

Gene Milford
ILLUMINATION
Three Hymns by Gustav Holst

INSTRUMENTATION

1 – Conductor	2 – Trombone 1
3 – Flute 1	2 – Trombone 2
3 – Flute 2	1 – Euphonium TC
2 – Oboe	2 – Euphonium BC
2 – Bassoon	4 – Tuba
4 – B \flat Clarinet 1	1 – Timpani
4 – B \flat Clarinet 2	2 – Mallet Percussion
2 – B \flat Bass Clarinet	<i>Orchestra Bells, Chimes</i>
2 – E \flat Alto Saxophone 1	2 – Percussion 1
2 – E \flat Alto Saxophone 2	<i>Snare Drum, Bass Drum</i>
2 – B \flat Tenor Saxophone	3 – Percussion 2
1 – E \flat Baritone Saxophone	<i>Small Triangle, Large</i>
3 – B \flat Trumpet 1	<i>Triangle, Crash Cymbals,</i>
3 – B \flat Trumpet 2	<i>Tam-Tam, Suspended</i>
4 – F Horn	<i>Cymbal</i>

Complete Band	\$76.00
Full Score	6.00
Parts, each	1.00

Daehn
PUBLICATIONS

Illumination is a setting of three hymn tunes composed by Gustav Holst (1874-1934) at the request of his colleague and friend Ralph Vaughan Williams (1872-1958), who served as the music editor of the *English Hymnal* (1906) and *Songs of Praise* (1925).

The three melodies included are *Brookend*, set to a text by Robert Herrick (1591-1674), “In This World, The Isle of Dreams;” *Monk Street* for “I Sought Thee Round About, O Thou My God” by Thomas Heywood (c. 1650); and *Stepney* for the patriotic text “What Heroes Thou Hast Bred, O England My Country” by G. K. Menzies (1869-1954).

It should be noted that the titles of melodies of hymns usually differ from the hymn text, as the music can be used with various poems of the same meter. The origins of the hymn names are frequently locations important to the composer. Brookend was a Tudor farmhouse near Thaxted where Holst lived for several years. Monk Street was the location of his first cottage in Thaxted. And the tune *Stepney* was taken from incidental music composed for a children’s pageant in 1909 at Stepney, a district in London.

Illumination opens with a fanfare on *Brookend*, followed by lyrical and canonic versions of the brief melody. A chorale setting of *Monk Street* leads to a restatement of the opening tune. *Stepney* is presented as a British processional march, and a brief restatement of the opening melody concludes the work.

Illumination was commissioned by the Perry Band Boosters and dedicated to the Edison Middle School Eighth Grade Band, Karen Martin, Director.

Gene Milford

Preview Only

Illumination

Three Hymns by Gustav Holst

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Moderately ♩ = 108

The score is for a concert band and includes the following parts:

- Flute 1/2:** Starts with a rest, then enters in measure 5 with a melodic line marked *f* and *a2*.
- Oboe:** Similar to the flute, entering in measure 5 with a melodic line marked *f*.
- Bassoon:** Enters in measure 5 with a melodic line marked *f*.
- B^b Clarinet:** Enters in measure 5 with a melodic line marked *f*.
- B^b Bass Clarinet:** Enters in measure 5 with a melodic line marked *f*.
- E^b Alto Saxophone 1/2:** Enters in measure 5 with a melodic line marked *f*.
- B^b Tenor Saxophone:** Enters in measure 5 with a melodic line marked *f*.
- E^b Baritone Saxophone:** Enters in measure 5 with a melodic line marked *f*.
- B^b Trumpet:** Enters in measure 2 with a rhythmic pattern marked *f*. The pattern is numbered 1 through 4.
- F Horn:** Enters in measure 2 with a rhythmic pattern marked *f*.
- Trombone 1/2:** Enters in measure 2 with a rhythmic pattern marked *f* and *a2*. The pattern is numbered 1 through 4.
- Euphonium:** Enters in measure 5 with a melodic line marked *f*.
- Tuba:** Enters in measure 5 with a melodic line marked *f*.
- Timpani:** Remains silent throughout the preview.
- Mallet Percussion:** Includes Chimes (marked *f*) and Bells (marked *f*).
- Percussion:** Includes Small Tri. (marked *f*), Large Tri. (marked *f*), S. D. (marked *f*), and B. D. (marked *f*).

rit.

10 A Tempo

6 7 8 9 **10** 11

Fl. 1/2

Ob.

Bsn.

B^b Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn. 1/2 *a2*

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1

2

f

Tam-tam *pp*

12

Fl. 1/2

Ob.

Bsn.

B^b Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

mp

p

a2

13 14 15 16 17 18 19

Tpt.

Hn.

Tbn. 1/2

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1

2

Small Tri.

Sus. Cym. *pp* *p* *pp*

20

Fl. 1/2 *p*

Ob. *p*

Bsn. *p*

B^b Cl. *p*

B. Cl. *p*

A. Sax. 1/2 *mp* *f* *a2*

T. Sax. *p*

Bar. Sax. *p*

20

21

22

23

24

25

26

27

Tpt.

Hn. *f*

Tbn. 1/2

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2 *p* *pp* *mp* *p* *f*

rall.

31 Moderato ♩ = c. 108

28

Fl. 1/2

Ob.

Bsn.

B♭ Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

28 29 30 31 32 33 34 35

Tpt.

Hn.

Tbn. 1/2

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1/2

Detailed description of the musical score: The score is for measures 28 through 35. It begins with a *rall.* marking and a box containing the number 31. The tempo is *Moderato* with a quarter note equal to approximately 108 beats per minute. The key signature has two flats (Bb major), and the time signature is 3/4. The woodwind section (Flute, Oboe, Bassoon, Clarinets, Saxophones) and brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) play a melodic line that starts in measure 28 and continues through measure 35. The dynamics for these instruments are marked *p* (piano) in measures 28-30, *mp* (mezzo-piano) in measures 31-33, and *mf* (mezzo-forte) in measures 34-35. The percussion section (Timpani, Mallet Percussion, Percussion) provides a rhythmic accompaniment. The Timpani part is marked *p* in measure 28 and *mp* in measure 31. The Mallet Percussion part is marked *mp* in measure 31. The Percussion part is marked *mp* in measure 31. There are also some *a2* markings above certain notes in measures 34 and 35.

36 37

Fl. 1/2 *f* *ff* *mp*

Ob. *f* *ff* *mp*

Bsn. *f* *ff*

B♭ Cl. *f* *ff* *mp*

B. Cl. *f* *ff* *p*

A. Sax. 1/2 *f* *ff* *p*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

36 37 38 39 40 41 42 43

Tpt. *f* *ff*

Hn. *f* *ff*

Tbn. 1/2 *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff*

Mlt. Perc. *f* *ff* *p*

Perc. 1 *f*

2

Cr. Cym. *f*

44

Fl. 1/2 *f* *a2*

Ob. *f*

Bsn. *mf*

B♭ Cl. *f*

B. Cl. *f*

A. Sax. 1/2 *f* *a2* *mf*

T. Sax. *mf*

Bar. Sax.

44 45 46 47 48 49 50 51

Tpt. *mf* *ff*

Hn. *mf* *ff*

Tbn. 1/2 *mf* *a2* *ff*

Euph. *mf* *ff*

Tba.

Timp.

Mlt. Perc.

Perc. 1 Small Tri. *p*

2 *p* *ff* Cr. Cym.

Sus. Cym. *p*

52 59

Fl. 1/2

Ob.

Bsn.

B^b Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

52 53 54 55 56 57 58 59

Tpt.

Hn.

Tbn. 1/2

Euph.

Tba.

Timp.

Mlt. Perc. Chimes

Perc. 1/2

60

Fl. 1/2

Ob.

Bsn.

B^b Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

60 61 62 63 64 65 66

Tpt.

Hn.

Tbn. 1/2

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1/2

Sus. Cym. *pp* *p*

Cr. Cym. *mf*

67 March tempo ♩ = c. 116

Fl. 1/2

Ob.

Bsn.

B♭ Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

67 68 69 70 71 72 73 74

Tpt.

Hn.

Tbn. 1/2

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1/2

Cr. Cym.

75

Fl. 1/2

Ob.

Bsn. *mf*

B^b Cl. *mf*

B. Cl. *mf*

A. Sax. 1/2

T. Sax. *mf*

Bar. Sax. *mf*

75 76 77 78 79 80 81

Tpt.

Hn. *mf*

Tbn. 1/2 *mf* ^{a2}

Euph. *mf*

Tba. *mf*

Timp. *mf*

Mlt. Perc. *mf*

Perc. 1 *mf*

2

82

Fl. 1 2

Ob.

Bsn.

B^b Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

82 83 84 85 86 87

87

Tpt.

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1 2

Sus. Cym. p

Bells

Cr. Cym. f

Fl. 1/2 *f*

Ob. *f*

Bsn. *f*

B^b Cl. *f*

B. Cl. *f*

A. Sax. 1/2 *f* *a2*

T. Sax. *f*

Bar. Sax. *f*

Tpt. *f* *div.*

Hn. *f* *div.*

Tbn. 1/2 *f*

Euph. *f*

Tba. *f*

Timp. *f*

Mlt. Perc. Bells *f*

Perc. 1 *mf*

Perc. 2 *mp*

Fl. 1/2 *a2* *f*

Ob. *f*

Bsn.

B^b Cl. *f* *div.*

B. Cl. *f* *div.*

A. Sax. 1/2

T. Sax.

Bar. Sax.

108 109 110 111 112 113 114 115

Tpt.

Hn.

Tbn. 1/2

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1/2

Tam-tam

Cr. Cym.