

*for Flex Band*

# Heaven's Morning Breaks

(2020)

Flexible Piece For Concert Band

Grade 3

**Brooke Pierson (ASCAP)**

**PERUSAL SCORE**

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## Instruments Available

Flute  
Oboe  
Bassoon  
Clarinet in Bb  
Bass Clarinet

Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone

Trumpet in Bb  
Horn in F  
Trombone  
Euphonium  
Tuba

## **Percussion 4 Players (can drop parts as needed)**

Timpani (4 drums)  
Chimes/Marimba\*  
Bass Drum  
Cymbals (crash cymbals and suspended cymbal)

\*(Any metallic instrument can be substituted for chimes)

## Performance Notes

This flexible instrumentation allows for any combination of band instruments to play this work. The piece is structured in SATB - parts 1-4. While any part may work, the order of listed instruments best correspond to the number.

For example:

Bb Clarinet, Bb Trumpet, Bb Tenor Sax, Bass Clarinet

Each of those work best in the order of 1-4, respectively.

### Parts with Divisi/Splits

However, in order to best accommodate flexibility, I have indicated split parts at key moments to adjust for the range capabilities of those instruments. Generally, clarinet will take the higher split, and trumpets the lower. Tenor sax should generally take the higher split.

When splitting parts, also keep in mind that the SATB designation may not necessarily mean the subsequent part is lower in register. This is sometimes the case, but other times, it may not be (and sometimes a split octave is indicated).

### Solo Markings

These markings are indicated in every part but should still be one player, when possible, depending on how many players there are in total.

### Consort Markings

These markings indicate when a specific instrument group (i.e. brass/woodwinds) should be utilized, when possible.

These are recommendations to help create sonic variety in an SATB setting however you can select any set of players/instruments in those sections to achieve the sound you would like.

PERUSAL SCORE

## 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 other helpless. After adjusting to a surreal "new normal", I dedicated myself out of my inhibiting behavior and begin 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

♩ = 60 With Rubato

The score is for a flex-band and includes the following parts:

- Flute/Oboe:** 2 staves (1 and 2). Staff 1 has a solo in the first measure. Dynamics include *p* and *mp*.
- B♭ Clarinet / B♭ Trumpet / B♭ Tenor Sax / B♭ Bass Clarinet:** 4 staves (1-4). Dynamics include *p* and *mp*.
- E♭ Alto Sax / E♭ Bari Sax:** 4 staves (1-4). Dynamics include *p* and *mp*.
- F Horn:** 4 staves (1-4). Dynamics include *p* and *mp*.
- Bassoon / Trombone / Euphonium / Tuba:** 4 staves (1-4). Dynamics include *p* and *mp*.
- Timpani:** 1 staff.
- Mallets:** 1 staff.
- Percussion:** 1 staff.
- Bass Drum:** 1 staff.

Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *solo*. The score is in 4/4 time with a tempo of ♩ = 60 and includes the instruction "With Rubato".

PERUSAL SCORE

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7 tutti

Fl. Ob.

B♭ Cl. B♭ Tpt. B♭ T. Sx. B♭ Bs. Cl.

E♭ A. Sx. E♭ B. Sx.

F Hn.

Bsn. Tbn. Euph. Tba.

Timp. Mal. Perc. B. Dr.

*mf* *mp* *p* *pp* *tutti* *solo*

**PERUSAL SCORE**

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(Opt. Woodwind Only Group)

A ♩ = 64 A little quicker

13

13

(Opt. Woodwind Only Group)

A ♩ = 64 A little quicker

13

1 Fl. 2 Fl. Ob. 3 4

1 B♭ Cl. 2 B♭ Tpt. 3 B♭ T. Sx. 4 B♭ Bs. Cl.

1 E♭ A. Sx. 2 E♭ B. Sx. 3 4

1 F Hn. 2 3 4

1 Bsn. 2 Tbn. 3 Euph. 4 Tba.

Timp. Mal. Perc. B. Dr.

*ppp* Marimba

*let ring*

*mp* *tutti* *p* *mp* *solo*

**PERUSAL SCORE**

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19

*poco rit.*  
**tutti**

1 Fl. 1 *solo* *mp* *p* *tutti*

2 Fl. 2 *p*

3 Fl. 3 *p*

4 Fl. 4 *p*

1 B♭ Cl. 1 *solo* *mp* *p* *tutti*

2 B♭ Tpt. 2 *tutti* *p*

3 B♭ T. Sx. 3 *p*

4 B♭ Bs. Cl. 4 *p*

1 E♭ A. Sx. 1 *solo* *mp* *p* *tutti*

2 E♭ B. Sx. 2 *tutti* *p*

3 3 *p*

4 4 *p*

1 F Hn. 1 *solo* *mp* *p* *tutti*

2 2 *tutti* *p*

3 3 *p*

4 4 *p*

1 Bsn. 1 *solo* *mp* *p* *tutti*

2 Tbn. 2 *tutti* *p*

3 Euph. 3 *p*

4 Tba. 4 *p*

Timp.

Mal. *pp*

Perc.

B. Dr.

PERUSAL SCORE

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(tutti grouping)  
(♩ = 60)

**B**

*molto rit.*

25

1 Fl. tutti *mp* *f*

2 Fl. *mp* *f*

3 Ob. *mp* *f*

4 Ob. *mp* *f*

1 B♭ Cl. tutti *mp* *f*

2 B♭ Tpt. *mp* *f*

3 B♭ T. Sx. *mp* *f*

4 B♭ Bs. Cl. *mp* *f*

1 E♭ A. Sx. tutti *mp* *f*

2 E♭ B. Sx. *mp* *f*

3 *mp* *f*

4 *mp* *f*

1 F Hn. tutti *mp* *f*

2 *mp* *f*

3 *mp* *f*

4 *mp* *f*

1 Bsn. tutti *mp* *f*

2 Tbn. *mp* *f*

3 Euph. *mp* *f*

4 Tba. *mp* *f*

Timp. *f* Chimes *ff*

Mal. *f* Crash

Perc. *p* *ff*

B. Dr. *mf* *ff*

PERUSAL SCORE

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31

1  
2  
3  
4

Fl.  
Ob.

1  
2  
3  
4

B $\flat$  Cl.  
B $\flat$  Tpt.  
B $\flat$  T. Sx.  
B $\flat$  Bs. Cl.

1  
2  
3  
4

E $\flat$  A. Sx.  
E $\flat$  B. Sx.

1  
2  
3  
4

F Hn.

1  
2  
3  
4

Bsn.  
Tbn.  
Euph.  
Tba.

Timp.

Mal.

Perc.

B. Dr.

*mf* ————— *f*

*f*

(Opt. Woodwind Only Group)

*rit.*

(Opt. Brass Only Group)

**C** ♩ = 60 A tempo

36

1 Fl. Ob.

2 Fl. Ob.

3 Fl. Ob.

4 Fl. Ob.

1 B♭ Cl.

2 B♭ Tpt.

3 B♭ T. Sx.

4 B♭ Bs. Cl.

1 E♭ A. Sx.

2 E♭ B. Sx.

3 E♭ B. Sx.

4 E♭ B. Sx.

1 F Hn.

2 F Hn.

3 F Hn.

4 F Hn.

1 Bsn.

2 Tbn.

3 Euph.

4 Tba.

Timp.

Mal.

Perc.

B. Dr.

*mf*

*f*

*mp*

*p*

*pp*

*rit.*

*solo*

*tutti*

**PERUSAL SCORE**

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44 (Tutti full ensemble)

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Bb Cl.), Clarinet in Bb (Bb Tpt.), Clarinet in Bb (Bb T. Sx.), Clarinet in Bb (Bb Bs. Cl.), Saxophone in Eb (E♭ A. Sx.), and Saxophone in Eb (E♭ B. Sx.). The brass section includes Horns in F (F Hn.), Trombones (Bsn., Tbn.), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Mallets (Mal.), Percussion (Perc.), and Bass Drum (B. Dr.). The score is in 4/4 time with a key signature of two flats. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score is overlaid with a large red watermark that reads "PERUSAL SCORE" and "NO COPIES PERMITTED".

*accel.*

52

1  
2  
3  
4  
1  
2  
3  
4  
1  
2  
3  
4  
1  
2  
3  
4  
1  
2  
3  
4  
1  
2  
3  
4  
Timp.  
Mal.  
Perc.  
B. Dr.

Fl.  
Ob.

B♭ Cl.  
B♭ Tpt.  
B♭ T. Sx.  
B♭ Bs. Cl.

E♭ A. Sx.  
E♭ B. Sx.

F Hn.

Bsn.  
Tbn.  
Euph.  
Tba.

**PERUSAL SCORE**

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*mp* *mf* *ff* *pp*

61

This is a page from a musical score, page 13, starting at measure 61. The score is for a large ensemble and includes the following parts: Fl. Ob. (Flute and Oboe), B♭ Cl. (B-flat Clarinet), B♭ Tpt. (B-flat Trumpet), B♭ T. Sx. (B-flat Trombone), B♭ Bs. Cl. (B-flat Bass Clarinet), E♭ A. Sx. (E-flat Alto Saxophone), E♭ B. Sx. (E-flat Baritone Saxophone), F Hn. (French Horn), Bsn. (Bassoon), Tbn. (Tenor Trombone), Euph. (Euphonium), Tba. (Tuba), Timp. (Timpani), Mal. (Mallets), Perc. (Percussion), and B. Dr. (Bass Drum). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ffz* (fortissimo forzando). A large red watermark is overlaid on the score, reading "PERUSAL SCORE" and "NO COPIES PERMITTED".

67

*molto rit.*

1  
2  
3  
4  
1  
2  
3  
4  
1  
2  
3  
4  
1  
2  
3  
4  
1  
2  
3  
4  
Timp.  
Mal.  
Perc.  
B. Dr.

Fl. Ob.  
B $\flat$  Cl.  
B $\flat$  Tpt.  
B $\flat$  T. Sx.  
B $\flat$  Bs. Cl.  
E $\flat$  A. Sx.  
E $\flat$  B. Sx.  
F Hn.  
Bsn.  
Tbn.  
Euph.  
Tba.

**PERUSAL SCORE**  
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**E** ♩ = 55 Reflective

(Opt. Woodwind and Low Brass Only)\*

1 Fl. Ob.

2 Fl. Ob.

3 Fl. Ob.

4 Fl. Ob.

1 B $\flat$  Cl.  
B $\flat$  Tpt.  
B $\flat$  T. Sx.  
B $\flat$  Bs. Cl.

2 B $\flat$  Cl.  
B $\flat$  Tpt.  
B $\flat$  T. Sx.  
B $\flat$  Bs. Cl.

3 B $\flat$  Cl.  
B $\flat$  Tpt.  
B $\flat$  T. Sx.  
B $\flat$  Bs. Cl.

4 B $\flat$  Cl.  
B $\flat$  Tpt.  
B $\flat$  T. Sx.  
B $\flat$  Bs. Cl.

1 E $\flat$  A. Sx.  
E $\flat$  B. Sx.

2 E $\flat$  A. Sx.  
E $\flat$  B. Sx.

3 E $\flat$  A. Sx.  
E $\flat$  B. Sx.

4 E $\flat$  A. Sx.  
E $\flat$  B. Sx.

1 F Hn.

2 F Hn.

3 F Hn.

4 F Hn.

1 Bsn.  
Tbn.  
Euph.  
Tba.

2 Bsn.  
Tbn.  
Euph.  
Tba.

3 Bsn.  
Tbn.  
Euph.  
Tba.

4 Bsn.  
Tbn.  
Euph.  
Tba.

Timp.

Mal.

Perc.

B. Dr.

**PERUSAL SCORE**

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*solo*  
*mp*  
*mf*  
*pp*  
*ppp*

\* Woodwinds play the moving lines, low voices play the long notes)



80

1 *tutti* *mp* *mf* *mp* *solo* *p* *solo*

2 *mp* *mf* *mp* *p* *solo*

3 *mp* *p*

4 *mp* *p*

1 *tutti* *mp* *mp* *solo* *p* *solo*

2 *mf* *mp* *p* *solo*

3 *mp* *p*

4 *mp* *p*

1 *tutti* *mp* *mf* *mp* *solo* *p* *solo*

2 *mf* *mp* *p* *solo*

3 *mp* *p*

4 *mp* *p*

1 *tutti* *mp* *mf* *mp* *solo* *p* *solo*

2 *mf* *mp* *p* *solo*

3 *mp* *p*

4 *mp* *p*

1 *tutti* *mp* *mf* *mp* *solo* *p* *solo*

2 *mf* *mp* *p* *solo*

3 *mp* *p*

4 *mp* *p*

Timp. *p* *n*

Mal.

Perc.

B. Dr. *p*

**PERUSAL SCORE**

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(Opt. Low Brass/Winds grouping only)

87

1 tutti

2 tutti

3

4

Fl. Ob.

1 tutti

2 tutti

3

4

B $\flat$  Cl.  
B $\flat$  Tpt.  
B $\flat$  T. Sx.  
B $\flat$  Bs. Cl.

1 tutti

2 tutti

3

4

E $\flat$  A. Sx.  
E $\flat$  B. Sx.

1 tutti

2 tutti

3

4

F Hn.

1 tutti

2 tutti

3

4

Bsn.  
Tbn.  
Euph.  
Tba.

1

2

3

4

Timp.

Mal.

Perc.

B. Dr.

*pp* *p* *n*

*p* *n*

PERUSAL SCORE

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