

Hymnsong Variants

Robert W. Smith (ASCAP)

INSTRUMENTATION

1 Conductor
8 C Flute
2 Oboe
4 1st B \flat Clarinet
4 2nd B \flat Clarinet
2 B \flat Bass Clarinet
2 Bassoon
5 E \flat Alto Saxophone
2 B \flat Tenor Saxophone
2 E \flat Baritone Saxophone

4 1st B \flat Trumpet
4 2nd B \flat Trumpet
4 Horn in F
4 Trombone
2 Baritone
2 Baritone Treble Clef
4 Tuba
3 Mallet Percussion
(Bells, Chimes, Xylophone)
1 Timpani

3 Percussion I
(Snare Drum, Bass Drum,
Triangle, Tom-Toms)
2 Percussion II
(Crash Cymbals,
Suspended Cymbal)
2 Percussion III
(Wind Chimes, Tambourine,
Triangle)

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NOTES TO CONDUCTOR

Hymnsong Variants is set of three variations based upon an original theme by the composer. In addition to serving as a concert/festival selection, it was also intended as a teaching piece suitable to introduce a major key with its relative minor.

The opening quarter note should be as strong and vibrant as possible and a full beat in length. The responding baritone solo and tuba solo in the fourth bar should be freely interpreted. I would suggest using the mallet/triangle figure in measure four to set up the tempo of the theme beginning in bar five.

The main theme should be presented as expressively as possible at bar five. Careful attention to dynamic shaping as well as tonal balance and blend are crucial to an effective performance. The transition to the first variation beginning in measure thirteen should be very energetic.

The first variation begins with the clarinet choir presenting the melody. In contrast to the supporting ostinato rhythm, the clarinets should be as smooth and lyrical as possible. The flutes and oboe join the clarinets at measure 25. However, the balance should still be a bit heavy in the clarinets. Strive for clarity between the upper woodwind melody and the countermelody in the baritone/tenor sax/bassoon in this section. The tonal center shifts to the relative minor at measure thirty three. The percussion figures in the toms and timpani should not overshadow the clarinets. Work for an energy in the percussion without an obtrusive presence. Feel free to adjust the dynamic markings to insure balance as the melody is presented by the flutes/oboe in measure thirty seven.

The transition to the second variation begins at measure forty five. Strive for an even crescendo throughout the ensemble leading to the timpani solos in measures fifty one and fifty two.

The second variation is a chorale setting of the theme. The baritone solo should be as freely and expressively played as possible. Pay careful attention to the ritards in this variation. The second ends with a fermata which resolves to the final note in measure seventy two. Draw out this effect as far as musically appropriate. The third variation begins in the relative minor with three very aggressive unison/octave "exclamation points." The ostinato from variation one returns to serve as the basis for the melody stated in the low brass and woodwinds. The entire variation should be as energetically interpreted as possible.

The return to the major key begins at measure ninety five. Keep the energy flowing with careful attention given to the upper woodwinds and mallets with their ostinato figure. The final build beginning at measure one hundred seven should be exaggerated. The percussion entrances should be supportive of the crescendo in the winds. The final two notes should be as bombastic as possible with careful attention given to the final crescendo.

I hope you and your students find Hymnsong Variants a musically and educationally rewarding experience. Best wishes for a great performance.

Robert W. Smith

HYMN SONG VARIANTS

CONDUCTOR

ROBERT W. SMITH

Freely (♩ = 60) 5 Theme Expressive (♩ = 72)

C Flute

Oboe

1 B♭ Clarinets

2 B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 B♭ Trumpets

2 Horn in F

Trombone

Baritone

Tuba

Bells (Chimes if available)

Mallet Percussion (Chimes, Bells, Xylophone)

Timpani

Percussion 1 (Snare Drum, Bass Drum, Triangle, Tom-Toms)

Percussion 2 (Crash Cymbals, Suspended Cymbal)

Percussion 3 (Wind Chimes, Tambourine, Triangle)

1 2 3 4 5 6

Conductor - 2

Fl.
Ob.
1
Cls.
2
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn. in F
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

7 8 9 10 11 12

rit.

13 With Energy (♩ = 144)

15 Variation 1

Fl.

Ob.

Cls. 1

Cls. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

13 With Energy (♩ = 144)

15 Variation 1

Tpts. 1

Tpts. 2

Hn. in F

Tbn.

Bar.

Tuba

Mlt. Perc.

Xyl.

Timp.

Perc. 1

Perc. 2

Tamb.

Perc. 3

Conductor - 4

Fl.

Ob.

Cls. 1

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

2

Hn. in F

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

25

Fl. *mf*

Ob. *mf*

Cl. 1

Cl. 2

B. Cl.

Bsn. *mf*

A. Sax.

T. Sax. *mf*

Bar. Sax.

25

Tpts. 1

Tpts. 2

Hn. in F

Tbn.

Bar. *mf*

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

25

26

27

28

29

30

33

Fl.

Ob.

Cls. 1

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

2

Hn. in F

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp *f* *mf* *p*

T.T.

37

Fl. *mf*

Ob. *mf*

Cls. 1 *mp*

Cls. 2 *mp*

B. Cl. *mp*

Bsn.

A. Sax. *mp* cue: Trombone

T. Sax. *mp* cue: Baritone

Bar. Sax.

37

Tpts. 1

Tpts. 2

Hn. in F

Tbn. *mp*

Bar. *mp*

Tuba

Mlt. Perc. *p* Bells *p*

Timp. *p*

Perc. 1 *p*

Perc. 2

Perc. 3

37

38

39

40

p

41

42

45 Building

Fl. *mf* *tr*

Ob. *mf* *tr*

Cls. 1 *mf* *tr*

2 *mf* *tr*

B. Cl. *f*

Bsn. *f*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f*

45 Building

Tpts. 1 *f*

2 *f*

Hn. in F *f* *mf*

Tbn. *f* *mf* *mf*

Bar. *f*

Tuba

Mlt. Perc. *f* Xyl.

Timp. *f* *mp*

Perc. 1 *f*

Perc. 2 *p* T.T. *f*

Perc. 3 *f*

Half Tempo (♩ = 72)

Fl.

Ob.

Cls. 1

Cls. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn. in F

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Wind Chimes

tr.

div.

mf

p

Solo

Half Tempo (♩ = 72)

55 Variation 2
With Expression

Fl. *mp legato* div. div. div.

Ob. *mp legato*

Cls. 1 *mp legato* div. div.

2 *mp legato*

B. Cl. *mp legato*

Bsn. *mp legato*

A. Sax. *mp legato*

T. Sax. *mp legato*

Bar. Sax. *mp legato*

55 Variation 2
With Expression

1 Tpts.

2 Tpts.

Hn. in F

Tbn.

Bar. *Solo* *mp* *mf*

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

63 Flowing

Fl. rit. a tempo

Ob. rit. a tempo

Clis. 1 rit. a tempo div.

2 rit. a tempo

B. Cl. rit. a tempo

Bsn. rit. a tempo

A. Sax. rit. mp a tempo

T. Sax. rit. a tempo

Bar. Sax. rit. a tempo

Tpts. 1 rit. mp a tempo div.

2 rit. mp a tempo

Hn. in F rit. mp a tempo

Tbn. rit. mp a tempo

Bar. tutti rit. a tempo

Tuba rit. mp a tempo

Mlt. Perc. rit. a tempo Bells mp

Timp. rit. mp a tempo

Perc. 1 rit. a tempo

Perc. 2 rit. p mf a tempo

Perc. 3 rit. a tempo

Fl. *div.* *rit.*

Ob. *rit.*

Cls. 1 *rit.*

2 *rit.*

B. Cl. *rit.*

Bsn. *rit.*

A. Sax. *rit.*

T. Sax. *rit.*

Bar. Sax. *rit.*

Tpts. 1 *rit.*

2 *rit.*

Hn. in F *rit.*

Tbn. *rit.*

Bar. *rit.*

Tuba *rit.*

Mlt. Perc. *rit.*

Timp. *rit.*

Perc. 1 *rit.*

Perc. 2 *rit.* *p* *mf*

Perc. 3 *rit.*

73 Variation 3
With Energy (♩ = 144)

div.

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. 1 *ff* *mf*

Cl. 2 *ff* *mf*

B. Cl. *ff* *mf*

Bsn. *ff* *mf*

A. Sax. *ff* *mf*

T. Sax. *ff* *mf*

Bar. Sax. *ff* *mf*

73 Variation 3
With Energy (♩ = 144)

Tpts. 1 *ff*

Tpts. 2 *ff*

Hn. in F *ff* *mf*

Tbn. *ff* *mf*

Bar. *ff* *mf*

Tuba *ff* *mf*

Mlt. Perc. *ff* *mf*

Timp. *ff* *mf*

Perc. 1
Toms *ff* *mf*
B.D. *ff* *mf*
Cr. Cyms. *ff* *mf*

Perc. 2 *ff* *p*

Perc. 3 *Tamb.*

79

Fl.

Ob.

Cls. 1

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

79

Tpts. 1

2

Hn. in F

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

79 80 81 82 83 84

Fl.

Ob.

Cls. 1

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts. 2

Hn. in F

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

85 86 87 88 89 90

95 Jubilant

Fl.

Ob.

Cls. 1

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn. in F

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Open

Open

95 Jubilant

95

96

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 *mf* *f*

Tpts. 2 *mf* *f*

Hn. in F *mf*

Tbn. *mf* *f*

Bar. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *p* *f*

Perc. 1 *p* *f*

Perc. 2 *p* *f*

Perc. 3

97 98 *mf* 99 100 101

Fl.

Ob.

Cls. 1

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

2

Hn. in F

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

mp

p

107 Building

Fl.

Ob.

Cls. 1

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

107 Building

1

Tpts.

2

Hn. in F

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Xyl.

T.T.

ff

mp cresc. poco a poco

mf

f

107

108

109

110

111

This page contains the musical score for measures 112 through 116. The instruments are arranged in the following order from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- Cls. 1 (Clarinets 1)
- Cls. 2 (Clarinets 2)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. 1 (Trumpets 1)
- Tpts. 2 (Trumpets 2)
- Hn. in F (Horns in F)
- Tbn. (Trombones)
- Bar. (Baritone)
- Tuba
- Mlt. Perc. (Mallet Percussion)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)

Measure 112 starts with a *ff* dynamic. Measure 115 features a *pp* dynamic for the Timpani and Percussion 1. Measure 116 includes a *f* dynamic for the Trombone and a *f* dynamic for the Tuba. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. *div.*

Ob.

Cls. 1

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

2

Hn. in F

Tbn.

Bar.

Tuba

Mlt. Perc.

Bells

Timp.

Perc. 1

Perc. 2

Perc. 3

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