

# Psalm 74

A fantasy based on the hymn "Salvation is Created" by Pavel Chesnokov

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(2023)

For Wind Ensemble

Grade 4+

**Brooke Pierson (ASCAP)**



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## Instrumentation

Flute 1  
Flute 2  
Oboe  
Bassoon (with occasional divisi)  
Clarinet in Bb 1  
Clarinet in Bb 2  
Clarinet in Bb 3  
Bass Clarinet (with occasional divisi)  
Alto Saxophone 1  
Alto Saxophone 2  
Tenor Saxophone  
Baritone Saxophone

Trumpet in Bb 1  
Trumpet in Bb 2  
Trumpet in Bb 3 (with brief divisi)  
Horn in F 1  
Horn in F 2  
Trombone 1  
Trombone 2  
Trombone 3 (with optional bass trombone pitches)  
Euphonium  
Tuba

Percussion 6 Players

Timpani  
Mallets 1: Xylophone/Vibraphone (and with bow)  
Mallets 2: Bells/Chimes  
Tam-Tam/Triangle  
Cymbals: Suspended/Crash  
Bass Drum

## Program Notes

Psalm 74, Verse 12 inspired one of the world's most well known and beloved hymns Salvation is Created composed by Pavel Chesnokov in 1912. Shortly following the completion of this composition, the Soviet government in Russia suppressed Christianity and much sacred arts; the composer was forced to write secular music. Although he was never able to hear this work in his lifetime, it has become widely popular and has been transcribed and arranged into many forms (most notably in wind band, by Bruce Houseknecht.)

Most arrangements are quite true to the original choral hymn and yet there is much I have felt one could explore. In essence, this work is a fantasy on the original hymn, exploring different facets of both the musical and emotional content from the hymn and its historical context. Particularly, usage of the original chorale which comes in and out of focus between stark and deep dissonance, contrasted by the light and ethereal ascending chords (which often evaporate or materialize throughout the contrasting mood). While I am not personally religious (and in fact, I have a highly complex past regarding the role religion has played in the family dynamics of my youth), I can recognize the deep conviction faith has for many individuals as well as the intense challenge Pavel Chesnokov must have endured.

## Conductor Notes

Great care should be given to follow the exact tempo markings. While this work is often slow and meditative, it should never be static. The rubato should be entirely undertaken freely. There are several truly slow and somber selections but the entire work should be a contrast of light and dark; joy and despair. Staying at the same tempo throughout should be avoided at all costs.

There are several accented passages in the ending starting at measure 96. These should be accented but not have too much space between notes or be too heavy.

The opening flute 1 and 2 lines can be limited to 1 or 2 on a part if necessary to maintain balance.

Adagio ♩ = 50

*rit.*

Expressively ♩ = 58

Flute 1

Flute 2

Oboe

Bassoon

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Clarinet in B $\flat$  3

Bass Clarinet

Alto Sax 1

Alto Sax 2

Tenor Sax

Baritone Sax

Detailed description: This section contains the musical notation for the woodwind instruments. It includes parts for Flute 1 and 2, Oboe, Bassoon, Clarinet in B $\flat$  1, 2, and 3, Bass Clarinet, Alto Sax 1 and 2, Tenor Sax, and Baritone Sax. The music is in 4/4 time and features dynamics such as *p* and *mp*. A large watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

Adagio ♩ = 50

*rit.*

Expressively ♩ = 58

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Trumpet in B $\flat$  3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

Detailed description: This section contains the musical notation for the brass instruments. It includes parts for Trumpet in B $\flat$  1, 2, and 3; Horn in F 1 and 2; Trombone 1, 2, and 3; Euphonium; and Tuba. The music is in 4/4 time and features dynamics such as *p*, *pp*, and *mf*. A large watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

Adagio ♩ = 50

*rit.*

Expressively ♩ = 58

Timpani

Mallets 1  
Xylophone/Vibraphone (bowed)

Mallets 2  
Bells/Chimes

Tam-Tam/Triangle

Cymbals  
Sus/Crash

Bass Drum

Detailed description: This section contains the musical notation for the percussion instruments. It includes parts for Timpani, Mallets 1 (Xylophone/Vibraphone (bowed)), Mallets 2 (Bells/Chimes), Tam-Tam/Triangle, Cymbals (Sus/Crash), and Bass Drum. The music is in 4/4 time and features dynamics such as *p* and *pp*. Specific performance instructions like 'vibraphone bowed', 'w/mallets', 'chimes', 'triangle', and 'sus. cymb.' are included. A large watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

*rit.*

*a tempo*

*solo*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*

Bsn. *mp*

B $\flat$  Cl. 1 *ff*

B $\flat$  Cl. 2 *ff*

B $\flat$  Cl. 3 *ff*

B. Cl. *mp*  $\rightarrow$  *mf*  $\rightarrow$  *ff*  $\rightarrow$  *mp*

A. Sx. 1 *mf*  $\rightarrow$  *ff*  $\rightarrow$  *mp*

A. Sx. 2 *mf*  $\rightarrow$  *ff*  $\rightarrow$  *mp*

T. Sx. *mf*  $\rightarrow$  *ff*

B. Sx. *ff*

5/4  $\rightarrow$  4/4

*rit.*

*a tempo*

B $\flat$ Tpt. 1 *mf*  $\rightarrow$  *ff*

B $\flat$ Tpt. 2 *mf*  $\rightarrow$  *ff*

B $\flat$ Tpt. 3 *mf*  $\rightarrow$  *ff*

Hn. 1 *p*  $\rightarrow$  *mp*  $\rightarrow$  *ff*  $\rightarrow$  *mp*

Hn. 2 *p*  $\rightarrow$  *mp*  $\rightarrow$  *ff*  $\rightarrow$  *mp*

Tbn. 1 *p*  $\rightarrow$  *mp*  $\rightarrow$  *ff*

Tbn. 2 *p*  $\rightarrow$  *mp*  $\rightarrow$  *ff*

Tbn. 3 *p*  $\rightarrow$  *mp*  $\rightarrow$  *ff*

Euph. *p*  $\rightarrow$  *mp*  $\rightarrow$  *ff*

Tuba *p*  $\rightarrow$  *mp*  $\rightarrow$  *ff*

Bassoon

5/4  $\rightarrow$  4/4

*rit.*

*a tempo*

Timp. *ff*

Mal. 1 *ff*

Mal. 2 *ff*

Perc. *ff*

Cymb. *pp*  $\rightarrow$  *p*  $\rightarrow$  *ff*

B. Dr. *pp*  $\rightarrow$  *ff*

5/4  $\rightarrow$  4/4

8

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*molto rit.*

**A** Expressively (♩ = 72)

Fl. 1 *tutti*

Fl. 2 *mf*

Ob.

Bsn. *mf* *ff*

B♭ Cl. 1 *mf* *ff*

B♭ Cl. 2 *mf* *ff*

B♭ Cl. 3 *mf* *ff*

B. Cl. *mf* *ff*

A. Sax. 1 *mf* *ff*

A. Sax. 2 *mf* *ff*

T. Sax. *mf* *ff*

B. Sax. *mf* *ff*

*molto rit.*

**A** Expressively (♩ = 72)

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *mf* *ff*

B♭ Tpt. 3 *ff*

Hn. 1 *mf* *ff*

Hn. 2 *mf* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

Tbn. 3 *mf* *ff*

Euph. *mf* *ff*

Tuba *mf* *ff*

*molto rit.*

**A** Expressively (♩ = 72)

Timp. *mp* *ff*

Mal. 1

Mal. 2 *ff*

Perc. *mp* *ff*

Cymb.

B. Dr. *mp* *ff*



**B** Adagio ♩ = 50

*rit.*

solo

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** Adagio ♩ = 50

*rit.*

solo

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

**B** Adagio ♩ = 50

*rit.*

Timp.

Mal. 1

Mal. 2

Perc.

Cymb.

B. Dr.



*rit.* *a tempo*

Fl. 1 *mp* *tutti*

Fl. 2 *mp*

Ob. *mp*

Bsn.

B $\flat$  Cl. 1 *tutti* *mp*

B $\flat$  Cl. 2 *tutti* *p* *mp*

B $\flat$  Cl. 3 *p* *mp*

B. Cl. *p* *mp*

A. Sx. 1 *p* *mp* *mp*

A. Sx. 2 *p* *mp* *mp*

T. Sx. *p* *mp*

B. Sx. *mp*

*rit.* *a tempo*

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2 *p* *mp*

B $\flat$ Tpt. 3 *p* *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *p* *mp*

Tbn. 3 *p* *mp*

Euph. *p* *mp*

Tuba *p* *mp*

*rit.* *a tempo*

Timp.

Mal. 1

Mal. 2 *p*

Perc.

Cymb.

B. Dr.

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*rit.*

*a tempo accel.*

*rit.*

**C** (♩ = 72)

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.

*mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.*

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*rit.*

*a tempo accel.*

*rit.*

**C** (♩ = 72)

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

*mf* *mf* *mf* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.*

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*rit.*

*a tempo accel.*

*rit.*

**C** (♩ = 72)

Timp.  
Mal. 1  
Mal. 2  
Perc.  
Cymb.  
B. Dr.

*f* *f* *f* *f* *f* *f*

chimes

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *mf* div. unis. div.

B $\flat$  Cl. 1 *mf*

B $\flat$  Cl. 2 *mf*

B $\flat$  Cl. 3 *mf*

B. Cl. *mf* div.

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

B $\flat$  Tpt. 1 *mf*

B $\flat$  Tpt. 2 *mf*

B $\flat$  Tpt. 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Mal. 1 *mf* xylo.

Mal. 2 *mf* bells

Perc. *mf*

Cymb.

B. Dr. *mf* *mp* *p*

49

rit.

D Adagio ♩ = 50

Fl. 1

Fl. 2

Ob.

Bsn. unis. mf mp

B♭ Cl. 1 mf mp

B♭ Cl. 2 mf mp

B♭ Cl. 3 mf mp

B. Cl. unis. mp

A. Sax. 1

A. Sax. 2

T. Sax. mp p

B. Sax. mp p

rit.

D Adagio ♩ = 50

B♭ Tpt. 1 mp

B♭ Tpt. 2 mp

B♭ Tpt. 3 mp

Hn. 1 p

Hn. 2 p

Tbn. 1

Tbn. 2

Tbn. 3

Euph. mp

Tuba mp

rit.

D Adagio ♩ = 50

Timp. mp pp

Mal. 1 vib. bowed p

Mal. 2 mp p chimes

Perc. mp pp

Cymb.

B. Dr. pp

*rit.* E more motion ♩ = 68

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.

*rit.* E more motion ♩ = 68

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

*rit.* E more motion ♩ = 68

Timp.

Mal. 1

Mal. 2

Perc.

Cymb.

B. Dr.

F

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.

F

B $\flat$  Tpt. 1  
B $\flat$  Tpt. 2  
B $\flat$  Tpt. 3  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba

F

Timp.  
Mal. 1  
Mal. 2  
Perc.  
Cymb.  
B. Dr.

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Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

B♭ Tpt. 1 *p* *mf*

B♭ Tpt. 2 *p* *mf*

B♭ Tpt. 3 *p* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Mal. 1 *mf* xylo.

Mal. 2 *mf*

Perc. *mf*

Cymb. *mf*

B. Dr. *mf*

80

accel.

accel.

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G More Motion (♩ = 80)

accel.

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.

G More Motion (♩ = 80)

accel.

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

G More Motion (♩ = 80)

accel.

Timp.  
Mal. 1  
Mal. 2  
Perc.  
Cymb.  
B. Dr.



(♩ = 92)

*accel.*

*molto rit.*

**H** With Energy ♩ = 138

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.

(♩ = 92)

*accel.*

*molto rit.*

**H** With Energy ♩ = 138

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

(♩ = 92)

*accel.*

*molto rit.*

**H** With Energy ♩ = 138

Timp.

Mal. 1

Mal. 2

Perc.

Cymb.

B. Dr.

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Bsn. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

B. Cl. *ff*

A. Sx. 1 *ff*

A. Sx. 2 *ff*

T. Sx. *ff*

B. Sx. *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff* div.

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Mal. 1 *ff* 8va

Mal. 2 *ff* bells

Perc. *ff*

Cymb. *f*

B. Dr. *ff* *mf* *ff*

97

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 *unis.*

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc.

Cymb.

B. Dr.

104

*mf* *ff*

*mf*

*mf*

*mf*

I

*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.

I

*rit.*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

I

*rit.*

Timp.

Mal. 1

Mal. 2

Perc.

Cymb.

B. Dr.

110

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J Expressively (♩ = 78)

*rit.*

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

J Expressively (♩ = 78)

*rit.*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

J Expressively (♩ = 78)

*rit.*

Timp.

Mal. 1

Mal. 2

Perc.

Cymb.

B. Dr.

115

**K** Contemplative ♩ = 62

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf* div.

Bsn. *mf* *mp*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mf* *mp*

A. Sx. 1 *p*

A. Sx. 2 *p*

T. Sx. *mf*

B. Sx. *mf* *mp*

**K** Contemplative ♩ = 62

B♭ Tpt. 1 *p* *mp*

B♭ Tpt. 2 *p* *mp*

B♭ Tpt. 3 *p* *mp*

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

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

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

Tbn. 3 *mf* *p* *mp*

Euph. *mf* *p* *mp*

Tuba *mf* *p* *mp*

**K** Contemplative ♩ = 62

Timp. *n*

Mal. 1 *mf* *vib.*

Mal. 2

Perc. *pp*

Cymb.

B. Dr. *pp*

L

*rit.*

*a tempo*

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.

L

*rit.*

*a tempo*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

L

*rit.*

*a tempo*

Timp.

Mal. 1

Mal. 2

Perc.

Cymb.

B. Dr.

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