

Commissioned by Bowling Green State University Symphonic Band, Dr. Bruce Moss, conductor, the College of Musical Arts,
Kappa Kappa Psi and Tau Beta Sigma in memory of Professor Herbert Spencer

MORNING SONG

Quartet for Flugel Horn, 3 Tenor Horns and Brass Band

Philip Sparke

Gentle and flowing $\text{♩} = 76$ 4 5 6 7 8 9 10 11

Brass Band

str. mute

str. mutes

mp

p

mf

muted

p

mf

Vibraphone

p

mf

12 13 14 15 16 17 18 19 20 21 22

Sop. Cl.

Solo Cl.

Rep. Cl.

2nd Cl.

3rd Cl.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Bass Trb.

Euph.

E♭ Bass

B♭ Bass

Timpani

Percussion

S. Cym. (felt beaters)

open

p

open

p

open

p

mp

mp

mp

f

f

p

f

f

p

one

both

mf

f

p

p

p

mf

mf

23 24 25 26 27 28 29 30 31 32 33

Sop. Ct. *open*
p

Solo Ct. *open*
p

Rep. Ct.

2nd Ct.

3rd Ct.

Flug. Hn. *mp*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb. *open*
p

2nd Trb. *open*
p

Bass Trb. *open*
p

Euph. *p*

E♭ Bass

B♭ Bass

Timp. *p*

1

Perc. 2 *p*

34 35 36 37 38 39 40 41 42 43 44

Sop. Ct.

Solo Ct. *Solo*
p

Rep. Ct.

2nd Ct.

3rd Ct.

Flug. Hn. *p*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *p*

2nd Bar.

1st Trb. *p*

2nd Trb. *p*

Bass Trb. *p*

Euph.

E♭ Bass

B♭ Bass *p*

Timp.

1

Perc. 2

45 **46** 47 48 49 50 51 52 53 **ten.**

Musical score for measures 45-53. The score includes parts for Sopranos, Solo Clarinet, Repetitive Clarinet, 2nd and 3rd Clarinets, Flute/Harp, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, 1st and 2nd Trumpets, Bass Trumpet, Euphonium, Eb Bass, Bb Bass, Timpani, and Percussion. A large black 'A' watermark is present over measures 47-50. Dynamics include *mf*, *f*, and *p*. Performance instructions include *mf*, *all*, and *ten.*

54 **a tempo** 56 57 58 59 60 61 **62**

Musical score for measures 54-62. The score includes parts for Sopranos, Solo Clarinet, Repetitive Clarinet, 2nd and 3rd Clarinets, Flute/Harp, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, 1st and 2nd Trumpets, Bass Trumpet, Euphonium, Eb Bass, Bb Bass, Timpani, and Percussion. A large black 'A' watermark is present over measures 56-59. Dynamics include *f*, *mf*, and *p*. Performance instructions include *two* and *mf*.

63 64 65 66 67 68 69 **70**

Sop. Cl. *mp* (Sop.) *mp*

Solo Cl. *mp*

Rep. Cl. *mp*

2nd Cl. *mp*

3rd Cl. *mp*

Flug. Hn. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Trb. *mp*

2nd Trb. *mp*

Bass Trb. *mp*

Euph. *mp*

E♭ Bass *p* (B♭ Bass)

B♭ Bass *p*

Timp. *mp*

1 Perc. *mp*

2 Perc. *mp*

71 72 73 **74** 75 76 77 78 79

Sop. Cl. *sfz* *mp* *mf*

Solo Cl. *mp* *sfz* *mf*

Rep. Cl. *mp* *sfz* *mf*

2nd Cl. *sfz* *mf*

3rd Cl. *sfz* *mf*

Flug. Hn. *mp* *sfz* *sfz*

Solo Hn. *sfz* *sfz* *mp*

1st Hn. *sfz* *sfz*

2nd Hn. *sfz* *sfz*

1st Bar. *sfz* *p* *mf* *p*

2nd Bar. *sfz* *p*

1st Trb. *sfz* *p* *mf* *p*

2nd Trb. *sfz* *p* *p*

Bass Trb. *p* *sfz* *p*

Euph. *sfz*

E♭ Bass *sfz*

B♭ Bass *p* *sfz*

Timp. *p* *f*

1 Perc. *p* *f*

2 Perc. *mp* *mf*

Sop. Cl. *mp*

Solo Cl. *mp* Solo *mp* (Sop.) *mp* two *mp*

Rep. Cl.

2nd Cl.

3rd Cl.

Flug. Hn. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar.

2nd Bar.

1st Trb. *mp* Solo *mp*

2nd Trb.

Bass Trb.

Euph. *mp* (E♭ Bass) *mp* (E♭ Bass)

E♭ Bass *mp* (B♭ Bass) *mp*

B♭ Bass *mp*

Timp. *p*

1

Perc.

2

Sop. Cl. *mp* *mf*

Solo Cl. *mp* Solo *mp* *mf*

Rep. Cl. muted *mp*

2nd Cl. one, muted *mp*

3rd Cl. one, muted *mp*

Flug. Hn. *mf*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp* *mf* *mp*

2nd Bar. *mp*

1st Trb. *mp*

2nd Trb. *mp* (2nd Bar.) *mp*

Bass Trb. *mp*

Euph. *mp* (E♭ Bass) *mp* (E♭ Bass)

E♭ Bass *mp*

B♭ Bass *mp*

Timp.

1

Perc. *mp* *mf*

2

98 99 100 101 102 103 104 105

Sop. Cl. *mp* muted (Sop. muted)

Solo Cl. *mp*

Rep. Cl. *mp*

2nd Cl. *mp*

3rd Cl. *mp*

Flug. Hn. *mp*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mp*

2nd Bar. *mp*

1st Trb. *mp*

2nd Trb. *mp*

Bass Trb. *mp*

Euph. *one mp* 2 *mp*

E♭ Bass *mp* (B♭ Bass)

B♭ Bass *mp*

Timp.

1

Perc. 2

106 107 108 109 110 111 112 113

Sop. Cl. *mp* (Sop.) *p*

Solo Cl. *mp* *p*

Rep. Cl. *mp*

2nd Cl. *mp*

3rd Cl. *mp*

Flug. Hn. *mf* *p*

Solo Hn. *mf* *p*

1st Hn. *mf* *p*

2nd Hn. *mf* *p*

1st Bar. *mp* *p*

2nd Bar. *mp* *p*

1st Trb. *mp* *p*

2nd Trb. *mp* *p*

Bass Trb. *mp* *p*

Euph. *one mp* (E♭ Bass) *p*

E♭ Bass *mp* *p*

B♭ Bass *mp* *p*

Timp. *p*

1

Perc. 2

rall.

114 Cadenza - colle parte

116

117

118

119

120

121

122

123

124

Score for measures 114-119. The score includes parts for Sop. Ct., Solo Cts. (1.2 and 3.4), Rep. Ct., 2nd Ct., 3rd Ct., Flug. Hn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., Bass Trb., Euph., Eb Bass, Bb Bass, Timp., and Perc. (1 and 2). A large blacked-out area covers the Solo Cts., Rep. Ct., and Timp. parts from measure 117 to 119. Musical notation includes dynamics such as *p*, *mf*, and *f*, and performance instructions like *muted*, *3. muted*, and *3.*

Score for measures 120-124. The score includes parts for Sop. Ct., Solo Cts. (1.2 and 3.4), Rep. Ct., 2nd Ct., 3rd Ct., Flug. Hn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., Bass Trb., Euph., Eb Bass, Bb Bass, Timp., and Perc. (1 and 2). A large blacked-out area covers the Solo Cts., Rep. Ct., and Timp. parts from measure 121 to 124. Musical notation includes dynamics such as *p*, *mp*, *f*, and *mp*, and performance instructions like *dim. e rall.*, *quicker*, *cresc.*, *accel.*, *rall.*, and *4. muted*.

Sop. Cl. *mp* Solo, cup mute

1.2 *f*

Solo Cls. *f* *p*

3.4 *f* *p*

Rep. Cl. *mp* Solo, cup mute

2nd Cl. *pp*

3rd Cl. *pp*

Flug. Hn. *rall. molto* *f a tempo* *p* *pp*

Solo Hn. *rall. molto* *f a tempo* *p* *pp*

1st Hn. *rall. molto* *f a tempo* *p* *pp*

2nd Hn. *rall. molto* *f a tempo* *p* *pp*

1st Bar. *p*

2nd Bar. *p*

1st Trb. *p*

2nd Trb. *p*

Bass Trb.

Euph. *both* *p*

E♭ Bass *p*

B♭ Bass *(E♭ Bass) p*

Timp. *pp*

Perc. *hard beaters* *f* *p* *pp*

Sop. Cl. *mp* (Sop. cup mute)

Solo Cl. *mp* one, cup mute

Rep. Cl. *mp* (Sop./Rep. cup mutes)

2nd Cl. *mp* both, cup mutes

3rd Cl. *mp* both, cup mutes

Flug. Hn. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *p*

2nd Bar. *p*

1st Trb. *p*

2nd Trb. *p*

Bass Trb. *p*

Euph. *p*

E♭ Bass *p*

B♭ Bass *p*

Timp.

Perc. 1 *p*

Perc. 2 *p*

all, open *mp*

Sop. Ct. *p*

Solo Ct. *mf* *p* two, cup mutes

Rep. Ct. *p*

2nd Ct. open *p* open *p*

3rd Ct. *p*

Flug. Hn. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mf* *p*

2nd Bar. *p*

1st Trb. *p*

2nd Trb.

Bass Trb.

Euph. *p*

E♭ Bass

B♭ Bass

Timp. *p*

1

Perc. *p*

2

Sop. Ct.

Solo Ct. *mp* (Solo) *mp* (cup mute)

Rep. Ct.

2nd Ct. *p*

3rd Ct. *p*

Flug. Hn. *p*

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *p*

2nd Bar. *p*

1st Trb. *p*

2nd Trb. *p*

Bass Trb. *p*

Euph.

E♭ Bass

B♭ Bass *p*

Timp. *p*

1

Perc. *mp*

2

Sop. Cl. *p*

Solo Cl. *p*

Rep. Cl. *p*

2nd Cl. *p*

3rd Cl. *p*

Flug. Hn. *pp*

Solo Hn. *pp*

1st Hn. *pp*

2nd Hn. *pp*

1st Bar. *p* *pp*

2nd Bar. *p* *pp*

1st Trb. *pp*

2nd Trb. *pp*

Bass Trb. *pp*

Euph.

E \flat Bass *pp* one

B \flat Bass *pp* one

Timp. *pp*

1 felt beater *pp*

Perc. 2 *p*

