



Molenaar Edition

New Hymns On Old Words (English)

Ted Huggens

Art.nr: 021692080
Difficulty: C

Fanfare Band

Solo and Band

Colofon

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Mini - Score

www.molenaar.com

Molenaar Edition

Ted Huggens New Hymns on Old Words *For mixed choir (S.A.T.B.) and band.*



Uitgave,
Verlag, Edition
Molenaar's
Muziekcentrale NV
Wormerveer
Holland



N NEW HYMNS ON OLD WORDS

Toelichting

De "vocal backing" moet beschouwd worden als een onderdeel van de totaal-klank.

Als er op tekst gezongen wordt, treedt het orkest als begeleiding op en zal het, bij grote orkesten of kleine koren, aanbeveling verdienen de instrumentatie uit te dunnen.

De basgitaar (of elektrische bas) is ad libitum, doch, indien bezet, mag deze domineren in de basgroep. In de basgitaarpartij zijn accordsymbolen opgenomen voor een begeleidingsgitaar of een toetseninstrument.

F NEW HYMNS ON OLD WORDS

Commentair pour l'exécution

Le "vocal backing" doit être considéré comme partie intégrante de la totalité musicale.

Lorsqu'un texte est chanté, l'orchestre a le rôle d'accompagnement et il conviendrait de réduire le nombre des instruments dans le cas de grands orchestres ou de petits chœurs.

La guitare basse (ou basse électrique) est ad libitum; elle peut être la dominante dans le groupe des basses si elle est utilisée. Des symboles d'accord ont été indiqués dans la partie de la guitare basse pour une guitare d'accompagnement ou un instrument à clavier.

E NEW HYMNS ON OLD WORDS

Explanation

The "vocal backing" should be considered as a part of the overall sound. When the choir sings lyrics, the orchestral part is an accompaniment and in case of a large band or a small choir, it may be necessary to adapt the balance of the orchestration.

The bassguitar (or electric bass) is optional, but if available its tonal colour may be predominant in the overall bass-section. Chord symbols have been included in the bassguitar part for the use of an accompaniment guitar or keyboardinstrument.

D NEW HYMNS ON OLD WORDS

Erläuterung

Das "vocal backing" muss als ein Teil des Totalklanges angesehen werden. Wenn auf Text gesungen wird, tritt das Orchester als Begleitung auf und ist es bei grossen Orchestern oder kleinen Chören zu empfehlen, die Instrumentation auszudünnen.

Die Bassgitarre (oder der elektrische Bass) ist ad libitum, darf dedoch, falls besetzt, in der Bassgruppe dominieren. In der Bassgitarrenpartie sind Akkordsymbole aufgenommen für eine Begleitungsgitarre oder ein Tasteninstrument.



NEW HYMNS ON OLD WORDS

CONDUCTOR C (Ut)

For Mixed Choir and Band (Harmonie-Fanfare)

Duration: 14min.
II 3½min.

TED HUGGENS



I. ONCE TO EVERY MAN AND NATION

Andante espressivo (♩ = 72)

Soprano Alto

Tenor Bass

Clar. (Flügs in Fanfare-Band)

Fl.Ob. (S.Sax. in Fanfare-Band)

Fl.Ob.

P. Trpts.

Sax.

Basses Bass Guitar

Cymb.

P

INSTRUMENTATION "NEW HYMNS ON OLD WORDS" - 08.1692.08

HARMONIE / CONCERT BAND / SYMPHONIC BAND

- 1 Condensed score
- 8 Flute
- 2 Oboe
- 2 Bassoon (fagot)
- 1 Eb Clarinet
- 5 2nd Clarinet
- 5 3rd Clarinet
- 2 Alto Clarinet/
- 2nd Alto Sax.
- 1 Bass Clarinet
- 1 1st Alto Sax.
- 2 Tenor Saxophone
- 1 Baritone Sax.
- 3 1st Trumpet
- 3 2nd Trumpet
- 3 3rd Trumpet

- 2 1st & 2nd Horn Eb/F
- 2 3rd & 4th Horn Eb/F
- 2 1st Trombone C
- 4 2nd & 3rd Trombone C
- 2 Barit.Euph. C
- 2 Barit.Euph. Bb
- 4 Basses (tuba) C
- 1 Stringbass
- 1 Bassguitar
- 1 Timpani & Mallets
- 2 Drumset

ADDITIONAL PARTS

- 1 Soprano Saxophone
- 1 Eb Flügelhorn
- 2 1st Flügelhorn
- 2 2nd Flügelhorn
- 1 3rd Flügelhorn
- 1 1st Trombone Bb
- 2 2nd & 3rd Trombone Bb
- 2 Barit.Euph. Bb
- 2 Eb Bass
- 2 1st Bass
- 2 2nd Bass

FANFARE PARTS

- 1 Soprano Saxophone
- 2 1st Flügelhorn
- 2 2nd Flügelhorn
- 1 3rd Flügelhorn

complete serparate choir
(S.A.T.B.) available

Mini Score

Vocal Backing until 17

Fl. 8va

Hrns.

Timps.

Mini Score

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08.1692.08

2

3

9 10 11 12

mf

-Fl. Ob. Trpts.

Hrns. Trbs. Bar.

13 14 15 16

+Fl. (8va) Ob.

+Sax. - Trb. Hrns.

17 18 19 20

W.W. Trp. 1 (8va Basson)

Fl. 8va

Trbs. Bar.

Tutti

Ob. (C) in Clar. (S.Sax.)

Gl.Sp. Coll W.W.

Mini Score

21 22 23 24

mf

Once to ev-ery man and na-tion, comes the mo-ment to de-cide.

Sax.

Clar.

Hrns. Bar.

Basses

Hi-Hat

25 26 27 28

In the strife of truth with false-hood for the good or e-vel side

with

false-hood

Ob. (S.Sax.)

Timps.

Mini Score

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29 30 31 32

God's some great cause God's new Mes - si - ah. bloom of-fering each the bloom or blight.

FLob.(Clar.D)

Cymb.

Gl. Sp. Coll W.W.

33 34 35 36

and the choice goes by for - ev - er, Twixt that dark - ness and that light.

Hrn. 1:2

Tutti cresc.

Trpts

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50 51 52 53

Fl. Ob.

Fl. 8va

Hrns.

Cymb.

54 55 56 57

Then to side with truth is no - ble,

Fl. Ob. (S. Sax.)

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37 38 39 40

Trpt. 1-8va

Hrns.

Tutti Hrns.

Vocal Backing until 56

Gl. Sp. Coll W.W.

46 47 48 49

Hrns. Bar.

Clar.

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58 59 60 61

when we share her wretch - ed crust. Ere her cause bring fame and prof - it, and and prof - it

-Fl.

Hrns. Bar.

62 63 64 65

and 'tis pros-perous to be be just. Brave man choos - es, Then it is the brave man choos - es,

+FL

GLSp. Coll W.W.

Cymb.

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66 67 68 69

stands while the cow-ard stand a - side till the mul-ti-tude make vir-tue tue

f Tutti

Timp.

70 71 72 73 74

of the faith they had de-nied.

mf

Glockenspiel

P-Trpts. -Trbs.

Timp.

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11 12 13 14

day is a-wak-ing, when sun-light thro' dark-ness and the
may be at twi-light, it may be per-chance that the

W.W. Clar.

ff Trp. Hrns.

Timp. R.S.

15 16 17 18

shad-ow is break-ing, That Je-sus, will come in the
black-ness of mid- night Will burst in to light in the

dim.

Fl. Xylo.

08.1692.08

Duration: 3min. 30sec.

II. CHRIST RETURNTH

Fast with a solid beat (♩=184)

Soprano 1 2 3

Alto

Tenor

Bass

W.W. Sax. (Sva + 15th base)

ff

Basses

Bass Guitar

Timp.

R.S.

5 6 7

Clar.

Sax.

Trbs.

R.S.

Basses

1. If may be be when the
may may be mid-day it!

9 *mf* 10

Clar.

Sax.Trb.

Timp. T.T.

ff

08.1692.08

19 20 21 22

full-ness of glo-ry to re-ceive from the world "HIS OWN"
blaze of his glo-ry when Je-sus re- ceives

23 24 25 26

O Lord, Je-sus,

p

Gl.Sp. Melody

Clar.

Hrns.

08.1692.08

27 28 29 *cresc.* 30

O Lord, Je — sus, how long Ere we shout the glad song —

cresc. *cresc.* *cresc.*

31 32 33 *f* 34

Christ re — turn — eth!

f Tutti

on Cymb.

08.1692.08

35 36 37 38 39

Hal — le, Hal — le — lu — jah! Christ re — turn — eth! Hal — le — lu —

40 *ff* 41 42 43 44

jah!

mf *ff*

T.T. R.S.

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45 *ff* 46 47 48 49

jah! While its

mf

T.T. R.S. T.T.

50 51 52 53

hosts cry ho — san — na, from heav — en de — scend — ing, with
Joy! Oh de — light should we go with — out dy — ing, no

f *mf* *f*

Fl. Clar. Sax.

08.1692.08

54 55 56 57

glo — ri — fied saints and the an — gels at — tend — ing. With
sick — ness, no sad — ness no dread and no cry — ing. Caught

Clar. I. Hrns. T.T.

58 *div.* 59 60 61

grace on his brow like a ha — lo of glo — ry will
up thro' the clouds with our Lord in — to glo — ry, when

f *f* *f* *f*

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62 Je - sus re - ceives " HIS OWN "

63

64

65

+Fl.Ob.
+Tpts. Gl.Sp.

+Tpts.

T.T.

66 O Lord, Je - sus O - Lord Je - sus, how

67

68

69

p

Gl.Sp. Melody
Clar.

p Sax.
Bar.

p Basses
on Hi-Hat.

p

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78 Christ re - turn - eth! Hal - le - lu jah!

79

80

81

T.T.

R.S.

82 Oh

83

84

85

mf

08.1692.08

70 long ere we shout the glad song.

71

72

73

cresc.

cresc.

Fl.Ob. cresc.

cresc.

cresc.

cresc.

on Cymb.

cresc.

74 Christ re - turn - eth! Hal - le - lu - jah!

75

76

77

f

Tutti

f Hrns.

f

f

f

08.1692.08

86 jah!

87

88

T.T.

R.S.

89

90

91 Broadly

92

93

A MEN

mf

mf

molto

molto

Hrns.

08.1692.08