



# Sketches on a Shaped-Note Tune

By Douglas E. Wagner (ASCAP)

## INSTRUMENTATION

- |                                |  |
|--------------------------------|--|
| 1 Conductor                    | 6 Trombone/Baritone/Bassoon  |
| 10 Flute                       | 2 Baritone Treble Clef<br>(World Part Trombone in B $\flat$ Treble Clef) |
| 2 Oboe                         | 4 Tuba   |
| 10 B $\flat$ Clarinet          | 1 Mallet Percussion<br>(Bells)   |
| 2 B $\flat$ Bass Clarinet      | 1 Optional Timpani<br>(Tune: B $\flat$ , E $\flat$ )                     |
| 6 E $\flat$ Alto Saxophone     | 1 Percussion 1<br>(Snare Drum)   |
| 4 B $\flat$ Tenor Saxophone    | 3 Percussion 2<br>(Suspended Cymbal/Triangle/Crash Cymbals)              |
| 2 E $\flat$ Baritone Saxophone |  |
| 8 B $\flat$ Trumpet            |  |
| 4 F Horn                       |  |

### WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- Horn in E $\flat$
- Trombone/Baritone in B $\flat$  Bass Clef
- Tuba in E $\flat$  Bass Clef
- Tuba in E $\flat$  Treble Clef
- Tuba in B $\flat$  Bass Clef
- Tuba in B $\flat$  Treble Clef

## PROGRAM NOTES

Major elements in the founding and development of American music can be traced back to the shaped-note tradition of the early 19th century. This was the music of the people, music that spoke to the values and faith of those whose lives found purpose and meaning through this rich treasury of tunes and, most especially, the messages they carried.

Compilations such as William Walker's *The Southern Harmony* are still in use today, and many of these predominantly pentatonic tunes also find their way into contemporary publications and are utilized as themes in concert works.

The melodic material employed in this work is a metrical variant of the tune "Invitation," which first appeared in the 1854 edition of *The Southern Harmony*. The text often sung with it speaks of hope and comfort in the belief of a life that is yet to come:

*Hark, I hear the harps eternal ringing on the farther shore,  
As I hear those swollen waters with their deep and solemn roar.*

*And my soul, though stained with sorrow, fading as the light of day,  
Passes swiftly o'er those waters, to the city far away.*

*Souls have crossed before me, to that land of perfect rest,  
And I hear them singing faintly, in the mansions of the blest.*

## NOTES TO THE CONDUCTOR

The writing here is straightforward and uncomplicated, adhering to all of the parameters of instrumentation, range, and rhythmic restrictions at this level.

Stressing to players not to add accents unless indicated, observing all dynamic indications, and making sure to give all notes (especially those followed by a rest) their full values will ensure appropriate style and balance throughout. It is recommended that an introduction or reinforcement of legato tongue slurs for trombones be reviewed prior to the first sight reading to accommodate the slurred quarter notes in measures 10, 14 and 22 in order to avoid an unintentional *glissando*. Tempo markings are only approximate. Feel free to adjust these to taste beyond the suggestions noted.

And as is the case with everything we do as musicians and teachers, don't forget to simply make music and enjoy the sounds.



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# Sketches on a Shaped-Note Tune

FULL SCORE

Approx. Duration - 2:30

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Broadly ♩ = 66

rit.

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone/  
Bassoon

Tuba

Mallet Percussion  
(Bells)

Optional  
Timpani

Percussion 1  
(Snare Drum)

Percussion 2  
(Suspended Cymbal/  
Triangle/Crash Cymbals)

Broadly ♩ = 66

rit.

Bells

Tune: B♭, E♭

Suspended Cymbal

1

2

3

4

*mp*  *f*

46608S

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Quicker ♩ = 80

7

Fl.

Ob.

Cl. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpt. *mp*

Hn. *mp*

Tbn./Bar./Bsn. *mp*

Tuba *mp*

Mlt. Perc.

Timp.

Snare Drum

Perc. 1 *mp*

Perc. 2

Quicker ♩ = 80

7

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

15

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

15

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Triangle

*mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

15 16 17 18 19

Fl. 23

Ob. *mp*

Cl. *mp*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

Bar. Sax. *p*

Tpt. 23 *mp*

Hn. *p*

Tbn./Bar./Bsn. *p*

Tuba *p*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*mf*

*mf*



31

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf* *p*

A. Sax. *p*

T. Sax. *mf* *p*

Bar. Sax. *mf* *p*

31

Tpt.

Hn. *p*

Tbn./Bar./Bsn. *mf* *p*

Tuba *mf* *p*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl. *mp*

Ob. *mp*

Cl. *mp* *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. *f*

Hn. *f*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc.

Timp.

Perc. 1 *mf*

Perc. 2

Fl. *mf*

Ob. *mf*

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



**molto rit.**

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

B. Cl. *mf*

A. Sax. *mf* *f*

T. Sax. *mf*

Bar. Sax. *mf*

**molto rit.**

Tpt. *f*

Hn.

Tbn./Bar./Bsn. *mf* *f*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mp*

Perc. 1

Perc. 2

57 Slower ♩ = 66 rit. *ff*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

57 Slower ♩ = 66 rit. *ff*

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Crash Cymbals

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