

Larry Daehn

With Quiet Courage

In Memory of Lois Daehn

INSTRUMENTATION

- | | |
|---------------------------|---|
| 1 – Full Score | 1 – E♭ Baritone Saxophone |
| 6 – Flute | 3 – 1st B♭ Trumpet |
| 2 – Oboe | 3 – 2nd B♭ Trumpet |
| 1 – E♭ Clarinet | 2 – 1st Horn in F |
| 3 – 1st B♭ Clarinet | 2 – 2nd Horn in F |
| 3 – 2nd B♭ Clarinet | 3 – 1st Trombone |
| 3 – 3rd B♭ Clarinet | 3 – 2nd Trombone |
| 1 – E♭ Alto Clarinet | 1 – Baritone TC |
| 2 – B♭ Bass Clarinet | 2 – Baritone BC |
| 2 – Bassoon | 4 – Tuba |
| 2 – 1st E♭ Alto Saxophone | 1 – Timpani |
| 2 – 2nd E♭ Alto Saxophone | 1 – Suspended Cymbal |
| 2 – B♭ Tenor Saxophone | 3 – Mallet Percussion:
Bells, Vibraphone, Chimes |

Lois Daehn

Her life was heroic, but without fanfare.

She worked and hoped and inspired.

She loved and was loved.

Her life was a noble song of quiet courage.

Performance Suggestions

The tempo should be ♩ = M. M. 60 - 70. It is best to give momentum to the melody and countermelodies, so that the song does not become too slow.

At the beginning, the melody appears in the horns and alto saxophones and should be one dynamic level louder than the accompaniment.

The trumpet solo at [9] should be *molto cantabile*, blending effortlessly with the flute and oboe.

Carefully balance the woodwinds at [25] so that the descending line does not overshadow the ascending one. (This pattern occurs again at the end of the song.)

In the mallet percussion part, the stems-up part is for bells; the stems-down part is for vibraphone. (These parts can be modified to accommodate the skills of players.) The vibraphone part may be played on bells (soft mallets), piano or synthesizer, or it may be omitted. The chime part is also optional.

The high melody at [33] and [49] should be very songlike and sonorous but never strident. At these places there are two countermelodies. You may wish to put more or fewer players on the higher or lower countermelody (especially in the horns and alto saxophones) to achieve balance. If you have a large, strong horn section, you may wish to put more, or all, of the players on the high part, because this is a big, lovely countermelody that should soar up close to the melody. The publisher gives permission to photocopy these parts for this purpose.

With Quiet Courage was premiered by the U.S. Navy Band on September 16, 1995.

Larry Daehn

In memory of Lois Daehn
WITH QUIET COURAGE

Andante e legato

Flute

Oboe

E♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Andante e legato

Horn in F 1

Horn in F 2

Trumpet 1

Trumpet 2

Trombone 1

Trombone 2

Baritone

Tuba

Timpani

Suspended Cymbal

Mallet Percussion

1 2 3 4 5 6 7 8

Conductor - 2

Fl. *p*

Ob. *p*

E♭ Cl. *p*

1 *p*

B♭ Cl. 2 *p*

3 *p*

A. Cl. *p*

B♭ B. Cl. *p* (L)

Bsn. *p* div.

A. Sax. 1 *p*

2 *p*

T. Sax. *p*

B. Sax. *p* ossia

Hn. 1 *p*

2 *p*

Tpt. 1 *p* Solo

2 *p*

Tbn. 1 *p*

2 *p*

Bar. *p*

Tuba *p*

Timp.

Susp. Cym.

Mal. Perc. *p* Bells (Rubber mallets) Vibes

9 10 11 12 13 14 15

Conductor - 3

17

Fl.

Ob.

E♭ Cl.

1

B♭ Cl.

2

3

A. Cl.

B♭ B. Cl.

Bsn.

A. Sax.

1

2

T. Sax.

B. Sax.

17

Hn.

1

2

Tpt.

1

2

Tbn.

1

2

Bar.

Tuba

Timp.

p poco cresc. *mp* *p poco cresc.* *mp*

Susp. Cym.

Mal. Perc.

16 17 18 19 20 21 22

Conductor - 4

25

Fl.

Ob.

E♭ Cl.

1

B♭ Cl. 2

3

A. Cl.

B♭ B. Cl.

Bsn.

1

A. Sax. 2

T. Sax.

B. Sax. *ossia*

25

Hn. 1 2

Tpt. 1 2

Tbn. 1 2

Bar.

Tuba

Timp.

Susp. Cym.

Mal. Perc.

23 24 25 26 27 28 29

Vibes *p*

Suspended Cymbal *pp* *cresc. poco a poco*

Bella *p* *cresc. poco a poco*

Conductor - 5

Fl. 33 *f* *cresc.* *div.*

Ob. *f* *cresc.*

E♭ Cl. 1 *f* *cresc.*

B♭ Cl. 2 *f* *cresc.*

3 *f* *cresc.*

A. Cl. *f* *cresc.*

B♭ B. Cl. *f* *cresc.*

Bsn. *mf cresc.* *f* *cresc.* *div.*

A. Sax. 1 *f* *cresc.*

2 *f* *cresc.*

T. Sax. *f* *cresc.* *ossia*

B. Sax. *f* *cresc.*

Hn. 1 *f* *cresc.*

2 *f* *cresc.*

Tpt. 1 *f* *cresc.* *ossia* *a2* *ossia*

2 *f* *cresc.*

Tbn. 1 *mf cresc.* *f* *cresc.*

2 *mf cresc.* *f* *cresc.*

Bar. *mf cresc.* *f* *cresc.*

Tuba *mf cresc.* *f* *cresc.*

Timp. *mf cresc.* *f* *mp cresc.*

Susp. Cym. *f*

Mal. Perc. *f*

30 31 32 33 34 35 36

Conductor - 6

Fl. ⁴¹ *div.* *p*

Ob. *div.* *p*

E♭ Cl. *p*

1 *p*

B♭ Cl. 2 *p*

3 *p* (L)

A. Cl. *p*

B♭ B. Cl. *div.* *a2* *p*

Bsn. *p*

A. Sax. 1 *p*

2 *p*

T. Sax. *p*

B. Sax. *ossia* *p*

Hn. 1 ⁴¹ *1 only* *p*

2 *p*

Tpt. 1 *a2* *p*

2 *p*

Tbn. 1 *p*

2 *p*

Bar. *p*

Tuba *p*

Timp. *f* *p* (D♭ to B♭; A♭ to F)

Susp. Cym.

Mal. Perc. *Bells* *Vibes* *p*

37 38 39 40 41 42 43

Conductor - 7

Maestoso

Fl.

Ob.

E♭ Cl.

1

B♭ Cl.

2

3

A. Cl.

B♭ B. Cl.

Bsn.

1

A. Sax.

2

T. Sax.

B. Sax.

Hn.

1

2

Tpt.

1

2

Tbn.

1

2

Bar.

Tuba

Timp.

Susp. Cym.

Mal. Perc.

44 45 46 47 48 49 50

cresc. e rit.

p

f

div.

mp cresc.

Bells

Chimes

Maestoso

Fl.
Ob.
E♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
A. Cl.
B♭ B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Bar.
Tuba
Timp.
Susp. Cym.
Mal. Perc.

cresc. *rit. poco a poco* *ten.* *div.* *ten.* *ten.* *p* *pp* *dim.* **Largo**

31 *cresc.* 32 *rit. poco a poco* 33 34 35 36 37 38