

Based on 'Abide With Me' (Eventide)

Heaven's Morning Breaks

(2020)

For Concert Band

Grade 3.5

PERUSAL SCORE
Brooke Pierson

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Brooke Pierson Music

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PERUSAL SCORE

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Instrumentation

Flute 1
Flute 2
Oboe
Clarinet in Bb 1
Clarinet in Bb 2
Clarinet in Bb 2
Bass Clarinet

Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone

Trumpet in Bb 1
Trumpet in Bb 2
Trumpet in Bb 3
Horn in F 1
Horn in F 2
Trombone 1
Trombone 2
Euphonium (TC parts included)
Tuba

Percussion 5 Players

Timpani (4 drums)
Chimes
Marimba & Glockenspiel (1 player) (bow required)
Bass Drum
Cymbals (crash cymbals and suspended cymbal)

Program Note

I began writing this piece on March 23rd in 2020, in the midst of the coronavirus pandemic smothering the world. My initial reaction to the events unfolding were disbelief; that the world could be gripped by such an invisible enemy, rendering me and many others helpless. After adjusting to a surreal "new normal", I dedicated myself out of my inhibiting behavior and began writing a piece that could not only bring joy and beauty from a difficult time but that would soothe my own soul.

"Heaven's Morning Breaks" is a composition centered around the hymn "Abide With Me" (to the tune of Eventide); both reflective and joyful. The author Henry Francis Lyte, wrote the poem after contracting tuberculosis at the age of 54. Just two weeks later, he died and the piece was first performed at his funeral.

The title comes from one of the closing lines in the last stanza:

"Hold Thou Thy cross before my closing eyes;
Shine through the gloom and point me to the skies.
Heaven's morning breaks, and earth's vain shadows flee;
In life, in death, O Lord, abide with me."

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Heaven's Morning Breaks

Based on 'Abide With Me' (Eventide)

♩ = 60 With Rubato

The score is arranged in three systems. The first system includes Flute 1, Flute 2, Oboe, Bassoon, Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Bass Clarinet, Alto Sax 1, Alto Sax 2, Tenor Sax, and Baritone Sax. The second system includes Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Horn in F 1, Horn in F 2, Trombone 1, Trombone 2, Euphonium, and Tuba. The third system includes Timpani, Chimes, Glockenspiel, Marimba, Cymbals, and Bass Drum. The time signature is 4/4, and the tempo is marked '♩ = 60 With Rubato'. Dynamic markings include *p*, *mp*, and *mf*. A large red watermark 'PERUSAL SCORE' is overlaid across the middle of the score, and 'NO COPIES PERMITTED' is written in red below it.

7

Fl. 1 *mp* *mf* *mp* solo

Fl. 2 *mf* *tutti* *mf* *p* Oboe solo *mf*

Ob. *mf* *tutti* *mf* *p* solo *mf*

Bsn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mf*

A. Sx. 1 *tutti* *mf* *mf* *mp*

A. Sx. 2 *mp* *mf* *mp*

T. Sx. *mf*

B. Sx. *mf*

7

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1 *mp* *ff* *mf*

Hn. 2 *mp* *ff* *mf*

Tbn. 1 *mp* *mf* *mp*

Tbn. 2 *mp* *mf* *mp*

Bassoon *mp* *mf* *mp*

Euph. *mp* *mf* *mp*

Tuba *mp* *mf* *mp*

7

Timp. *mp* *mf* *p*

Chm.

Glk. *p*

Mrb.

Perc. Sus. Cymbal *p*

B.D. *pp*

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A ♩ = 64 A little quicker

13

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

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mp

p

mp

Oboe

3
4

3
4

3
4

3
4

A ♩ = 64 A little quicker

13

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

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3
4

3
4

A ♩ = 64 A little quicker

13

Timp.

Chm.

Glk.

Mrb.

Perc.

B.D.

pp

let ring

3
4

19 *poco rit.*

Fl. 1

Fl. 2

Ob. *p*

Bsn. *mp* *solo* *p*

B♭ Cl. 1 *mp* *solo* *p* *tutti*

B♭ Cl. 2 *p*

B♭ Cl. 3 *p*

B. Cl. *p*

A. Sx. 1

A. Sx. 2 *Oboe* *p*

T. Sx.

B. Sx. *Bassoon*

4/4

PERUSAL SCORE

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19 *poco rit.*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

4/4

19 *poco rit.*

Timp. *pp*

Chm.

Glk.

Mrb.

Perc.

B.D.

4/4

25 (♩ = 60) *tutti* *mp* *molto rit.* **B** ♩ = 68 *With Motion* *ff* **3/4**

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

25 (♩ = 60) *molto rit.* **B** ♩ = 68 *With Motion* *f* *ff* **3/4**

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

25 (♩ = 60) *molto rit.* **B** ♩ = 68 *With Motion* *f* *ff* **3/4**

Timp.

Chm.

Glk.

Mrb.

Perc.

B.D.

p *mf* *ff* **Crash**

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31

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

31

Timp.

Chm.

Glk.

Mrb.

Perc.

B.D.

PERUSAL SCORE

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36 *rit.* *solo* **C** ♩ = 60 A tempo

Fl. 1 *mf* *mf*

Fl. 2 *p*

Ob. *solo* *mf* *p*

Bsn. *mp* *p*

B♭ Cl. 1 *solo* *mf*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *mp*

B. Cl. *mp* *p*

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

PERUSAL SCORE

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36 *rit.* **C** ♩ = 60 A tempo

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1 *p*

Tbn. 2 *p*

Euph. *p*

Tuba *p*

36 *rit.* **C** ♩ = 60 A tempo

Timp. *pp*

Chm. *pp*

Glk.

Mrb.

Perc.

B.D. *p*

44

Fl. 1 *mf*

Fl. 2

Ob.

Bsn.

B♭ Cl. 1 *tutti mp*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *mp*

B. Cl. *mp*

A. Sx. 1 *tutti p*

A. Sx. 2 *p*

T. Sx. *p*

B. Sx.

44

B♭ Tpt. 1 *sole*

B♭ Tpt. 2

B♭ Tpt. 3 *p*

Hn. 1

Hn. 2

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. *mp*

Tuba *mp*

44

Timp.

Chm.

Glk. *mp*

Mrb.

Perc.

B.D.

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accel.

D ♩ = 74 *With More Motion*

52

Fl. 1 *mf* *tutti* *ff*

Fl. 2 *mf* *tutti* *ff*

Ob. *mf* *tutti* *ff*

Bsn. *mp* *ff*

B♭ Cl. 1 *mp* *ff*

B♭ Cl. 2 *mp* *mf* *ff*

B♭ Cl. 3 *mp* *mf* *ff*

B. Cl. *mp* *ff*

A. Sx. 1 *mp* *mf* *ff*

A. Sx. 2 *mp* *mf* *ff*

T. Sx. *mp* *ff*

B. Sx. *mp* *ff*

PERUSAL SCORE

accel.

D ♩ = 74 *With More Motion*

52

B♭ Tpt. 1 *mp* *open* *f* *ff*

B♭ Tpt. 2 *f* *ff*

B♭ Tpt. 3 *f* *ff*

Hn. 1 *mf* *ff*

Hn. 2 *mf* *ff*

Tbn. 1 *mp* *ff*

Tbn. 2 *mp* *ff*

Euph. *mp* *ff*

Tuba *mp* *ff*

NO COPIES PERMITTED

accel.

D ♩ = 74 *With More Motion*

52

Timp. *mp* *ff*

Chm. *ff*

Glk. *ff*

Mrb. *ff*

Perc. *p* *ff*

B.D. *pp* *ff*

61

Fl. 1

Fl. 2

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

61

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

61

Timp.

Chm.

Glk.

Mrb.

Perc.

B.D.

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67 *molto rit.*

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

67 *molto rit.*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

67 *molto rit.*

Timp.

Chm.

Glk.

Mrb.

Perc.

B.D.

PERUSAL SCORE

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E ♩ = 55 Reflective

Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

E ♩ = 55 Reflective

B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tuba

E ♩ = 55 Reflective

Timp.
Chm.
Glk.
Mrb.
Perc.
B.D.

This musical score is for the piece "Heaven's Morning Breaks" and is page 16 of the score. It features a variety of instruments including woodwinds (Flutes 1 & 2, Oboe, Bassoon, Clarinets in Bb and Bb, Alto Saxophones 1 & 2, Tenor Saxophone, Bass Saxophone), brass (Trumpets 1, 2, & 3, Horns 1 & 2, Trombones 1 & 2, Euphonium, Tuba), and percussion (Tympani, Chimes, Glockenspiel, Maracas, and Bass Drum). The score is written in a key signature of two flats (Bb) and a common time signature (C). The music begins at measure 80. The woodwind and string parts feature melodic lines with dynamic markings such as *mp*, *mf*, and *p*. The brass section provides harmonic support with sustained notes and some melodic fragments. The percussion section includes a mallet part for the Glockenspiel and a bass drum part. A large red watermark "PERUSAL SCORE" is overlaid across the middle of the page, and "NO COPIES PERMITTED" is written in red at the bottom.

87

Fl. 1

Fl. 2

Ob.

Bsn.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

87

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

87

Timp.

Chm.

Glk.

Mrb.

Perc.

B.D.

pp

n

n

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