

There Is Room

Wind Band / Concert Band / Harmonie / Blasorchester / Fanfare

Andrew Robertson Mackereth

EMR 92002

- 1 Score
- 1 Piccolo
- 4 1st Flute
- 4 2nd Flute
- 1 Oboe
- 1 Bassoon
- 1 E^b Clarinet (*optional*)
- 5 1st B^b Clarinet
- 4 2nd B^b Clarinet
- 4 3rd B^b Clarinet
- 1 B^b Bass Clarinet
- 1 B^b Soprano Saxophone (*optional*)
- 2 1st E^b Alto Saxophone
- 2 2nd E^b Alto Saxophone
- 2 B^b Tenor Saxophone
- 1 E^b Baritone Saxophone
- 1 E^b Trumpet / Cornet (*optional*)
- 3 1st B^b Trumpet / Cornet
- 3 2nd B^b Trumpet / Cornet
- 3 3rd B^b Trumpet / Cornet
- 2 1st F & E^b Horn
- 2 2nd F & E^b Horn
- 2 3rd F & E^b Horn

- 2 1st Trombone 
- 2 2nd Trombone 
- 1 Bass Trombone 
- 3 Baritone 
- 2 E^b Bass 
- 2 B^b Bass 
- 2 Tuba 
- 1 String Bass (*optional*)
- 1 Timpani (*optional*)
- 1 Glockenspiel
- 1 Drums

Special Parts

- 1 1st B^b Trombone 
- 1 2nd B^b Trombone 
- 1 B^b Bass Trombone 
- 1 B^b Baritone 
- 1 E^b Tuba 
- 1 B^b Tuba 

Fanfare Parts

- 2 1st Flugelhorn
- 2 2nd Flugelhorn
- 2 3rd Flugelhorn

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2019

The words to this hymn were written by Emily E. Elliott in 1864 and was first used at St. Mark's Church, Brighton, England where her father was rector. In 1870, it appeared in the Church Missionary Juvenile Instructor, which Elliott edited. The melody is given the name: Margaret and was added by Timothy R. Matthews in 1876.

Thou didst leave Thy throne And Thy kingly crown,
When Thou camest to earth for me;
But in Bethlehem's home Was there found no room
For Thy holy nativity.

Refrain

*O come to my heart, Lord Jesus,
There is room in my heart for Thee.*

Heaven's arches rang When the angels sang,
Proclaiming Thy royal degree;
But of lowly birth didst Thou come to earth,
And in great humility.

Thou camest, O Lord, With the living Word,
That should set Thy people free;
But with mocking scorn And with crown of thorn,
They bore Thee to Calvary.

When the heavens shall ring, And the angels sing,
At Thy coming to victory,
Let Thy voice call me home,
Saying "Yet there is room,
There is room at My side for thee."

*My heart shall rejoice, Lord Jesus,
When Thou comest
And callest for me.*

Emily E. Elliott



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1

2

3

4

5

6

With reverence $\text{♩} = 68$

Piccolo
 1st & 2nd Flute
 Oboe
 Bassoon
 1st B♭ Clarinet
 2nd B♭ Clarinet
 3rd B♭ Clarinet
 B♭ Bass Clarinet
 1st E♭ Alto Saxophone
 2nd E♭ Alto Saxophone
 B♭ Tenor Saxophone
 E♭ Baritone Saxophone
 1st B♭ Trumpet / Cornet
 2nd B♭ Trumpet / Cornet
 3rd B♭ Trumpet / Cornet
 1st F Horn
 2nd F Horn
 3rd F Horn
 1st Trombone
 2nd Trombone
 Bass Trombone
 Baritone
 Tuba in C
 String Bass (optional)
 Timpani (optional)
 Glockenspiel
 Drums

The score is written for a large symphony orchestra. The key signature is three flats (B♭, E♭, A♭) and the time signature is 4/4. The tempo is marked "With reverence" with a quarter note equal to 68 beats per minute. The dynamics are marked "mp" (mezzo-piano) throughout. The score is divided into six measures, numbered 1 through 6 at the top. The instrumentation includes Piccolo, 1st & 2nd Flute, Oboe, Bassoon, 1st B♭ Clarinet, 2nd B♭ Clarinet, 3rd B♭ Clarinet, B♭ Bass Clarinet, 1st E♭ Alto Saxophone, 2nd E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, 1st B♭ Trumpet / Cornet, 2nd B♭ Trumpet / Cornet, 3rd B♭ Trumpet / Cornet, 1st F Horn, 2nd F Horn, 3rd F Horn, 1st Trombone, 2nd Trombone, Bass Trombone, Baritone, Tuba in C, String Bass (optional), Timpani (optional), Glockenspiel, and Drums.

EMR 92002

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Picc. *pp*

Fl.1/2 *pp*

Ob. *mp* *cresc.* *mf* *pp*

Bsn. *mp* *cresc.* *mf* *pp*

Cl.1 *mp* *cresc.* *mf* *pp*

Cl.2 *pp*

Cl.3 *pp*

B.Cl. *mp* *cresc.* *mf* *pp*

A.Sax.1 *cresc.* *mf* *pp*

A.Sax.2 *mf* *pp*

T.Sax. *mp* *cresc.* *mf* *pp*

B.Sax. *mp* *pp*

Tpt./Cnt.1 *mp* *cresc.* *mf* *pp* One All

Tpt./Cnt.2 *pp*

Tpt./Cnt.3 *pp*

Hn.1 *pp*

Hn.2 *pp*

Hn.3 *pp*

Tbn.1 *mf* *pp*

Tbn.2 *mp* *mf* *pp*

B.Tbn. *mf* *pp*

Bar. *mp* *cresc.* *mf* *pp*

Tba. *mp* *cresc.* *mf* *pp*

S.Bass *mp* *cresc.* *mf* *pp*

Timp.

Glock.

Dr.

Score for measures 15 through 22, featuring various instruments and dynamics.

Measures 15-18: Crescendo (cresc.) for Picc., Fl.1/2, Ob., Bsn., Cl.1, Cl.2, Cl.3, B.Cl., A.Sax.1, A.Sax.2, T.Sax., B.Sax., Tpt./Cnt.1, Tpt./Cnt.2, Tpt./Cnt.3, Hn.1, Hn.2, Hn.3, Tbn.1, Tbn.2, B.Tbn., Bar., Tba., and S.Bass.

Measures 19-22: Dynamics include *mp*, *p*, *pp*, *mp sub*, and *f*. Specific markings include "One" and "All" above the Tpt./Cnt.1 staff.

Drum (Dr.): *mp*, *pp*, *mp*

Picc. *f*

Fl.1/2 *f*

Ob. *f*

Bsn. *p* *f*

Cl.1 *f*

Cl.2 *f*

Cl.3 *f*

B.Cl. *f*

A.Sax.1 *p* *f*

A.Sax.2 *f*

T.Sax. *p* *f*

B.Sax. *f*

Tpt./Cnt.1 *f*

Tpt./Cnt.2 *f*

Tpt./Cnt.3 *f*

Hn.1 *p* *f*

Hn.2 *f*

Hn.3 *f*

Tbn.1 *mf* *f*

Tbn.2 *p* *f*

B.Tbn. *p* *f*

Bar. *p* *f*

Tba. *f*

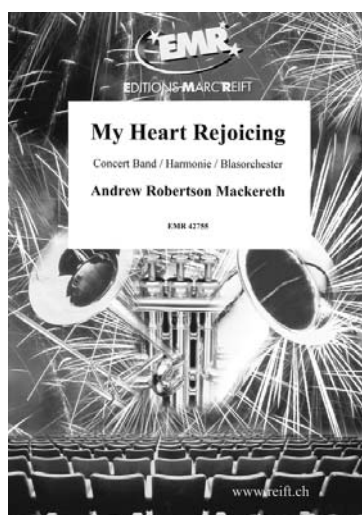
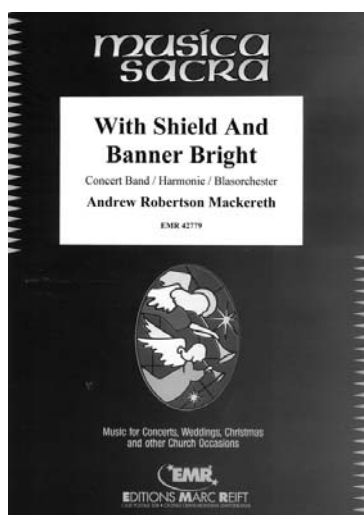
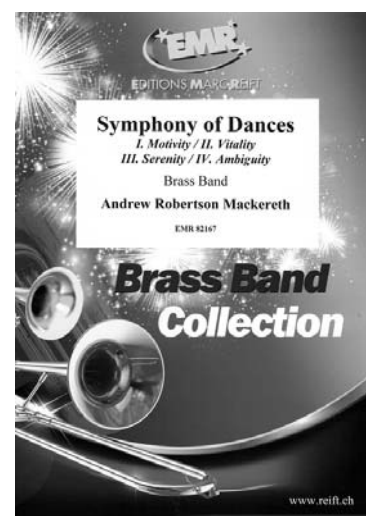
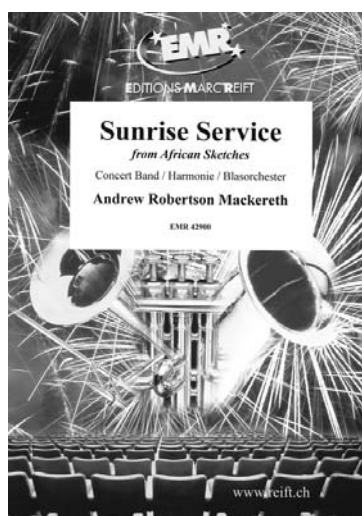
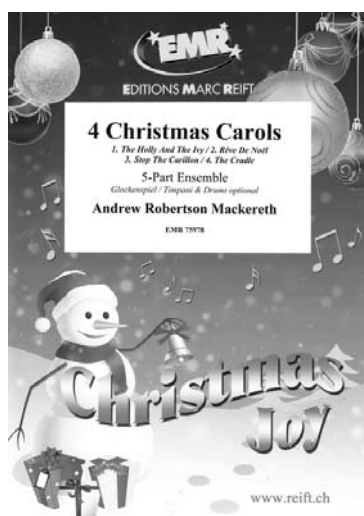
S.Bass *f*

Tim. *mf* *f*

Glock. *f*

Dr. *mf* *f*

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