

ELEGY: JESUS WEPT

(In memory of J.W. King)

by
GREG SANDERS

For Symphonic Band

Complete Band Instrumentation

1 - Full Score	2 - Tenor Saxophone	4 - Tuba
1 - Piccolo	1 - Baritone Saxophone	1 - Piano
3 - Flute 1	3 - Cornet 1	1 - Timpani
3 - Flute 2	3 - Cornet 2	1 - Mallet 1
2 - Oboes 1-2	3 - Cornet 3	Bells
2 - Bassoons 1-2	2 - French Horns 1-3	2 - Mallets 2
3 - Clarinet 1	2 - French Horns 2-4	Vibraphone, Marimba, Chimes
4 - Clarinet 2	2 - Trombone 1	2 - Percussion
4 - Clarinet 3	2 - Trombone 2	Small Suspended Cymbal,
2 - Bass Clarinet	2 - Trombone 3	Triangle, Large & Small Sizzle
2 - Alto Saxophone 1	2 - Baritone B.C.	Cymbals, Bass Drum, Gong,
2 - Alto Saxophone 2	2 - Baritone T.C.	Wind Chimes

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Program Notes

“Elegy: Jesus Wept” is written in memory of and dedicated to Texas Band Director J.W. King (1920-1997), and his fifty years of touching the lives of students through his teaching and love of music.

This work consists of three continuous sections that are separated by cathartic changes in musical texture, dynamics, tempos and tonal centers.

The first section begins with a plaintive melody that freely passes between instrumental groups. The melody slowly transforms in character, becoming more agitated and moving in nature, and closes the first section with a dramatic climax.

More pensive in nature, the second section begins with a new melody introduced by a solo horn over the newly introduced piano timbre. The melody is soon joined in turn by the flute, clarinet, trumpet and oboe with increasing density of parts. Soon the entire ensemble meets with a complex canonic statement of the horn melody, bringing this section to a close.

An ethereal third section begins with three statements of the new fanfare/calling motive produced from musical material presented earlier. The work concludes with a free-timed repetition of melodic material as the musical texture slowly transforms into a “celestial choir.”

Conductor Notes

- 1. Piano:** An acoustic piano is the preferred instrument for performance. However, if unavailable, an Electric Piano or Synthesizer may be substituted if using an “acoustic piano” timbre on that instrument. The part is written to be playable by a student of median ability.
- 2. Ensemble (measure 102 to end):** All improvisational cells marked “play” must be played. All cells marked “play or sing” must ALL be sung or ALL played by the entire ensemble. Notes should be “Freely” played or sung in a somber manner independently. Cell’s written pitches are transposed, players sing or play Concert Pitches [F, E, C, D]. Players will either “Play” the pitches notated or “Sing” the concert pitches produced by their respective instruments. ALL CELLS continue singing or playing to FINAL CUTOFF unless involved in the final three played chords.
- 3. Timpani (measure 105):** Place a “Bb5” Crotales [middle C=C4] dome-side down on Bb tuned timpani head; crotales plate should be perpendicular to timpani head. Strike crotales plate ONCE and rapidly move timpani pedal Up and Down to freely change pitch, ending with the pedal in the Up “F” tuning. Crotales will produce a pitch harmonic that will sound four octaves higher than notated. This produces an eerie distant “whistle-like” glissando.

Alternate Performance Option:

Use a large triangle in a traditional manner but move up and down after striking ONCE like a “handbell swing.”

About the Composer



Born in 1957, the music of American Composer Greg Sanders has been called “powerful” by Tim Page of the New York Times and is in demand both in this country and abroad. His music has been featured on National Public Radio, CBS “The Osgood Files” and has been performed on six continents and in all 50 States. His numerous commissions include both professional and non-professional groups, as well as works for younger performance groups. His music is published by Southern Music, MMB Music, LarAsh Music and TRN Music. He is a member of Broadcast Music Incorporated (BMI).

Performances of his music include the Indianapolis Symphony, Samara National Symphony (Russia), Boston Metropolitan Wind Symphony, Lakeshore Wind Symphony (Milwaukee), Peoria Symphony, Northeast Arkansas Symphony, Central Illinois Youth Symphony, North/ South Consonance (NY), Gregg Smith Singers, Res Musica International Festival, Bodensee (Germany), Midwest Band and Orchestra Clinic, Texas Music Educators’ Convention, Philadelphia New Music Festival, Memphis New Music Festival, Saint Louis Cathedral (LA), DCI (Drum Corp International), University of Taipei (Taiwan), University of Melbourne, Royal Danish Marine Band, the Kitakyushu (Japan) Wind Festival as well as over 1100 universities and secondary school performances.

His music appeals to a wide spectrum of listeners as demonstrated by many favorable reviews and numerous awards. Honors include composition awards and grants from Broadcast Music Incorporated, Texas Orchestra Directors Association, The Continental Harmony Project American Composer’s Forum, Sigma Alpha Iota, ASCAP, College Band Directors National Association, Phi Kappa Lambda, MENC, National Federation of Music Clubs, Music Teachers National Association, and the Lilly Foundation. His orchestral work “Prairie Dreams: The River’s Echo” was nominated for the 1992 Pulitzer Prize. Additional information about the composer and his music can be found at www.gregsanders.com.

Dr. Sanders is currently Professor of Music at Texas A&M University-Kingsville where he serves as Coordinator of Theory and Composition. Previously, he taught at Bradley University, Arkansas State University, and the University of North Texas.

Elegy: Jesus Wept

Full Score

Moderato (♩ = 90)

(In memory of J.W. King)

Greg Sanders (BMI)

The score is arranged in systems. The first system includes Piccolo, Flute 1, Flute 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, and Baritone Saxophone. The second system includes Cornet 1, Cornets 2 & 3, French Horns 1 & 3, French Horns 2 & 4, Trombones 1, Trombones 2 & 3, Baritone, and Tuba. The third system includes Piano and Timpani. The fourth system includes Mallets 1 (Bells) and Mallets 2 (Vibraphone). The fifth system includes Percussion 1. Dynamics include *p*, *mp*, and *mp* with accents. The tempo is Moderato (♩ = 90). The key signature has two flats. The time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

This page of a musical score, numbered 5, contains the following instruments and parts:

- Picc.**: Piccolo
- Fls. 1** and **Fls. 2**: Flute parts with dynamics *p*, *mp*, *p*, and *mf*.
- Obs. 1-2**: Oboe parts with dynamics *p*, *mp*, *p*, and *mf*.
- Bns. 1-2**: Bassoon parts with dynamics *p*, *cresc.*, and *mf*.
- Clar. 1**, **Clar. 2**, and **Clar. 3**: Clarinet parts with dynamics *p*, *cresc.*, and *mf*.
- B. Cl.**: Bass Clarinet part with dynamics *p*, *cresc.*, and *mf*.
- A. Sax. 1** and **A. Sax. 2**: Alto Saxophone parts with dynamics *p*, *mp*, *p*, and *mf*.
- T. Sax.**: Tenor Saxophone part with dynamics *p*, *cresc.*, and *mf*.
- B. Sax.**: Baritone Saxophone part with dynamic *p*.
- Cor. 1** and **Cor. 2-3**: Horn parts with dynamics *p*, *mp*, *p*, and *mf*.
- F. Hns. 1-3** and **F. Hns. 2-4**: French Horn parts.
- Tbn. 1** and **Tbn. 2-3**: Trombone parts with dynamics *p*, *cresc.*, and *mf*.
- Bar.**: Baritone part with dynamic *p*.
- Tba.**: Tuba part with dynamic *p*.
- Pno.**: Piano part.
- Timp.**: Timpani part.
- Bells**: Bells part with dynamic *p*.
- Mal. 2**: Mallet Percussion part.
- Perc. 1**: Percussion part.