

# *Adelphía*

*In memory of my friend and mentor, Dr. W. Francis McBeth*

*by Keith Christopher*

ASCAP

Complete Band Instrumentation

1 - Full Score  
7 - Flute 1 & 2  
2 - Oboe  
2 - Bassoon  
3 - Clarinet in Bb 1  
4 - Clarinet in Bb 2  
4 - Clarinet in Bb 3  
2 - Bass Clarinet  
2 - Alto Saxophone 1  
2 - Alto Saxophone 2  
2 - Tenor Saxophone  
1 - Baritone Saxophone

3 - Trumpet 1 in Bb  
3 - Trumpet 2 in Bb  
3 - Trumpet 3 in Bb  
2 - Horn 1 in F  
2 - Horn 2 in F  
2 - Trombone 1  
2 - Trombone 2  
2 - Euphonium B.C.  
2 - Baritone T.C.  
4 - Tuba  
(opt. String Bass)

1 - Percussion 1  
Snare Drum  
3 - Percussion 2  
Gong, Tambourine,  
Finger Cymbals,  
Bass Drum,  
Suspended Cymbals,  
Triangle, Mark Tree  
2 - Mallets  
Chimes, Xylophone,  
Glockenspiel  
1 - Timpani

## About the music –

*Adelphia* is dedicated to the memory of Dr. W. Francis McBeth, longtime friend and mentor of the composer. In genuine McBeth style *Adelphia* is built on a simple motive upon which the rest of the piece evolves. McBeth's term for this technique was "organic," in that the piece grows out of itself. The title of the piece is derived from Arkadelphia, Arkansas, where McBeth lived for years and taught at Ouachita Baptist University.

The piece begins with a simple percussion ensemble section after which a three-note motive is introduced. An extended section that builds harmonically ensues, making way to a slow, rubato section still making use of the original motive. Tonal color and contrasts are used in this expressive section, which eventually segues to the original tempo announced with a sudden burst of percussion. The theme is now presented in fanfare-like style in the horns and brass. More harmonic contrasts and rhythmic elongation of the melody in the low brass and reeds create a grand full-band section with accented percussion and woodwind interjections. This ushers in a dramatic conclusion where the opening motive of the piece makes the final, declamatory conclusion.

Appropriate for contest or festival, this piece will be a favorite of bands and audiences alike, all the while being a worthy tribute to Francis McBeth himself.

## About the composer -

Keith Christopher is a composer, arranger, lyricist, and author. He has received a yearly award for his publications from the American Society of Composers, Authors, and Publishers since 1992. His "A Merry Christmas with Brass," featuring The Dallas Brass, received the famed Gold Record Award. The choral collection, "More Songs for Praise and Worship" earned him a Dove Award. With hundreds of musical pieces for choir, band, and orchestra in print with multiple publishers, his music has been performed worldwide. In addition, he has produced over a thousand recordings for music publishers. Keith Christopher is the author of a children's book "The First Christmas Night." He and his wife, Tammy, reside in the Nashville, Tennessee area.



# ADELPHIA

## Full Score

Score and parts are transposed.  
No parts have key signatures.

In memory of my friend and mentor, Dr. W. Francis McBeth

KEITH CHRISTOPHER  
ASCAP

Building  $\text{♩} = 120$

2

3

4

5

Flute 1,2

Oboe

Bassoon

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2, 3

Bass Clarinet

Alto Sax 1, 2

Tenor Sax

E $\flat$  Baritone Sax

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2, 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba  
(opt. String Bass)

Percussion 1

Percussion 2

Mallets

Timpani

Snare *buzz rolls sempre*

Gong

Tambourine

*cresc. poco a poco*

*p*

*p*

*p*

*cresc. poco a poco*

*cresc. poco a poco*

*p*

*cresc. poco a poco*

## ADELPHIA - 2

6                    7                    8                    9                    10

Fl. 1, 2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Clar. 2, 3  
B. Clar.  
A.S.  
T. Sax.  
B. Sax  
B♭ Tpt. 1  
B♭ Tpt. 2, 3  
Hn. 1, 2  
Tbn. 1, 2  
Euph.  
Tuba (St. B.)  
Perc. 1  
Perc. 2  
Mal.  
Timp.

*p*

*f*

*f*

*f*

Finger Cymbals L.V.  
*p*

*f*

*f*

*f*

*f*

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ADELPHIA - 3

11 12 13 14 15

Fl. 1, 2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Clar. 2, 3  
B. Clar.  
A.S.  
T. Sax.  
B. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2, 3  
Hn. 1, 2  
Tbn. 1, 2  
Euph.  
Tuba  
(St. B.)  
Perc. 1  
Perc. 2  
Mal.  
Tim.

## ADELPHIA - 4

16            17            18            19            20

Fl. 1, 2      f  
 Ob.      > > >  
 Bsn.  
 B♭ Cl. 1      f  
 B♭ Clar. 2, 3      f  
 B. Clar.  
 A.S.  
 T. Sax.  
 B. Sax  
 B♭ Tpt. 1      f  
 B♭ Tpt. 2, 3      f  
 Hn. 1, 2      f  
 Tbn. 1, 2      f  
 Euph.  
 Tuba (St. B.)      f  
 Perc. 1      f Crash Cymbals      S.C.      mp Triangle L.V.  
 Perc. 2      Bass Drum      mf      mp  
 Mal.  
 Timp.      f

## ADELPHIA - 5

21

22

23

24

25

Fl. 1, 2

Ob. *mp*

Bsn.

B♭ Cl. 1 *mp*

B♭ Clar. 2, 3 *mp*

B. Clar. *mp*

A.S.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba  
(St. B.)

Perc. 1

Perc. 2

Mal.

Timpani

The musical score consists of ten staves of music. Measure 21: Flutes 1, 2 (rest), Oboe (crescendo), Bassoon (rest), Bass Clarinet 1 (crescendo), Bass Clarinet 2, 3 (crescendo), Bassoon (crescendo). Measure 22: Bassoon (crescendo), Bass Clarinet 1 (crescendo), Bass Clarinet 2, 3 (crescendo), Bassoon (crescendo). Measure 23: Bassoon (crescendo), Bass Clarinet 1 (crescendo), Bass Clarinet 2, 3 (crescendo), Bassoon (crescendo). Measure 24: Bassoon (crescendo), Bass Clarinet 1 (crescendo), Bass Clarinet 2, 3 (crescendo), Bassoon (crescendo). Measure 25: Bassoon (crescendo), Bass Clarinet 1 (crescendo), Bass Clarinet 2, 3 (crescendo), Bassoon (crescendo).

## ADELPHIA - 6

26            27            28            29            30

Fl. 1, 2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Clar. 2, 3  
B. Clar.  
A.S.  
T. Sax.  
B. Sax  
B♭ Tpt. 1  
B♭ Tpt. 2, 3  
Hn. 1, 2  
Tbn. 1, 2  
Euph.  
Tuba  
(St. B.)  
Perc. 1  
Perc. 2  
Mal.  
Tim.

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ADELPHIA - 7

31

Fl. 1, 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Clar. 2, 3

B. Clar.

A.S.

T. Sax.

B. Sax

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba  
(St. B.)

Perc. 1

Perc. 2

Mal.

Timp.

32

33

34

35

ADELPHIA - 8

	36	37	38 Slower, rubato $\text{♩} = 60$	39	40
Fl. 1, 2		rit. into new tempo	<i>mp</i>		
Ob.		rit. into new tempo	<i>mp</i>		
Bsn.		rit. into new tempo			
B♭ Cl. 1		rit. into new tempo	<i>mp</i>		
B♭ Clar. 2, 3		rit. into new tempo	<i>mp</i>		
B. Clar.		rit. into new tempo			
A.S.		rit. into new tempo	<i>mp</i>		
T. Sax.		rit. into new tempo			
B. Sax		rit. into new tempo			
B♭ Tpt. 1		rit. into new tempo			
B♭ Tpt. 2, 3		rit. into new tempo			
Hn. 1, 2		rit. into new tempo			
Tbn. 1, 2		rit. into new tempo			
Euph.		rit. into new tempo			
Tuba (St. B.)		rit. into new tempo			
Perc. 1	<i>f</i>	rit. into new tempo			
Perc. 2	<i>f</i>	Mark tree rit. into new tempo			
Mal.		rit. into new tempo			
Timp.		rit. into new tempo	C to D		

## ADELPHIA - 9

41            42            43            44            45

Fl. 1, 2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Clar. 2, 3  
B. Clar.  
A.S.  
T. Sax.  
B. Sax  
B♭ Tpt. 1  
B♭ Tpt. 2, 3  
Hn. 1, 2  
Tbn. 1, 2  
Euph.  
Tuba  
(St. B.)  
Perc. 1  
Perc. 2  
Mal.  
Timp.

mp

mp

mp

ADELPHIA - 10

ADELPHIA - 11

## ADELPHIA - 12

56            57            58            59            60

Fl. 1, 2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Clar. 2, 3  
B. Clar.  
A.S.  
T. Sax.  
B. Sax  
B♭ Tpt. 1  
B♭ Tpt. 2, 3  
Hn. 1, 2  
Tbn. 1, 2  
Euph.  
Tuba  
(St. B.)  
Perc. 1  
Perc. 2  
Mal.  
Timp.

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*mf*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*f*

*f*

*ff*

*mf*

*ff*

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

*Chimes*

*ff*

*mf*

ADELPHIA - 13

## ADELPHIA - 14

66                    67                    68                    69                    70

Fl. 1, 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Clar. 2, 3

B. Clar.

A.S.

T. Sax.

B. Sax

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

(St. B.)

Tuba  
(St. B.)

Perc. 1

Perc. 2

Mal.

Timp.

f

ADELPHIA - 15

## ADELPHIA - 16

76                    77                    78                    79                    80

Fl. 1, 2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Clar. 2, 3  
B. Clar.  
A.S.  
T. Sax.  
B. Sax  
B♭ Tpt. 1  
B♭ Tpt. 2, 3  
Hn. 1, 2  
Tbn. 1, 2  
Euph.  
Tuba  
(St. B.)  
Perc. 1  
Perc. 2  
Mal.  
Glock. top note  
Chimes bottom  
Timp.

ADELPHIA - 17

Fl. 1, 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Clar. 2, 3

B. Clar.

A.S.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba  
(St. B.)

Perc. 1

Perc. 2

Mal.

Tim.

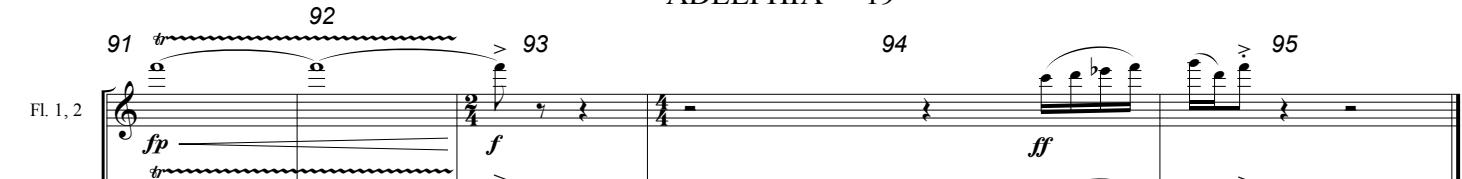
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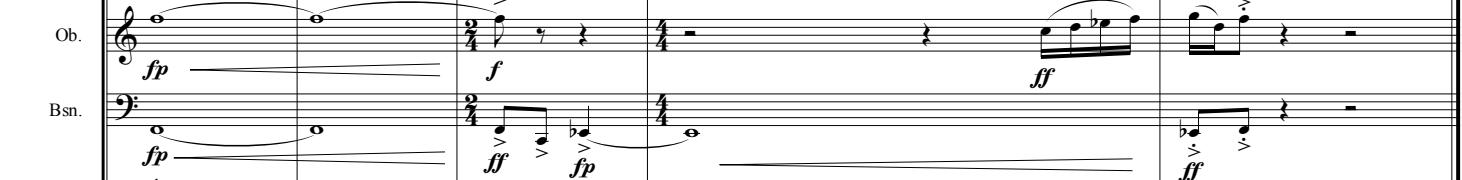
86 87 88 89 90

Fl. 1, 2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Clar. 2, 3  
B. Clar.  
A. S.  
T. Sax.  
B. Sax  
B♭ Tpt. 1  
B♭ Tpt. 2, 3  
Hn. 1, 2  
Tbn. 1, 2  
Euph.  
Tuba  
(St. B.)  
Perc. 1  
Perc. 2  
Mal.  
Timp.

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## ADELPHIA - 19

91 

92 

93 

94 

95 

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