



arranged by
Bruce Houseknecht

Salvation Is Created

(Tschesnokoff)

&

Awake

Chorale from Act III, Die Meistersinger
(Wagner)

Full Symphonic Instrumentation

6 - C Flutes & Piccolo	1 - 2nd Bassoon	1 - 1st F Horn	2 - Baritone B. C.
1 - Eb Clarinet	(Contra-Bassoon)	1 - 2nd F Horn	2 - 1st Trombone
4 - 1st Bb Clarinet	2 - 1st Eb Alto Saxophone	1 - 3rd F Horn	2 - 2nd Trombone
4 - 2nd Bb Clarinet	2 - 2nd Eb Alto Saxophone	1 - 4th F Horn	2 - 3rd Trombone
4 - 3rd Bb Clarinet	1 - Bb Tenor Saxophone	1 - 1st Eb Horn	6 - Basses
2 - Eb Alto Clarinet	1 - Eb Baritone Saxophone	1 - 2nd Eb Horn	1 - String Bass
2 - Bb Bass Clarinet	3 - 1st Bb Cornet	1 - 3rd Eb Horn	3 - Drums
1 - Eb Contra-Bass Clar.	3 - 2nd Bb Cornet	1 - 4th Eb Horn	1 - Chimes
2 - 1st & 2nd Oboes	3 - 3rd Bb Cornet	1 - Baritone T. C.	1 - Tympani
1 - 1st Bassoon			1 - Full Conductor Score

Optional SATB Choral Editions: Awake (5104) - Salvation (7038)

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Notes to the Conductor

SALVATION IS CREATED

"Salvation Is Created" is a fine example of the choral literature of the Russian Orthodox Church. To preserve the choral effect, breathing must not be allowed between measures 6 and 7, especially 11 and 12, 23 and 24, 27 and 28, especially 32 and 33, and 41 and 42. As a matter of fact, staggered breathing should be practised throughout.

This arrangement may be performed separately as a composition for band or used as an accompaniment to the Kjos catalogue No. 7038 octavo choral arrangement by Matterling. If this arrangement is used in joint performance of band and chorus, the first four measures serve as the introduction and the players should be told that the first four measures will be repeated in every part.

In order to balance the band with the choir, do not delete any parts, but rather subdue the volume of the tutti at (10) and at (31) as much as is necessary.

AWAKE

This beautiful chorale from the Third Act of "Die Meistersinger von Nurnberg" (composed by Wagner in rebuttal of his contemporary critics) is thought by many to be Wagner's own Hymn of Thanksgiving for his God-given talent.

Wagner uses the words "Langsam und feierlich" for the orchestral passage immediately preceding the chorale. "Feierlich", appearing on the score of so many of Wagner's operas, may be variously translated as "solemn, holy, reverent, soulfully, etc.". The word "reverent" seems best to fit the mood of the music in this instance.

Wagner further indicates that the chorale is to be performed "very broad with each note uniformly and equally sustained throughout".

The phrasings and slurrings of the original score have been retained to give this sustained effect desired by the composer.

This arrangement may be performed by band alone or used as an accompaniment to the Kjos catalogue No. 5104 octavo choral arrangement by O.C. Christiansen.

It is left to the discretion of the conductor to establish balance between the two groups if this composition is used as a joint choir and band performance.

-B.H.H.

Note: These two compositions may be performed in sequence without a pause by immediately following SALVATION IS CREATED with the opening tympani crescendo of AWAKE.

SALVATION IS CREATED

Tchesnokoff
arr. by Bruce H. Houseknecht

3

Soulfully and Majestically ♩ = 88, Larghetto

5 a2 Fl. only

10 add picc.

Flutes

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoons

Alto I

Alto II

Tenor

Baritone

SAXAPHONES

String Bass

E♭ Contra Bass Clarinet

B♭ Cornets

Chimes

SOLO Horn

Horns

Baritones

Trombones

Basses

2 only

Timpani

Drums

etc.

mp

mf

f

add C Bssn. 8va. ↓

1st Bssn. cue

All

opt

p

f

mf

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Flutes *Fl. only* 19 22

Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets *p* *p* *p* 1st Tmb. cue *mf* 2nd Tmb. cue

Alto Clarinet *p* *p*

Bass Clarinet *p* *p*

Bassoons *p* *p* *p* *Bssn. only*

Alto I *p*

Alto II *p*

Tenor *p* 3rd Tmb. cue *mf*

Baritone *p*

String Bass *p* *p*

E♭ Contra Bass Clarinet *p* *p* 1st Horn cue

B♭ Cornets *p*

Chimes *p*

Horns *p* *SOLO* *mp*

Baritone *p* *mf* & Bass Tmb. *mf*

Trombones *p* *mf*

Basses *p* *2 only* *mf* *mf* Bar. cue *mf*

Timpani *f* *mf* *mp* *p* *p*

Drums *p*

Flutes
Piccolo

Oboes

E♭ Clarinet

B♭ Clarinets

Alto Clarinet

Bass Clarinet

Bassoons

Alto I

Alto II

SAXOPHONES
Tenor

Baritone

String Bass

E♭ Contra Bass Clarinet

B♭ Cornets

Chimes

Horns

Baritone

Trombones

Basses

Timpani

Drums

Fl. only

40 a2

ff

mp

p

mf

Flutes Piccolo
 Oboes
 Eb Clarinet
 Bb Clarinets
 Alto Clarinet
 Bass Clarinet
 Bassoons
 Saxophones
 Alto I
 Alto II
 Tenor
 Baritone
 String Bass
 Eb Contra Bass Clarinet
 Bb Cornets
 Horns
 Baritones
 Trombones
 Basses
 Timpani
 Drums

Fls. only a2 loco
 add picc. to Fl. 1
 Fls. only poco rit.
 a2
 1st
 a tempo

19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

p, *f*, *dim.*, *cresc.*, *allarg.*, *trun.*, *ff*, *pp*, *1st clar. cue*, *one only*, *2nd*, *alto clar. cue*, *bass clar. cue*