

Kjos Full Orchestra
Grade 5
Full Conductor Score
JO2004F
\$7.00

Timothy Mahr

Sunlit Morning Alleluias





The Composer

Timothy Mahr is a well-known and highly acclaimed composer, conductor, and clinician throughout the United States, Canada, and Norway. He is currently Professor of Music at St. Olaf College in Northfield, Minnesota, where he conducts the St. Olaf Band and teaches classes in conducting, composition, and music education. He also serves as the conductor of the Minnesota Symphonic Winds and is Past-President of the North Central Division of the College Band Directors National Association. His conducting career began in Milaca, Minnesota, as an instrumental music teacher at Milaca High School. He was Director of Bands at the University of Minnesota, Duluth, for ten years and was the founder and conductor of the community-based Twin Ports Wind Ensemble. Mahr graduated from St. Olaf College with a B.M. in Theory and Composition and a

B.A. in Music Education. He completed his M.M. in Trombone Performance and earned his D.M.A. in Instrumental Conducting from The University of Iowa.

Mahr was the first recipient of the American Bandmasters Association Commissioning Project and continues to receive commissions nationally. Recent commissions include works for the Music Educators National Conference and the United States Air Force Band. A former member of the National Band Association Board of Directors, Mahr was elected to membership in the American Bandmasters Association in 1993. He was awarded the ABA/Ostwald Award in 1991, and has been the recipient of grants from Meet the Composer and the Minnesota Composer Forum as well as the National Band Association's "Citation of Excellence."

Mahr's works have been performed at Lincoln Center and Carnegie Hall, the Midwest Clinic, the Music Educators National Conference, national conventions of the American Bandmasters Association and the College Band Directors National Association, and numerous state and regional conventions. Many of his works have been broadcast on the Minnesota Public Radio network. Recent recordings can be found on the Sony, Citadel, Crest, Mark, Cafua, and St. Olaf Records labels.

Mahr's orchestral work *Carolina Folk Dream* is also published by the Neil A. Kjos Music Company. His works for concert band include *Daydream*, *Endurance*, *Everyday Hero*, *Fanfare and Grand March*, *Fantasia in G*, *Flourish*, *Hymn and Celebration*, *Immigrant Dreams*, *Into the Air!*, *A Mighty March*, *A Quiet Place to Think*, *Sol Solator*, *Spring Divertimento*, and *The View from the Mountaintop*.

The Composition

Professor Steven Amundson celebrated his 25th year as the conductor of the St. Olaf Orchestra at their end of the year concert in May 2006. I had been his teaching colleague for over a dozen years and thought it might be fun to compose a work in his honor. To surprise Prof. Amundson at the concert, the new piece was rehearsed without his knowledge and conducted by a student member of the orchestra.

Steven Amundson is lovingly referred to as "SMA" by his students (his initialed signature pronounced as a name), and I toyed around with those letters when thinking of what this piece might become. *Sunlit Morning Alleluias* was the resulting title and it generated immediate musical ideas. The word "Alleluia" provided rhythmic and melodic motives that are tossed about easily between the parts, and the notion of rising up and singing praise at the dawning of the day gave shape to a work that starts quietly in the dark and awakens with brightening energy. As an additional compositional challenge, I knew the work had to be learned in a single one-hour rehearsal!

Instrumentation List (Set C)

1 – Piccolo	1 – 3 rd F Horn	2 – Percussion II:
1 – 1 st Flute	1 – 4 th F Horn	Suspended Cymbal,
1 – 2 nd Flute	1 – 1 st B \flat Trumpet	Tambourine, Crash Cymbals,
1 – 1 st Oboe	1 – 2 nd B \flat Trumpet	Chimes, Bass Drum
1 – 2 nd Oboe	1 – 3 rd B \flat Trumpet	2 – Percussion III:
1 – English Horn	1 – 1 st Trombone	Tam-tam, Triangle,
1 – 1 st B \flat Clarinet	1 – 2 nd Trombone	Bass Drum, Crash Cymbals
1 – 2 nd B \flat Clarinet	1 – 3 rd Trombone	1 – Harp
1 – B \flat Bass Clarinet	1 – Tuba	8 – 1 st Violin
1 – 1 st Bassoon	1 – Timpani	8 – 2 nd Violin
1 – 2 nd Bassoon/Contrabassoon (opt.)	2 – Percussion I:	5 – Viola
1 – 1 st F Horn	Bells, Marimba, Snare Drum,	5 – Cello
1 – 2 nd F Horn	Suspended Cymbal	5 – String Bass
		1 – Full Conductor Score

Additional scores and parts are available.

Sunlit Morning Alleluias

Full Conductor Score
Approx. time – 2:30

Timothy Mahr

1 **Calmly** (♩ = 60) 2 3 *poco accel.* 4 5 6 7 8 **Pressing forward** (♩ = 104)

Piccolo

1 **Solo** *p* 2 3 4 5 6 7 8 *mf*

Flutes

1 2

Oboes

1 2

English Horn

B♭ Clarinets

1 2

B♭ Bass Clarinet

Bassoons (opt. Contrabassoon)

1 2

1 2 **Calmly** (♩ = 60) 3 4 *poco accel.* 5 6 7 8 **Pressing forward** (♩ = 104)

F Horns

1 2 3 4

B♭ Trumpets

1 2 3

Trombones

1 2 3

Tuba

1 2 **Calmly** (♩ = 60) 3 4 *poco accel.* 5 6 7 8 **Pressing forward** (♩ = 104)

Timpani
E, A, B & E

Percussion I:
Bells, Marimba,
Snare Drum,
Suspended Cymbal

Percussion II:
Suspended Cymbal,
Tambourine, Crash Cymbals,
Chimes, Bass Drum

Percussion III:
Tam-tam, Triangle,
Bass Drum, Crash Cymbals

S. Cym. (w/med. yarn)

T-tam.

Harp
[D C B E F# G A]
p 8^{va} E, A, B & E

1 2 **Calmly** (♩ = 60) 3 4 *poco accel.* 5 6 7 8 **Pressing forward** (♩ = 104)

Violins

1 **Solo** *pp* 2 3 4 5 6 7 8 *div.*

2 *pp* *div.*

Viola

pp *div.*

Cello

pppp *pp*

String Bass

pppp *pp*

10 11 12 13 14 Dancing (♩ = 176) 15 16 17 18 19

Picc. *mf*

Fls. 1 *pp* *mp* *pp*
2 *pp* *mp*

Obs. 1 *mp*
2

E.H. *mp*

B♭ Cls. 1 *mp* *mf*
2 *mp*

B♭ B. Cl. *mp*

Bsns./C. Bsn. 1 *mf*
2

F Hns. 1 2
3 4

B♭ Tpts. 1 2 3

Trbs. 1 2 3

Tuba

Timp. 14 Dancing (♩ = 176)

Bells *pp* *mp*

Tamb.

Tri. *p*

Hp.

Vlins. 1 *p* *Solo* *Solo div.* *p*
2 *p*

Vla.

Cello *mf*

Str. Bass

20 21 22 23 24 25 26 27 28 29 30 31

Picc.

1 Fls.

2 Fls.

1 Obs. *mp marcato*

2 Obs.

E.H.

1 Bb Cls. *mp*

2 Bb Cls. *mp*

Bb B. Cl.

1 Bsns./C. Bsn. *mp marcato*

2 Bsns./C. Bsn. (no C. Bsn.) *mp marcato*

1 F Hns.

2 F Hns.

3 F Hns.

4 F Hns.

1 Bb Tpts.

2 Bb Tpts.

3 Bb Tpts.

1 Trbns.

2 Trbns.

3 Trbns.

Tuba

23 31

Timp.

Bells Mar. (w/med. yarn) *mf*

Tamb.

Tri. T-tam. (w/wire brushes) *p* *mf*

Hp. [D C# B E F# G# A] *p*

1 Vlns. 23 31 Solo *p*

2 Vlns.

Vla. Solo *p*

Cello Solo *p*

Str. Bass

32 33 34 35 36 37 38 39 40 41 42

Picc.

1 Fls.

2

1 Obs.

2 *mf*

E.H.

1 Bb Cls.

2

Bb B. Cl.

1 Bsns./C. Bsn.

2 *mf*

1 F Hns.

2

3

1 Bb Tpts.

2

3

1 Trbns.

2

3

Tuba

37

Timp.

Mar.

Tamb. *p* Tamb. S. Cym. (scrape w/coin) *mp*

Tri. T-tam. B. D. *p* B.D.

Hp.

1 Vlns.

2 *pp* **Tutti**

Vla.

Cello *pp* **Tutti**

Str. Bass

43 44 45 46 47 Subdued (♩ = 54) 48 49 50

Picc. *mp* 3 9 6 6

Fls. 1 2 *mp*

Obs. 1 2 *ppp* *mp*

E.H. *p* *mf*

B^b Cls. 1 2 *mp*

B^b B. Cl. *mp*

Bsns./C. Bsn. 1 2 *ppp* *mp*

F Hns. 1 2 3 4

B^b Tpts. 1 2 3 *a2 cup mute mp*

Trbns. 1 2 3

Tuba

Timp. 47 Subdued (♩ = 54)

S.D.

S. Cym. (w/med. yarn) *ppp* *p*

T-tam.

Hp.

Vlms. 1 2 *ppp*

Vla. *Tutti pp sul tasto* *div.* *unis.* *div.*

Cello *ppp* *pp sul tasto*

Str. Bass *pp sul tasto*

51 52 53 54 55 56 57 Celebratory (♩ = 162) 58

Picc. 1 2

Fls. 1 2

Obs. 1 2

E.H. 1

B♭ Cls. 1 2

B♭ B. Cl. 1 2

Bsns./ C. Bsn. 1 2

F Hns. 1 2 3 4

B♭ Tpts. 1 2 3

Trbns. 1 2 3

Tuba

Timp.

S.D.

S. Cym.

T-tam. T-tam. (w/reg. beaters)

Hp. [D# C# B E F# G# A] pp f

Vlns. 1 2 Solo div. p f div. a3 unis. mp

Vla. sul tasto unis. grad. returning to norm. norm. ff div.

Cello grad. returning to norm. div. a3 unis. norm. ff div.

Str. Bass grad. returning to norm. norm. f

Tutti, unis. Celebratory (♩ = 162)

57

59 60 61 62 63 64 65 66 67 68

Picc.
1
2

Fs.
1
2

Obs.
1
2

E.H.
1
2

B♭ Cls.
1
2

B♭ B. Cl.
1

**Bsns./
C. Bsn.**
1
2
(C. Bsn. upper notes)

F Hns.
1
2
3
4

B♭ Tpts.
1
2
3

Trbs.
1
2
3

Tuba

Timp.

S.D.
S.D.
mp
mf
p
mf

C. Cyms.
C. Cyms.

**T-tam.
B.D.**
B.D.
mf

Hp.

Vlins.
1
2

Vla.

Cello
unis.

Str. Bass
mf

S. Cym. (w/stick)
mf

69 70 71 72 73 74 75 76 77 78

Picc. *mp* *f*

Fls. *mp* *f*

Obs. *f*

E.H. *f*

Bb Cls. *f*

Bb B. Cl. *ff* *f*

Bsns./C. Bsn. *ff* *f* (C. Bsn. unis.)

F Hns. *f* *ff* *p*

Bb Tpts. *mp* *f*

Trbs. *f* *a2* *f*

Tuba *f* *f*

Timp. *f* *p* (w/med. yarn) *f* *S. D.* *f*

S. Cym. *f* *p* *f*

C. Cyms. *f*

B.D. *f*

Hp. *ff* [D C# B E F# G# A]

Vlns. *mp* *f* *div.* *div.*

Vla. *f* *unis.* *div.* *unis.*

Cello *f* *div.* *f*

Str. Bass *f* *unis.* *f*

79 80 81 82 83 84 85 86 87

Picc. 1

Fls. 2

Obs. 1 2

E.H.

B♭ Cls. 1 2

B♭ B. Cl.

Bsns./C. Bsn. 1 2

F Hns. 1 2 3 4

B♭ Tpts. 1 2 3

Trbns. 1 2 3

Tuba

Timp.

S. Cym. S.D.

C. Cyms.

B.D.

Hp.

Vlms. 1 2

Vla.

Cello

Str. Bass

ff, fp, f, mp, unis., div., 8^{va} opt., a2, Chimes, C. Cyms. f, [D C B E F# G# A]

88 89 90 91 92 93 94 95

Picc. *ff* 3

Fls. 1 *ff* 3

Fls. 2 *ff* 3

Obs. 1 *ff* 3

Obs. 2 *ff* 3

E.H. *ff* 3

Bb Cls. 1 *ff* 3

Bb Cls. 2 *ff* 3

Bb B. Cl. *ff*

Bsns./C. Bsn. *ff*

Bsns./C. Bsn. *ff*

F Hns. 1 *ff* a2 3

F Hns. 2 *ff* a2 3

F Hns. 3 *ff* a2 3

F Hns. 4 *ff* a2 3

Bb Tpts. 1 *ff*

Bb Tpts. 2 *ff*

Bb Tpts. 3 *ff*

Trbs. 1 *ff* *eliso.*

Trbs. 2 *ff* *eliso.*

Trbs. 3 *ff*

Tuba *ff*

Timp. (press) Bb to B *ff*

S. Cym. (w/med. yarn) (no roll) *mp* *ff*

S.D. *f* *ff* B.D.

Chimes B.D. *ff*

C. Cyms. *f* *ff*

Hp. [D# C# B E F# G# A] *ff*

Vns. 1 *ff* 3 *div.*

Vns. 2 *ff* 3 *div.*

Vla. *ff* 3 *div.*

Cello *ff* *div.*

Str. Bass *ff*