

Just a Closer Walk with Thee

arr. by

Fred J. Allen

Complete Band Instrumentation

1 - Full Score	1 - B ^b Contrabass Clarinet	2 - 1st Trombone
4 - 1st Flute	2 - 1st E ^b Alto Saxophone	2 - 2nd Trombone
4 - 2nd Flute	2 - 2nd E ^b Alto Saxophone	2 - Bass Trombone
2 - Oboe	2 - B ^b Tenor Saxophone	2 - Euphonium B.C.
2 - Bassoon	1 - E ^b Baritone Saxophone	2 - Euphonium T.C.
3 - 1st B ^b Clarinet	3 - 1st B ^b Trumpet	4 - Tuba
4 - 2nd B ^b Clarinet	3 - 2nd B ^b Trumpet	1 - Timpani
4 - 3rd B ^b Clarinet	3 - 3rd B ^b Trumpet	1 - Bells
1 - E ^b Alto Clarinet	2 - 1st Horn in F	1 - Percussion I
2 - B ^b Bass Clarinet	2 - 2nd Horn in F	Suspended Cymbal, Crash Cymbals
		1 - Percussion II
		Snare Drum, Bass Drum

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About the Music - - -

This hymn is well-known throughout America, though its composer and origin are unknown. It gained notoriety in the 1930's as African-American churches met for large singing conventions. It is also a staple of the famous jazz funerals of New Orleans.

Arranged to honor the band teaching career of Barbara Lovett, the setting was designed to capture her peaceful and warm spirit. The rocking eighth note figures that begin in measure 2 portray the constant pulse of the life of Barbara Lovett: faithful and steady for her students, family and friends.

Though this setting purposely avoids the jazz style frequently associated with the tune, there is a respectful nod to the jazz idiom at the end of the trumpet solo in mm. 76-79. The opening line of the text "I am weak but Thou art strong" has a relationship to the biblical scripture in II Corinthians 13:3-4.

The tempo should not be too slow: avoid playing slower than the marking. Slight rubato is appropriate, especially in the area at 66, where soloists call to one another. Conductors should feel free to add dynamic contours to add expressiveness to this hymn.

About the Composer - - -



Fred J. Allen is Director of Bands at Stephen F. Austin State University in Nacogdoches, Texas. In addition to conducting the Wind Ensemble at SFASU, he also teaches conducting and music education classes. His areas of specialization include literature for bands and intonation of the wind instruments. Prior to his current position, Allen taught at Abilene Christian University.

His compositions and arrangements draw upon his experience teaching in the public schools in Texas. A hallmark of Allen's works is the freedom they allow the conductor/teacher to shape phrases in an expressive manner. He attempts to present opportunities for expressive playing within the range and rhythm constriction necessary for young instrumentalists. Allen is a member of the College Band Directors Association, Texas Music Educators Association, and Phi Beta Mu honorary bandmasters fraternity.

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Cantabile $\text{♩} = 88$

The musical score is arranged for a full orchestra and saxophone section. The instruments listed on the left are: Flutes (1 and 2), Oboe, Bassoon, B♭ Clarinets (1 and 2/3), E♭ Alto Clarinet, B♭ Bass Clarinet, B♭ Contrabass Clarinet, E♭ Alto Saxophones (1 and 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1, 2, and 3), Horns in F (1 and 2), Trombones (1 and 2), Bass Trombone, Euphonium, Tuba, Timpani, Bells, and Percussion (Cymbals, Snare Drum, and Bass Drum). The score is in 4/4 time with a key signature of two flats (B♭ and E♭). The tempo is marked 'Cantabile' with a quarter note equal to 88 beats per minute. The dynamics range from *p* (piano) to *f* (forte), with *mf* (mezzo-forte) and *mp* (mezzo-piano) also used. The piece features a prominent woodwind and brass melody with a steady drum accompaniment.

The musical score is arranged in a standard orchestral format. The top section includes Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (B. Cls.), Alto Saxophone (Es Alto Sxs.), Tenor Saxophone (B. Ten. Sx.), and Baritone Saxophone (Es Bar. Sx.). The middle section includes Trumpets (B. Tpts.), Horns (Hns. (F)), Trombones (Tbns.), Baritone Trombone (B. Tbn.), Euphonium (Euph.), and Tuba. The bottom section includes Timpani (Timp.) and Percussion (Perc.).

Key performance markings and cues include:

- Flutes:** *rit.* (ritardando) in the fourth measure.
- Bassoon:** *mp* (mezzo-piano) in the first measure; *p* (piano) in the fifth measure with the instruction "tuba cues".
- Clarinet 1:** *mp* in the first measure; *p* in the fifth measure.
- Clarinet 2:** *mp* in the first measure; *p* in the fifth measure.
- Alto Saxophone:** *mp* in the first measure; *p* in the fifth measure with the instruction "1st solo".
- Tenor Saxophone:** *mp* in the first measure; *p* in the fifth measure with the instruction "1st tn. cues".
- Baritone Saxophone:** *mp* in the first measure; *p* in the fifth measure with the instruction "bar. cues".
- Trumpets:** *p* in the fifth measure with the instruction "1st tn. cues".
- Horns:** *mp* in the first measure; *p* in the fifth measure with the instruction "1st only".
- Trombones:** *mp* in the first measure; *p* in the fifth measure with the instruction "bar. cues".
- Euphonium:** *mp* in the first measure; *p* in the fifth measure.
- Tuba:** *mp* in the first measure; *p* in the fifth measure.

12

Fls. 1 2

Ob.

Bsn.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

B♭ Cb. Cl.

E♭ Alto Sxs. 1 2

B♭ Ten. Sx.

E♭ Bar. Sx.

12

B♭ Tpts. 1 2 3

Hns. (F) 1 2

Tbns. 1 2

B. Tbn.

Euph.

Tuba

12

Timp.

12

Bls.

12

Perc. 1 2

solo