



On a Tune of William Billings

DOUGLAS E. WAGNER (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B $\flat$ Clarinet
- 4 2nd B $\flat$ Clarinet
- 2 B $\flat$ Bass Clarinet
- 5 E $\flat$ Alto Saxophone
- 2 B $\flat$ Tenor Saxophone
- 2 E $\flat$ Baritone Saxophone
- 4 1st B $\flat$ Trumpet
- 4 2nd B $\flat$ Trumpet

- 4 F Horn
- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 1 Mallet Percussion
(Bells)
- 1 Timpani
(Tune: G, C)
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 2 Percussion 2
(Suspended Cymbal/Triangle)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E $\flat$
- Trombone in B $\flat$ Bass Clef
- Trombone in B $\flat$ Treble Clef
- Baritone in B $\flat$ Bass Clef
- Tuba in E $\flat$ Bass Clef
- Tuba in E $\flat$ Treble Clef
- Tuba in B $\flat$ Bass Clef
- Tuba in B $\flat$ Treble Clef

PROGRAM NOTES

William Billings (1746–1800) was by all historical accounts the first American professional composer and arranger. His legacy lives on today through the tunes and texts (mostly sacred) that have become fixed parts of our musical landscape.

One particular compositional form of his invention, the 'fuging tune,' is a highly imitative melody performed as a round or canon. No doubt his most easily recognized work in this genre is "When Jesus Wept," a tune that has been used by many contemporary instrumental and choral writers in larger works.

This title, written with younger players in mind, captures the emotion and depth of Billings' original tune and text, while presenting a playable concert and contest selection full of tonal color and compositional variety.

*When Jesus wept, the falling tear
In mercy flowed beyond all bound;
When Jesus groaned, a trembling fear
Seized all the guilty world around.*

NOTES TO THE CONDUCTOR

This work is full of teachable moments, within the music itself, as well as about the music. So that students are able to recognize the tune and more easily follow its treatment throughout, it may be of value to begin by exposing them to the original, and later comparing and contrasting Billings' concept of the tune with the ways it is used in this work formally and structurally, especially the imitation that occurs in the last section.

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On a Tune of William Billings

FULL SCORE

Approx. Duration - 3:00

With dignity, but not too slowly ♩ = 80

By Douglas E. Wagner (ASCAP)

Flute

Oboe

Bassoon

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Trumpets

F Horn

Trombone

Baritone

Tuba

Mallet Percussion
(Bells)

Timpani

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Suspended Cymbal/
Triangle)

With dignity, but not too slowly ♩ = 80

1

2

3

4

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Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

17

Fl.

Ob.

Bsn.

Cls.

1

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

1

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bells

mp

Fl. *mf* *rit.* *mp*

Ob. *mf* *mp*

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 *rit.*

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp. *mp*

Perc. 1

Perc. 2

[25] Quicker ♩ = 108

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

Cls. 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

[25] Quicker ♩ = 108

1

Tpts. 2

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc.

Timp. *mf*

Snare Drum *mf*

Perc. 1 *mf*

Triangle

Perc. 2 *mf*

mp

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

The musical score is written for a concert band. Measures 30-34 are shown. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (1 and 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (1 and 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). A large red watermark 'Preview Only' is overlaid diagonally across the page.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

35 36 37 38 39

41

Fl. *f*

Ob. *f*

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

41

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. *mf*

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

45 46 47 48 49 50

Fl.

Ob.

Bsn.

1

2

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

57

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

57

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

57 58 59 60 61 62

63

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 *mp*

2 *mp*

Cls. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

63

1 *mf*

2 *mf*

Tpts. *mf*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc. *mp*

Timp. *mp*

Perc. 1 *mp*

Bass Drum *mp*

Perc. 2 *mp*

69

Fl. *mf*

Ob. *mf*

Bsn.

1 *mf*

Cls. 2 *mf*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

69

1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

77

77

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

78 79 80 81 82

84

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

84

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym.

p *mf*

88