyl.
Timp.
Perc.

p

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82 1. Cue Oboe

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A. Cl. (Cb. Cl.)

B. Cl. (B. Cb. Cl.)

Bassoon

1. Cue Horn

A. Saxes. 1 2

2. Cue 2. Horn

T. Sax.

Bar. Sax.

82

Tpts. 1 2 3

Hns. 1 2 3

Trbs. 1 2 3

Bar.

Cue Bass Clar.

Tuba

Xyl.

Timp.

Perc.

94

Fls. 1 2

Picc.

Obs. 1 2

Cl. 1 2 3

A. Cl. (Cb. Cl.)

B. Cl. (B. Cb. Cl.)

Bassoon

A. Saxes. 1 2

T. Sax.

Bar. Sax.

94

Tpts. 1 2 3

Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Perc.

gradual rit.

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A. Cl. (Cb. Cl.)

B. Cl. (B. Cb. Cl.)

Bassoon

A. Saxes. 1 2

T. Sax.

Bar. Sax.

gradual rit.

Tpts. 1 2 3

Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Perc.

ff

109 Faster (♩ = 100)

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A. Cl. (Cb. Cl.)

B. Cl. (B. Cb. Cl.)

Bassoon

A. Saxes. 1 2

T. Sax.

Bar. Sax. Cue Bassoon Play

109 Faster (♩ = 100)

Tpts. 1 2 3

Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Perc.

Fls. 1 2
Picc.
Obs. 1 2
Cls. 1 2 3
A. Cl. (Cb. Cl.)
B. Cl. (B. Cb. Cl.)
Bassoon
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1 2 3
Hns. 1 2 3
Trbs. 1 2 3
Bar.
Tuba
Xyl.
Timp.
Perc.

mp *mf*

119 **Faster** (♩ = 110) 123 **Faster** (♩ = 120)

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A. Cl. (Cb. Cl.)

B. Cl. (B. Cb. Cl.)

Bassoon

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Perc.

1005

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A. Cl. (Cb. Cl.)

B. Cl. (B. Cb. Cl.)

Bassoon

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Perc.

f *ff*

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Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A. Cl. (Cb. Cl.)

B. Cl. (B. Cb. Cl.)

Bassoon

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Perc.

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Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A. Cl. (Cb. Cl.)

B. Cl. (B. Cb. Cl.)

Bassoon

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Perc.

gradual rit.

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A. Cl. (Cb. Cl.)

B. Cl. (B. Cb. Cl.)

Bassoon

A. Saxes. 1 2

T. Sax.

Bar. Sax.

gradual rit.

Tpts. 1 2 3

Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Perc.

ff

149 Slower (♩ = 80)

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A. Cl. (Cb. Cl.)

B. Cl. (B. Cb. Cl.)

Bassoon

A. Saxes. 1 2

T. Sax.

Bar. Sax.

ff *a2* *cresc.* *mp*

149 Slower (♩ = 80)

Tpts. 1 2 3

Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Perc. *Crash*

ff *cresc.* *mp* *p*

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