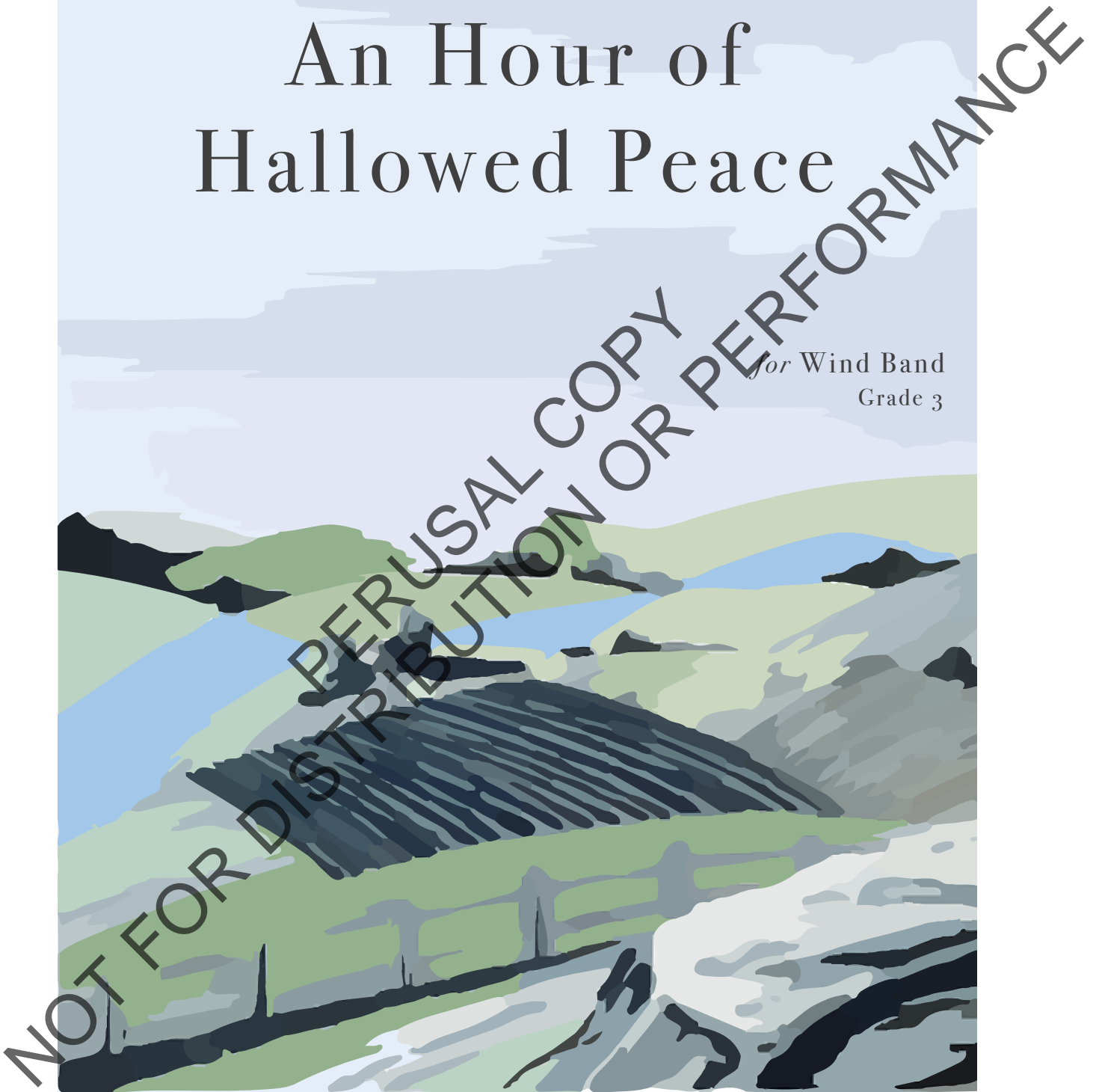


An Hour of Hallowed Peace

for Wind Band
Grade 3



STEVE DANYEW

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An Hour of Hallowed Peace

Duration: 5 minutes

Instrumentation:

Flute 1, 2

Oboe

Bassoon

Clarinet in Bb 1, 2, 3

Bass Clarinet in Bb

Alto Saxophone in Eb 1, 2

Tenor Saxophone in Bb

Baritone Saxophone in Eb

Trumpet in Bb 1, 2, 3

Horn in F 1, 2

Trombone 1, 2, 3

Euphonium

Tuba

Timpani

Percussion 1: Chimes

Percussion 2: Glockenspiel, Suspended Cymbal

Percussion 3: Snare Drum, Bass Drum, Marimba

Percussion 4: Suspended Cymbal, Crash Cymbals

Conductor Notes:

This piece incorporates singing near the end of the piece (m. 81-end). When singing, the performers should sing on an “oo” vowel, like in the word “soon.” To achieve a resonant “oo” vowel, the performers should round their lips and drop their jaw. (Note that Bb clarinets do not sing – they play through to the end of the piece, adding another timbre to the collective sound, and providing pitch reinforcement, along with the marimba.)

The singing enters gradually, with just a few parts singing beginning in m. 81, and additional voices enter in the following measures. It is my intention that the voices blend with the instruments, so that in the first few measures of singing, the listener may only slightly notice the addition of voices. More voices are added, and the texture of the sound slowly changes, revealing the vocal sound that has been added. So, it is a very gradual transition from primarily instrumental sounds to primarily vocal sounds, and that transition should be as subtle and organic as possible.

Singing pitches are indicated in two octaves. Men should not sing an octave below the notated pitches.

Program Note:

In 2010, while living in the small town of Westminster, MA, I bought a copy of a old book from the town's annual Historical Society sale titled, *Songs for the Sanctuary*. The book, published in 1869, was coming apart in places but really captured my interest. Though the word "songs" appears in the title, the book doesn't contain a single note of music. Rather, it's comprised of old hymn texts – over a thousand of them. Many are beautiful, poetic reflections that congregations would have sung to familiar tunes. Since buying the book, I've used several of the old texts as the basis for new choral compositions. The first was my original version of "An Hour of Hallowed Peace," scored for mixed choir and piano.

In this version for concert band, I use the same musical material but expand on the original ideas. When Robert Traugh of Kiski Area High School asked me to write a piece in memory of a student in their band who passed away, I immediately thought about this text and the meaning and imagery it conveys:

*There is an hour of hallowed peace,
For those with cares oppressed,
When sighs and sorrowing shall cease,
And all be hushed to rest: -
'T is then the soul is freed from fears
And doubts, which here annoy ;
Then they, who oft have sown in tears,
Shall reap again in joy.*

*There is a home of sweet repose,
Where storms assail no more ;
The stream of endless pleasure flows,
On that celestial shore :
There, purity with love appears,
And bliss without alloy ;
There, they, who oft have sown in tears,
Shall reap again in joy.*

"An Hour of Hallowed Peace" for concert band was commissioned in 2019 by the Kiski Area High School Band, Shawn Pityk & Robert Traugh, Directors, in memory of Nicholas.

Transposed Score
Duration: 5 minutes

Commissioned by the Kiski Area High School Band,
Shawn Pityk & Robert Traugh, Directors, in memory of Nicholas

An Hour of Hallowed Peace

Steve Danyew

Lyrical $\text{♩} = 66$

solo - legato and lyrical **mf**

p **mf**

solo - legato and lyrical **mp**

p **mf**

tutti **p** **mf**

p **mf**

p **mf**

p **mf**

cantabile **mf**

legato & lyrical **mp**

mp **mp**

mp

mp

mp

mp

Lyrical $\text{♩} = 66$

(let all notes ring) **f** **mf**

Pedal

Glockenspiel **mp**

Bass Drum soft mallets

pp < mp **pp < mp**

Sus. Cymbal L.V. **pp < p** **pp < mp**

1 2 3 4 5 6 7 8 9

13

18

tutti

Fl. 1+2
 Ob.
 Bsn.
 B♭ Cl. 1
 B♭ Cl. 2+3
 B. Cl.
 A. Sx. 1+2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2+3
 Hn. 1+2
 Tbn. 1
 Tbn. 2+3
 Euph.
 Tuba
 Timp.
 Perc. 1
 Chimes
 Perc. 2
 Glockenspiel
 Sus. Cymbal
 Perc. 3
 Snare Drum
 Bass Drum
 Marimba
 Perc. 4
 Sus. Cym
 Crash Cym

pp
 mf
 p
 mp
 mf
 p
 mp
 mf
 p
 mp
 mf
 p
 mp
 mf
 p
 mp
 mf
 p
 pp
 mf
 p
 mp
 mf
 p

10 11 12 13 14 15 16 17 18 19

24 With slight motion ♩ = 68-70

poco rit.

a tempo

20

Fl. 1+2 *p* *mf* *mp legato* *mf*

Ob. *mf* *p* *legato* *mf*

Bsn. *mp* *mf*

B♯ Cl. 1 *mf* *mp legato* *mf*

B♯ Cl. 2+3 *mp* *mp* *a2* *mf*

B. Cl. *mp* *mf*

A. Sx. 1+2 *p*

T. Sx. *p* *mf*

B. Sx. *mf*

B♯ Tpt. 1 *mf*

B♯ Tpt. 2+3

Hn. 1+2 *mp* *legato* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2+3 *a2 legato* *mp* *mf*

Euph.

Tuba *legato* *mf*

24 With slight motion ♩ = 68-70

20

Timp. *mf*

Perc. 1 Chimes

Perc. 2 Glockenspiel Sus. Cymbal *mp* *Sus. Cymbal L.V.* *p < mf*

Perc. 3 Snare Drum Bass Drum Marimba *Bass Drum* *p* *mf*

Perc. 4 Sus. Cym Crash Cym *Sus. Cymbal L.V.* *pp < p*

20 21 22 23 24 25 26 27 28 29 30

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poco rit. 33 **Poco piu mosso** ♩ = 72 *mf solo*

Fl. 1+2 *mp*

Ob. *mp*

Bsn. *p*

B♭ Cl. 1 *smooth, legato mp*

B♭ Cl. 2+3 *a2 smooth, legato mp*

B. Cl. *smooth, legato mp*

A. Sx. 1+2 *a2 p*

T. Sx. *p*

B. Sx. *p*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2+3

Hn. 1+2 *mf p*

Tbn. 1 *mf a2 p*

Tbn. 2+3 *mf p*

Euph. *smooth, legato mf mp*

Tuba *mf p*

31 *poco rit.* 33 **Poco piu mosso** ♩ = 72

Timp.

Perc. 1 Chimes

Perc. 2 Glockenspiel Sus. Cymbal

Perc. 3 Snare Drum Bass Drum Marimba

Perc. 4 Sus. Cym Crash Cym

31 32 33 34 35 36 37 38 39

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41 Poco meno mosso ♩ = 68-70

45

rit. tutti

Fl. 1+2 Ob. Bsn. B♭ Cl. 1 B♭ Cl. 2+3 B. Cl. A. Sx. 1+2 T. Sx. B. Sx. B♭ Tpt. 1 B♭ Tpt. 2+3 Hn. 1+2 Tbn. 1 Tbn. 2+3 Euph. Tuba

mp < mf a2 mf a2 a2 a2 a2 a2 mf mf a2 mf mf mp mf a2 mf

41 Poco meno mosso ♩ = 68-70 45

40 rit.

Perc. 1 Chimes Perc. 2 Glockenspiel Sus. Cymbal Perc. 3 Snare Drum Bass Drum Marimba Perc. 4 Sus. Cym Crash Cym

Sus. Cymbal L.V. pp < p

40 41 42 43 44 45 46 47 48

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poco rit.

Fl. 1+2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2+3

Hn. 1+2

Tbn. 1

Tbn. 2+3

Euph.

Tuba

poco rit.

Timp.

Perc. 1
Chimes

Perc. 2
Glockenspiel
Sus. Cymbal

Perc. 3
Snare Drum
Bass Drum
Marimba

Perc. 4
Sus. Cym
Crash Cym

Sus. Cymbal L.V.

Bass Drum

59 *f* *a2* *cresc.* *rit.* **64** *Broadly* ♩ = 66 *rit.* *a tempo*

Fl. 1+2 *f* *cresc.* *ff*

Ob. *f* *cresc.* *ff*

Bsn. *f* *cresc.* *ff*

B♭ Cl. 1 *f* *cresc.* *ff*

B♭ Cl. 2+3 *f* *a2* *cresc.* *ff*

B. Cl. *f* *cresc.* *ff*

A. Sx. 1+2 *mf* *f* *cresc.* *ff*

T. Sx. *f* *cresc.* *ff*

B. Sx. *f* *cresc.* *ff*

B♭ Tpt. 1 *f* *cresc.* *ff*

B♭ Tpt. 2+3 *f* *a2* *cresc.* *ff*

Hn. 1+2 *f* *cresc.* *ff* *a2*

Tbn. 1 *f* *cresc.* *ff*

Tbn. 2+3 *f* *cresc.* *ff*

Euph. *f* *cresc.* *ff*

Tuba *f* *cresc.* *ff*

59 *f* *rit.* **64** *Broadly* ♩ = 66 *rit.* *a tempo*

Timp. *f* *fp* *ff* *ff*

Perc. 1 Chimes *f* *ff*

Perc. 2 Sus. Cymbal *mf* *mf* *ff* *f < ff*

Perc. 3 Snare Drum *f* *mp* *ff* *mf < ff*

Perc. 4 Sus. Cym *mf* *ff* *ff*

59 60 61 62 63 64 65 66 67 68

ff L.V. *ff*

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