

Songs of Paradise

F O R C O N C E R T B A N D

composed by

Kevin M. Walezyk

I N S T R U M E N T A T I O N & S U P P L I E D P A R T S

Full Score [1]	Eb Alto Saxophone 1 [2]	Bb Trumpet 3 [2]
Piccolo [1]	Eb Alto Saxophone 2 [2]	Trombone 1 [2]
Flute 1 [3]	Bb Tenor Saxophone [2]	Trombone 2 [2]
Flute 2 [3]	Eb Baritone Saxophone [2]	Euphonium (T.C.) [1]
Oboe [1]	Bassoon [1]	Euphonium (B.C.) [1]
Bb Clarinet 1 [3]	F Horn 1 [2]	Tuba [2]
Bb Clarinet 2 [3]	F Horn 2 [2]	Timpani [1]
Bb Clarinet 3 [3]	Bb Trumpet 1 [2]	6 Percussion
Bb Bass Clarinet [2]	Bb Trumpet 2 [2]	String Bass [1]

P E R C U S S I O N B A T T E R Y

all percussion parts require only one player

Percussion 1 [2] snare drum - snare sticks chimes - 2 chime mallets suspended cymbal - 2 soft mallets	Percussion 3 [2] crash cymbals suspended cymbal - 2 soft mallets	Percussion 5 [2] marimba - 2 hard rubber mallets, 2 medium-hard rubber mallets, 2 medium rubber mallets, 4 medium wound mallets, & 2 soft wound mallets
Percussion 2 [2] bass drum - bass drum beater triangle (suspended) - triangle beater sleigh bells tam-tam - 2 soft gong beaters	Percussion 4 [2] xylophone - 2 hard rubber mallets, 2 medium-hard rubber mallets, & 2 medium rubber mallets glockenspiel - 2 metal glock mallets	Percussion 6 [2] vibraphone - 2 medium-hard rubber mallets, 2 medium rubber mallets, & 3 medium wound mallets

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Songs of Paradise is a setting of hymns by African-American composer Charles Albert Tindley (1851-1933). These five hymns - from Tindley's complete compilation of 46 hymns, were published in a collection entitled *New Songs of Paradise* (1941).

Tindley was born in Berlin, Maryland and raised by his father after his mother died when Albert was only two years old. Having to be "hired out" in order to help earn a living, young Tindley taught himself to read and write. During his formative years Tindley moved to Philadelphia where he would spend the rest of his life forging a most influential career as a pastor, orator, social activist and composer. Given the sobriquet "father of African American Hymnody", Tindley's humble beginnings and lack of formal training, led to a musical style of hymnody distinguished from those of his Anglo-American counterparts by addressing the worldly sorrows, blessings and joys that pertained specifically to African-Americans, and incorporated elements of improvisation and early vestiges of gospel music, including summary refrains following each stanza.

The five concert band settings of *Songs of Paradise* introduce new harmonies, rhythms, counterpoint and structural designs to the hymns. The melodies and contextual implications of the lyrics, however, remain intact and in the spirit in which they were intended.

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Performances need not include all 5 movements. In the case that the complete work is not performed, conductors should feel free to present the selected movements in an order that makes musical sense for the program. The overall timing is approximately 8' 45" (not including time between movements) with the breakdown of each movement as follows:

- I. COME, SAINTS 1' 20"
- II. THE HOME OF THE SOUL 1' 45"
- III. SOMEONE IS WAITING FOR ME 1' 50"
- IV. THE PILGRIM'S SONG 1' 25"
- V. I HAVE FOUND AT LAST 2' 25"

The "tutti" and "lo" designations in the alto and tenor saxophone parts are utilized for ensembles that carry more than one player in each of those sections. Ensembles that carry only one player per part in the alto and tenor saxophone sections can disregard these directions.

The continuous tempi change with an arrowhead (ms. 63) indicates that the tempo change gradually arrives at the new tempo marking (ms. 64). Where continuous tempi changes are without arrowheads (dashed-line only) the tempi can be freely interpreted, including fluctuations beyond that of the intended arrival point should the conductor desire to do so.

◉ Rehearsal Notes ◉

1. *Come, Saints*

The mixolydian mode that comprises the early part of this melody is utilized melodically and harmonically throughout the movement, including measures 6-7, 23, 46, 49, 56-57, and the final cadence in measures 70-73. After a brief harmonic transition, beginning at measure 14, and canonic stretto, the melody is presented in retrograde (mm. 22-32). The melody is then inverted (mm. 33-44) and tonal stability supplanted by parallel major thirds in the melody and a wandering, chromatic bass line. With the pick-up to measure 56, the hymn expands and the melody's rhythm is augmented. The stringendo, beginning in measure 57, and lively tempo (ms. 64) returns, allowing the hymn to end in a playful spirit, just as it had begun.

2. *The Home of the Soul*

This setting, also titled by Tindley as ***I Hear of a City***, is a lyrical, expressive ballad whose tempo should not be too strict during the sections marked "reverent, expressive" (mm. 74-93 and mm. 102-114). *Ritardando* and *tenuto* markings help these sections obtain a feeling of freedom from the marked tempo. Directors are encouraged to add more liberties to these sections. The recurring (appoggiatura) eighth notes (clarinet 1, mm. 74-83 and mm. 98-101) should have a slight emphasis on the first note of each 2-note pairing, but do not over-exaggerate the emphasis. In contrast, the middle section of this hymn (mm. 94-101) must maintain a strict tempo and provide a gentle feeling of pushing forward. Please note that each phrase throughout the hymn begins with a quarter-note pick up (with the exception of the final 5 measures) and that newly established tempi begin, and are marked, at the point of the pick-up note.

3. *Someone is Waiting for Me*

Tindley's other title for this beautiful, yet simple hymn is ***It May be a Brother*** and was originally composed in strict simple-triple (3/4) time. This concert setting utilizes a mixture of compound-duple (6/8) and compound-triple (9/8) time to evoke a gentle, peaceful swaying motion. Although the marked tempo (mm=52) appears to be slow, do not let the tempo (as driven by the recurring eighth notes) slow down. Neither should the tempo be directed or felt in eighth notes but rather dotted-quarter notes. The melody's 4-part harmony is somewhat dissonant and requires the balance to favor the lead (top) line (i.e., flute 1 and clarinet 1, mm. 119-126) and, at a slightly less dynamic level, an equal distribution of dynamics in the remaining 3 lines (i.e., flute 2, clarinet 2, alto sax 1, tenor sax and trumpet 1). At measures 119-126, 131-137, and 145-149 a chamber-music texture is desired and is thus marked "1o" (one player only). The fermata in measure 144 should be neither too short nor too long.

4. *The Pilgrim's Song*

The setting of this hymn, also titled ***I am a Poor Pilgrim of Sorrow***, primarily utilizes the aeolian mode. The rhythmic interest in the saxophones, measures 170-173, must be allowed to project but not above the melody itself. The dynamic climax of the work occurs in measures 177-178 - the golden mean section, and the hymn quickly subsides to the end of this lyrical setting.

5. *I Have Found at Last*

The final movement evokes a march-like feel. The two sections at measures 206-216 and 240-248 provide canonic stretti similar to the first movement and must be approached (in terms of balance) as any contrapuntal passage. Measures 217-232 features the hymn's rhythmic structure augmented to twice its original duration. Once again, the mixolydian mode is favored in the passage beginning at measure 233. The final statement of the melody (measure 249) is transposed up from E-flat major to F major, bringing the tonality back to the key that opened the first two hymns of the work and providing a grandiose coda to both the march and the five hymn settings as a whole.



dedicated to

Paul W. Popiel

for his commitment to educating young musicians

Songs of Paradise

Kevin M. Walczyk

animated $\text{♩} = 112$
1. pic.

I. COME, SAINTS

2 Flutes & Piccolo

Oboe

CLARINETTS

1

B \flat 2

3

B \flat Bass

SAXOPHONES

1

E \flat Altos

2

B \flat Tenor

E \flat Baritone

Bassoon

3 B \flat Trumpets

2-3

2 F Horns

2 Trombones

Euphonium

Tuba

Timpani

PERCUSSION

1

2

3

4

5

6

String Bass

1 2 3 4 5 6 7 8 9 10 11

Fl.

Ob.

1

2

3

CLARINET

Bs.

1

2

3

SAXOPHONES

B.

Bsn.

1

2-3

Trpt.

Hn.

Trbn.

Euph.

Tuba

Timp.

1

2

3

4

5

6

PERCUSSION

Bass

f, *mf*, *mp*, *pp*, *st. mute*, *lo st. mute*, *2 st. mute*, *mute*, *lo*, *mf*, *mp*, *xylo.*, *f*, *mf (no pedal)*, *mp*, *spic.*, *mp*

molto rit. **56 broad** $\text{♩} = 84$ *stringendo*

Fl.
Ob.
CLARINETTS
1
2
3
Bs.
SAXOPHONES
1
2
T.
B.
Bsn.
Trpt.
1
2-3
Hn.
Trbn.
Euph.
Tuba
Timp.
PERCUSSION
1
2
3
4
5
6
Bass

51 52 53 54 55 56 57 58 59 60 61 62

74

reverent, expressive ♩ = 76

II. THE HOME OF THE SOUL

rit. ---- a tempo

FL. *To soli* *mp* *len.* *len.*

Ob.

CLARINETTS 1 *p* *len.* *len.*

CLARINETTS 2 *p* *len.* *len.*

CLARINETTS 3 *p* *len.* *len.*

Bs. *p* *len.* *len.*

SAXOPHONES 1 *p*

SAXOPHONES 2

B.

Bsn. *play if no bc. d.*

Trpt. 1

Trpt. 2-3

Hn.

Trbn.

Euph.

Tuba

Timp. 1

PERCUSSION 2

PERCUSSION 3

PERCUSSION 4

PERCUSSION 5 *2 soft wound mallets* *p*

PERCUSSION 6 *soli* *2 med. wound mallets* *p* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Bass

74

75

76

77

78

79

80

81

82

83

Fl. *l. pic.* *f* *p* *mf* *mf* *mp*

Ob. *f* *p* *mf* *mf* *mp*

CLARINETTS
1 *mf* *f* *p* *mf* *mp*

2 *mf* *f* *p* *mf* *mp*

3 *mf* *f* *p* *mf* *mp*

Bs. *mf* *f* *p* *mf* *mp*

SAXOPHONES
1 *mf* *f* *p* *mf* *mp*

2 *mf* *f* *p* *mf* *mp*

T. *mf* *f* *p* *mf* *mp*

B. *mf* *f* *p* *mf* *mp*

Bsn. *mf* *f* *p* *mf* *mp*

Trpt. 1 *mf* *f* *p* *mf* *mp*

2-3 *f* *p* *mf* *mp*

Hn. *mf* *f* *p* *mf* *mp*

Trbn. *mf* *f* *p* *mf* *mp*

Euph. *mf* *f* *p* *mf* *mp*

Tuba *mf* *f* *p* *mf* *mp*

Timp. *mf* *mf* *mf* *mf* *mf*

PERCUSSION
1 *mf* *mf* *mf* *mf* *mf*

2 *sus. cym.* *f* *mf* *mf* *mf*

3 *f* *mf* *mf* *mf* *mf*

4 *glock.* *f* *mf* *mf* *mf*

5 *f* *mf* *mf* *mf* *mf*

6 *f* *mf* *mf* *mf* *mf*

Bass *mf* *f* *p* *mf* *mp*

FL.

Ob.

CLARINETTS
1
2
3

Bs.

SAXOPHONES
1
2

B.

Bsn.

Trpt.
1
2-3

Hn.

Trbn.

Euph.

Tuba

Timp.

PERCUSSION
1
2
3
4
5
6

Bass

mf *mp* *p* *ten.* *pp*

1. lo

play if no bassoon

arco

Ped.

Fl.
Ob.
CLARINETTS
1
2
3
Bs.
SAXOPHONES
1
2
T.
B.
Bsn.
Trpt.
1
2-3
Hn.
Trbn.
Euph.
Tuba
Timp.
PERCUSSION
1
2
3
4
5
6
Bass

189

190

191

192

193 bright march $\text{♩} = 116$

V. I HAVE FOUND AT LAST

The musical score is arranged for a full orchestra and includes the following parts:

- FL.** Flute (1st and 2nd staves)
- Ob.** Oboe
- CLARINETTS** (1, 2, 3 staves)
- Bs.** Bassoon
- SAXOPHONES** (1, 2 staves)
- B.** Baritone
- Bsn.** Bass Trombone
- Trpt.** Trumpets (1, 2-3 staves)
- Hn.** Horns
- Trbn.** Trombones
- Euph.** Euphonium
- Tuba**
- Timp.** Timpani
- PERCUSSION** (1-6 staves)
- Bass**

Key performance markings include *mf*, *f*, *mp*, *sn. dr. (snares off)*, *cr. cym.*, and *mart.*. The score is divided into measures numbered 193 through 200.

193

194

195

196

197

198

199

200

225 building

Fl. *mp*

Ob.

CLARINETTS
1
2
3

Bs.

SAXOPHONES
1
2
T.
B.

Bsn.

Trpt.
1
2-3 *mp*

Hn.

Trbn.

Euph.

Tuba

Timp.

PERCUSSION
1
2
3
4
5
6 *2 med. rubber mallets*
mp Ped. Ped. Ped. Ped. Ped. Ped.

Bass *arco*

220

221

222

223

224

225

226

227

228

Fl. *pp* *p* *l. pic.* *p* *fp*

Ob. *pp* *p* *2* *p* *fp*

CLARINETTS
1 *pp* *p* *mp* *ppp* *p* *fp*

2 *pp* *p* *mp* *ppp* *p* *fp*

3 *pp* *p* *mp* *ppp* *p* *fp*

Bs. *pp* *mp* *ppp* *p* *fp*

SAXOPHONES
1 *p* *p* *fp*

2 *p* *p* *fp*

3 *p* *p* *fp*

B. *p* *p* *fp*

Bsn. *p* *mp* *ppp* *p* *fp*

Trpt.
1 *p* *lo* *p* *fp*

2-3 *p* *2 lo* *p* *fp*

Hn. *p* *fp*

Trbn. *p* *fp*

Euph. *p* *fp*

Tuba *p* *fp*

Timp. *ppp* *mf* *mp* *snarcs on* *p* *mp* *pp* *mp* *pp* *mp*

PERCUSSION
2 *tri.* *p*

3 *p*

4 *glock.* *p*

5 *p*

6 *p* *Ped.* *Ped.* *Ped.* *Ped.*

Bass *p* *p* *fp*

249 bright

rit.-----

The score is arranged in systems for various instruments. The woodwinds (Flute, Oboe, Clarinets 1-3, Bassoon) and strings (Violins 1-2, Violas, Cellos, Double Basses) play melodic lines with dynamic markings such as *mf*, *f*, *fp*, *f*, *mp*, *lo*, *f*, *f*, *tutti*, and *f*. The brass section (Trumpets 1-2, Trombones, Euphonium, Tuba) provides harmonic support with markings like *mf*, *sfz*, *mf*, *f*, *fp*, *f*, *mp*, *f*, *mf*, and *f*. The percussion section includes Snare Drum (sn. dr. (snares on)), Sleigh Bells, Chimes, and Cymbals (sus. cym.), with markings like *mf*, *sfz*, *mf*, *f*, *mp*, *mf*, *f*, *f*, and *f*. The Bass line starts with *mf* and *sfz* markings.

247

248

249

250

251

252

253

254

FL.

Ob.

1
2
3
CLARINETTS

Bs.

1
2
SAXOPHONES

B.

Bsn.

1
2-3
Trpt.

Hn.

Trbn.

Euph.

Tuba

Timp.

1
2
3
4
5
6
PERCUSSION

Bass

ff

f

mp

cholo

aro