

**FANFARE PRELUDE:
IN HOPE REJOICE!**

Andrew Barrington

**SOUTHERN
BRASS SERIES**



SOUTHERN BRASS SERIES

The Salvation Army USA Southern Territory is blessed to have several composers who continue the tradition of writing for brass bands that has been a hallmark of Salvation Army music making for well over a hundred years. This new series includes recent and popular compositions by composers from this territory, making their music available for wider use in the Army and brass band world. In this era of self-publication of music, and the ability to instantly share music (sometimes legally, sometimes not), it is important that quality music is edited, refined, and distributed in a fair and legal way.

This will be the first band publication by the Southern Territory that is produced entirely electronically, without the need of taking on the extra costs of printing, storing, and shipping physical copies. Another benefit of selling this as a PDF is that you will have immediate access to the music after purchase.

While each of these is scored for British Brass Band instrumentation, there are slight variations in scoring, which are noted in the descriptions below. Unlike our successful AIES band series, the Southern Brass Series is not graded and will vary in range from medium to very difficult.

Alleluia (*Randall Thompson, arr. Steve Kellner*) is a transcription of an iconic choral masterpiece, expertly arranged by Steve Kellner. This soothing, lyrical piece does not utilize percussion but is a fine representation of the original choral work. It suits the brass band well with its own unique colors, voicing, and “choirs” in each section. (MUSOU0001)

Azmon Variations (*Andrew Barrington*) is a three-movement piece with completely different interpretations of the great Wesley hymn “O, for a Thousand Tongues to Sing My Great Redeemer’s Praise.” Written for contest brass band scoring (repiano, 2nd, and 3rd cornet), it includes a majestic fanfare section, rich tuba quartet middle movement, and thrilling *caprice* finale all in under seven minutes of music. (MUSOU0002)

Fanfare and Theme on Before the Throne (*Vikki Cook, arr. Andrew Wainwright*) was written for the New York Staff Band’s All Star weekend in 2012. This “bolero-esque” approach to such a regal tune is both inspiring and exciting to play. (MUSOU0003)

Blessings! (*Nick Simmons-Smith*) offers a big band arrangement of the popular hymn, “Count your Blessings.” It features a couple of solos, and the fast swing tempo is a great choice for an advanced youth band or for a light-hearted program number. (MUSOU0004)

Holy Spirit, You Are Welcome Here (*Katie & Brian Torwalt, arr. Steve Kellner*) is a sensitive setting of this popular praise and worship song. With additional reference to “Spirit of the Living God,” this arrangement has a very pleasing feel, reminiscent of the 1970’s pop duo, “The Carpenters.” (MUSOU0005)

Fanfare Prelude: In Hope Rejoice! (*Andrew Barrington*) is a concert opener written for the USA Southern Territorial Band. It features the majestic tune “Darwalls” to which we associate the words “Rejoice in Glorious Hope.” (MUSOU0006)

Marching Along (*Nick Simmons-Smith*) was written for the Chelmsford Citadel Corps in the UK. This bright, festival march features lots of musical themes that relate to the City of Chelmsford and to the Salvation Army corps that began work in 1886. (MUSOU0007)

Richmond (*Joel Collier*) offers a song accompaniment in this first issue of the series. This arrangement can be used to the words “O for a Thousand Tongues to Sing My Great Redeemer’s Praise.” This fine fanfare arrangement can also be used as a stand-alone prelude or concert opener. (MUSOU0008)

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FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

PROGRAM NOTE

Written in 2016 for The Southern Territorial Band of The Salvation Army as a concert opener, "In Hope Rejoice" is based on the hymn tune "Darwalls." While many hymns can be sung to this tune, the composer had in mind the final stanza to Charles Wesley's great hymn, "Rejoice, the Lord is King!"

*Rejoice in glorious hope;
Jesus the judge shall come,
And take His servants up
To their eternal Home:
We soon shall hear the archangel's voice;
The trump of God shall sound, rejoice!*

CONDUCTOR'S NOTE

All of the motifs in this short concert opener are derived from the hymn tune "Darwalls." The opening fanfare is meant to represent the "trump of God" that shall call us home; let this be broad and intense. You will immediately be confronted with the complexity of seemingly independent groupings right at the start. It will be helpful to deconstruct this a bit for each grouping to gain confidence before putting it back together. There are a lot of cross rhythms that can be deceptively difficult to maintain; be careful that the tempo doesn't become a casualty of poor rhythmic playing. As is the case in most pieces, dynamics and dynamic shape is so important to provide color; the dynamic shift downward starting at measure 11 is one of those places.

The music at 18 is not loud but is expansive. This piece requires all parts to be present, especially the percussion; measure 18 is a good example why. Without percussion there is no movement, and the grandeur of the other parts is lost. Beginning at measure 31, the cornets and trombones need to practice balance and control so that the harmony is satisfying without overpowering the melody. At measure 51, the theme becomes a countermelody to the hymn tune that is presented at measure 52. Let the hymn tune, presented in the low brass, be "organ-like" and prominent.

Measure 65 is simply a recapitulation of the opening fanfare. The long *decrescendo* starting at measure 75 is followed by a short but furious *crescendo* at measure 81 that drives all the way to the shocking last two unison notes. Let there be no hint of a *rallentando* but let the last two notes be full and long.

FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

Maestoso ♩ = 104

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Soprano Cornet Eb**: Treble clef, 4/4 time, rests for the first two measures, then enters in the third measure with a half note G4 and a quarter note A4, marked *f*.
- Solo Cornet Bb**: Treble clef, 4/4 time, rests for the first two measures, then enters in the third measure with a sixteenth note G4, marked *f*.
- 1st Cornet Bb**: Treble clef, 4/4 time, rests for the first two measures, then enters in the third measure with a sixteenth note G4, marked *f*.
- 2nd Cornet Bb**: Treble clef, 4/4 time, rests for the first two measures, then enters in the third measure with a sixteenth note G4, marked *f*.
- Flugel Horn Bb**: Treble clef, 4/4 time, enters in the first measure with a half note G4, marked *f*.
- Solo Horn Eb**: Treble clef, 4/4 time, enters in the first measure with a half note G4, marked *f*.
- 1st Horn Eb**: Treble clef, 4/4 time, enters in the first measure with a half note G4, marked *f*.
- 2nd Horn Eb**: Treble clef, 4/4 time, enters in the first measure with a half note G4, marked *f*.
- 1st Baritone Bb**: Treble clef, 4/4 time, enters in the first measure with a half note G4, marked *f*.
- 2nd Baritone Bb**: Treble clef, 4/4 time, enters in the first measure with a half note G4, marked *f*.
- 1st Trombone Bb**: Treble clef, 4/4 time, rests for the first two measures, then enters in the third measure with a sixteenth note G4, marked *f*.
- 2nd Trombone Bb**: Treble clef, 4/4 time, rests for the first two measures, then enters in the third measure with a sixteenth note G4, marked *f*.
- Bass Trombone**: Bass clef, 4/4 time, rests for the first two measures, then enters in the third measure with a half note G3, marked *f*.
- Euphonium Bb**: Treble clef, 4/4 time, enters in the first measure with a half note G4, marked *f*.
- Eb Bass**: Treble clef, 4/4 time, rests for the first two measures, then enters in the third measure with a half note G4, marked *f*.
- Bb Bass**: Treble clef, 4/4 time, rests for the first two measures, then enters in the third measure with a half note G4, marked *f*.
- Percussion 1**: Bass clef, 4/4 time, rests for the first two measures, then enters in the third measure with a half note G4, marked *f*. Includes Timpani and Xylophone.
- Percussion 2**: Percussion clef, 4/4 time, rests for the first two measures, then enters in the third measure with a half note G4, marked *f*. Includes Crash cymbal, Susp. cymb., and Tri.
- Percussion 3**: Percussion clef, 4/4 time, rests for the first two measures, then enters in the third measure with a half note G4, marked *f*. Includes B.D. and S.D.

FANFARE PRELUDE: IN HOPE REJOICE - Full Score - p. 2

7

The musical score is arranged in a standard orchestral layout. It features the following parts from top to bottom:

- Sop. Cor. (Soprano Cornet)
- S. Cor. (Soprano Cornet)
- 1 Cor. (First Cornet)
- 2 Cor. (Second Cornet)
- Flugel
- S. Horn (Soprano Horn)
- 1 Horn (First Horn)
- 2 Horn (Second Horn)
- 1 Bar. (First Baritone)
- 2 Bar. (Second Baritone)
- 1 Trom. (First Trombone)
- 2 Trom. (Second Trombone)
- B. Trom. (Bass Trombone)
- Euph. (Euphonium)
- E♭ Bass (E-flat Bass)
- B♭ Bass (B-flat Bass)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)

The score includes various musical notations such as dynamics (e.g., *f*), articulation marks (accents, staccato), and performance instructions like "To xylo." for Percussion 1. The music is written in a key signature of two flats and a common time signature.

FANFARE PRELUDE: IN HOPE REJOICE - Full Score - p. 3

13

The musical score for page 13 of 'Fanfare Prelude: In Hope Rejoice' features the following parts and dynamics:

- Sop. Cor.:** *mp* (measures 1-3), *mf* (measure 4)
- S. Cor.:** *mp* (measures 1-3), *mf* (measures 4-5)
- 1 Cor.:** *mp* (measures 1-3), *mf dim.* (measures 4-5), *mf* (measure 6)
- 2 Cor.:** *mp* (measures 1-3), *mf dim.* (measures 4-5), *mf* (measure 6)
- Flugel:** *dim.* (measures 4-5)
- S. Horn:** *dim.* (measures 4-5)
- 1 Horn:** *dim.* (measures 4-5)
- 2 Horn:** *dim.* (measures 4-5)
- 1 Bar.:** *mf dim.* (measures 4-5)
- 2 Bar.:** *mf dim.* (measures 4-5)
- 1 Trom.:** *mf dim.* (measures 4-5)
- 2 Trom.:** *mf dim.* (measures 4-5)
- B. Trom.:** *mf dim.* (measures 4-5)
- Euph.:** *mf dim.* (measures 4-5)
- E♭ Bass:** *mf* (measures 1-3), *dim.* (measures 4-5)
- B♭ Bass:** *mf dim.* (measures 4-5)
- Perc. 1 (Xylophone):** *mp* (measures 4-5)
- Perc. 2 (Susp. Cym.):** *p* (measures 1-3), *mf* (measures 4-5)
- Perc. 3:** (Measures 1-5)

FANFARE PRELUDE: IN HOPE REJOICE - Full Score - p. 5

21

Sop. Cor.

S. Cor.

1 Cor.

2 Cor.

Flugel

S. Horn

1 Horn

2 Horn

1 Bar.

2 Bar.

1 Trom.

2 Trom.

B. Trom.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

p

p

The musical score is arranged in a standard orchestral layout. The top section contains woodwinds: Sopranos, Cornets (Soprano, 1st, 2nd), and Flugel. The middle section contains brass: Horns (Soprano, 1st, 2nd), Baritone, and Trombones (1st, 2nd, Bass). The bottom section contains Euphonium, Basses (E-flat and B-flat), and three Percussion parts. The score is in 2/4 time with a key signature of one flat (B-flat). The first five measures show the woodwinds and brass playing sustained notes, while the Euphonium and Basses play a rhythmic pattern. Percussion 1 plays a steady eighth-note pattern, Percussion 2 is silent, and Percussion 3 plays a complex rhythmic pattern. Dynamics include piano (*p*) and accents (*v*).

FANFARE PRELUDE: IN HOPE REJOICE - Full Score - p. 6

26

Sop. Cor.

S. Cor.

1 Cor.

2 Cor.

Flugel

S. Horn

1 Horn

2 Horn

1 Bar.

2 Bar.

1 Trom.

2 Trom.

B. Trom.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

cresc.

cresc.

cresc.

cresc.

mf

mf

Musical score for Fanfare Prelude: In Hope Rejoice, page 35. The score includes parts for Sopranos, Cori, Flugel, Horns, Trombones, Euphonium, Basses, and Percussion. The score is in 3/4 time and features dynamic markings such as *mf* and *mp*. The percussion parts include Triangles (Tri.) and various drum patterns. The score is marked with a rehearsal sign '35' at the top right.

FANFARE PRELUDE: IN HOPE REJOICE - Full Score - p. 8

37

Sop. Cor.

S. Cor.

1 Cor.

2 Cor.

Flugel

S. Horn

1 Horn

2 Horn

1 Bar.

2 Bar.

1 Trom.

2 Trom.

B. Trom.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

Detailed description: This page of a musical score, page 8, contains measures 37 through 41. The score is for a fanfare prelude titled 'In Hope Rejoice'. It features a variety of instruments including woodwinds (Sopranos, Cornets, Flugel, Horns, Baritone), brass (Trombones, Euphonium, Basses), and percussion (three different parts). The music is written in a key with two flats and a common time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The percussion parts are particularly active, with Perc. 3 playing a complex rhythmic pattern.

The musical score for page 43 of 'Fanfare Prelude: In Hope Rejoice' features the following parts and dynamics:

- Sop. Cor.:** *cresc.*
- S. Cor.:** (Silent)
- 1 Cor.:** *cresc.*
- 2 Cor.:** *cresc.*
- Flugel:** *cresc.* (measures 1-3), *f* (measures 4-5)
- S. Horn:** *cresc.* (measures 1-3), *f* (measures 4-5)
- 1 Horn:** *cresc.* (measures 1-3), *f* (measures 4-5)
- 2 Horn:** *cresc.* (measures 1-3), *f* (measures 4-5)
- 1 Bar.:** *cresc.* (measures 1-3), *f* (measures 4-5)
- 2 Bar.:** *cresc.* (measures 1-3), *f* (measures 4-5)
- 1 Trom.:** *cresc.*
- 2 Trom.:** *cresc.*
- B. Trom.:** *cresc.*
- Euph.:** *cresc.* (measures 1-3), *f* (measures 4-5)
- E♭ Bass:** *cresc.*
- B♭ Bass:** *cresc.*
- Perc. 1:** (Silent)
- Perc. 2:** *cresc.*
- Perc. 3:** *cresc.*

FANFARE PRELUDE: IN HOPE REJOICE - Full Score - p. 11

54

Sop. Cor.

S. Cor.

1 Cor.

2 Cor.

Flugel

S. Horn

1 Horn

2 Horn

1 Bar.

2 Bar.

1 Trom.

2 Trom.

B. Trom.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

Detailed description: This page of a musical score for a fanfare prelude. It features 18 staves. The top four staves are for vocal parts: Sopranos (Sop. Cor.), Cornets (S. Cor., 1 Cor., 2 Cor.), and Flugel. The next six staves are for brass instruments: Soprano Horns (S. Horn), Horns (1 Horn, 2 Horn), Trumpets (1 Trom., 2 Trom.), and Trombones (B. Trom.). The following four staves are for low brass: Euphonium (Euph.), E-flat Basses (E♭ Bass), and B-flat Basses (B♭ Bass). The bottom three staves are for Percussion (Perc. 1, Perc. 2, Perc. 3). The score is in 2/4 time and the key signature has two flats (B-flat and E-flat). The vocal parts have lyrics, though they are not clearly legible. The instrumental parts include various rhythmic patterns, including eighth and sixteenth notes, and rests.

FANFARE PRELUDE: IN HOPE REJOICE - Full Score - p. 12

60

65

The musical score is arranged in a standard orchestral layout. The top section includes the woodwinds: Sopranos (Sop. Cor.), Saxophones (S. Cor.), Cor Anglais (1 Cor., 2 Cor.), Flute (Flugel), Horns (S. Horn, 1 Horn, 2 Horn), Baritone (1 Bar., 2 Bar.), Trombones (1 Trom., 2 Trom., B. Trom.), Euphonium (Euph.), and Basses (Eb Bass, Bb Bass). The bottom section includes Percussion (Perc. 1, Perc. 2, Perc. 3). The score is in 2/4 time and features a key signature of one flat (Bb). The dynamics range from *cresc.* to *ff* and *f*. The percussion parts include a snare drum (Perc. 1) and a suspended cymbal (Perc. 2).

Musical score for Fanfare Prelude: In Hope Rejoice, page 14. The score includes parts for Sopranos, Cornets, Flugel, Horns, Baritone, Trombones, Euphonium, Basses, and Percussion. The score is written in 4/4 time and features a variety of rhythmic patterns and dynamics. The key signature is one flat (B-flat major or D minor). The score is divided into measures, with a box containing the number 75 indicating the current page. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The percussion part includes a xylophone part starting with the instruction "To xylo." and a dynamic of *p*.

FANFARE PRELUDE: IN HOPE REJOICE - Full Score - p. 16

83 *non rall.*

Sop. Cor.

S. Cor.

1 Cor.

2 Cor.

Flugel

S. Horn

1 Horn

2 Horn

1 Bar.

2 Bar.

1 Trom.

2 Trom.

B. Trom.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

cresc.

f cresc.

f

ff

mf

Tri.

ff

Soprano Cornet Eb

FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

Maestoso ♩ = 104

7

13

18

26

35

43

52

60

65

75

81

f

mp

mf

p

mf

mp

cresc.

f

sostenuto

cresc.

ff

f

mp

mf

p cresc.

non rall.

ff

Solo Cornet B \flat

FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

Maestoso $\text{♩} = 104$

f

7

13

18

26

35

43

49

52

55

60

61

65

67

72

75

76

81

83

mp

mf

mp

f

sostenuto

cresc.

ff

f

mp

mf

p

non rall.

ff

MUSOU0006

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1st Cornet B \flat

FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

Maestoso $\text{♩} = 104$

f

7

13

mp *mf dim.* *mf* *p*

18 26 35

mf *mp*

37 *cresc.*

43

49 *f* 52 60 65

66 *f*

71

75 81

mp *mf dim.* *mf* *p cresc.*

83 *non rall.* *ff*

2nd Cornet Bb

FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

Maestoso ♩ = 104

f

7

13

mf dim.

mf

p

18

8

26

6

mf

mp

35

37

cresc.

43

49

f

52

7

f

60

4

65

66

f

71

75

mp

77

mf dim.

mf

p cresc.

81

83

non rall.

ff

Flugel Horn B \flat

FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

Maestoso $\text{♩} = 104$

7

13 *dim.*

18 26 35 *mf*

37 *cresc.*

43 *f*

50 52 60 65 *f*

67 *f*

75 *dim.* 81 *p cresc.*

83 *non rall.* *f cresc.* *ff*

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ARK OR DIVISIONAL HEADQUARTERS 9/16/2019 12:03:27

Solo Horn Eb

FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

Maestoso $\text{♩} = 104$

f *f* *dim.* *mp* *cresc.* *mf* *cresc.* *f* *f* *dim.* *p* *cresc.* *non rall.* *f* *cresc.* *ff*

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ARK OR DIVISIONAL HEADQUARTERS 9/16/2019 12:03:27

FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

Maestoso ♩ = 104

f *f* *dim.* *mp* *cresc.* *mf* *cresc.* *f* *f* *dim.* *p* *cresc.* *non rall.* *f* *cresc.* *ff*

FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

Maestoso ♩ = 104

7

10

13

18

23

26

29

35

36

43

48

52

60

65

66

75

81

82

f

f

dim.

mp

cresc.

mf

f

f

dim.

p *cresc.*

f *cresc.*

ff

non rall.

1st Baritone B \flat

FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

Maestoso $\text{♩} = 104$

f

7

13

mf dim.

18

mp

26

cresc.

29

35

mf

41

43

cresc.

f

47

52

sostenuto

60

65

ff

f

67

75

f

81

mp

mf dim.

p cresc.

82

f cresc.

non rall.

ff

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2nd Baritone B \flat

FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

Maestoso $\text{♩} = 104$

f

7

13 18 26

mf dim. *mf*

35

43

cresc.

52

f *sostenuto*

53

60

cresc. *ff*

65

f *f*

75

mp

81

mf dim. *p cresc.*

84 *non rall.*

f cresc. *ff*

1st Trombone B♭

FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

Maestoso ♩ = 104

7 *f*

13 *mf.* 18 *mp*

21 26

29 35 *mf* *mp*

37 43 *cresc.*

44 *f*

51 52 *sostenuto*

58 60 *cresc.* *ff*

65 *f*

70 75 *mp* *mf dim.* 81 *p cresc.*

82 *f* *ff*

2nd Trombone B \flat

FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

Maestoso $\text{♩} = 104$

7 *f*

13 *mf dim.* *mp* 18

21 26

29 *mf* *mp* 35

37 *cresc.* 43

44 *f* 52

51 *sostenuto* 60

58 *cresc.* *ff* 65

70 *f* 75 81

74 *mp* *mf dim.* *p cresc.* 81

82 *non rall.* *f* *ff*

Bass Trombone

FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

Maestoso ♩ = 104

7

13

18

22

26

30

35

37

43

44

52

59

60

65

71

75

81

82

f

mf dim.

mp

mf

mp

cresc.

f

sostenuto

cresc.

ff

f

mp

mf dim.

p cresc.

non rall.

f

ff

FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

Maestoso $\text{♩} = 104$

f

7

13

mf dim.

18

p

26

35

mf

43

cresc.

52

f

60

cresc.

65

ff

f

75

f

81

mf dim.

82

p cresc.

non rall.

f cresc.

ff

E♭ Bass

FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

Maestoso ♩ = 104

5 7 10 13 17 18 26 35 36 43 50 52 58 60 65 66 74 75 81

f *mf* *dim.* *p* *mf* *mp* *cresc.* *f* *sostenuto* *cresc.* *ff* *f* *mp* *mf* *dim.* *non rall.* *p* *cresc.* *mf* *f* *ff*

MUSOU0006

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ARK OR DIVISIONAL HEADQUARTERS 9/16/2019 12:03:27

B♭ Bass

FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

Maestoso ♩ = 104

7

10

13

17

18

26

35

42

43

50

52

57

60

64

65

73

75

79

81

f

mf *dim.*

p

mp

cresc.

sostenuto

cresc.

ff *f*

mp *mf* *dim.*

p cresc. *mf* *p* *f* *ff*

non rall.

MUSOU0006

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ARK OR DIVISIONAL HEADQUARTERS 9/16/2019 12:03:27

Percussion 1

Timpani
Xylophone

FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

Maestoso ♩ = 104

7

F, Ab, Bb, Eb

f

8

To xylo.

13 Xylophone

mp

15

18

20

26

25

30

To Timp.

35

8

43

Timp.

52

f

58

60

cresc.

ff

65

f

72

To xylo.

75 Xylo.

mp

78

81

p cresc.

83

non rall.

ff

Percussion 2

Crash cymbal
Susp. cymb., Tri.

FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

Maestoso $\text{♩} = 104$ Crash Cymbal 7

f

8 Susp. Cym. 13

p \curvearrowright *mf*

17 18 26

p \curvearrowright *mf* *p* \curvearrowright *mf*

33 Tri. 35

mf *mp*

39 43

cresc.

45 S.C. (choke)

f *f*

51 52 60 Susp. Cym. 65

mp \curvearrowright *f*

66 Crash Cymbal

f

72 75

p \curvearrowright *mf*

78 81 Tri.

p \curvearrowright *mp* *ff*

Percussion 3

B.D., S.D.

FANFARE PRELUDE: IN HOPE REJOICE!

Andrew Barrington

Maestoso ♩ = 104 S.D. 7

f

p

B.D.

mp

cresc.

f

f

non rall.

ff