



For Grace Episcopal Church, Anniston, Alabama

On the Third Day

(A Celebration of Life)

PATRICK ROSZELL (ASCAP)

INSTRUMENTATION

- | | |
|---------------------------------|---|
| 1 Conductor | 1 1st F Horn |
| 1 Piccolo | 1 2nd F Horn |
| 3 1st Flute | 1 3rd F Horn |
| 3 2nd Flute | 1 4th F Horn |
| 2 Oboe | 2 1st Trombone |
| 2 Bassoon | 2 2nd Trombone |
| 3 1st B \flat Clarinet | 2 3rd Trombone |
| 3 2nd B \flat Clarinet | 2 Euphonium |
| 3 3rd B \flat Clarinet | 1 Baritone Treble Clef |
| 2 B \flat Bass Clarinet | 4 Tuba |
| 1 E \flat Contralto Clarinet | 1 Optional String Bass |
| 1 B \flat Contrabass Clarinet | 3 Mallet Percussion 1
(Crotales/Bells/Chimes) |
| 2 1st E \flat Alto Saxophone | 3 Mallet Percussion 2
(Chimes/Marimba/Bells) |
| 2 2nd E \flat Alto Saxophone | 1 Timpani |
| 1 B \flat Tenor Saxophone | 4 Percussion 1
(Snare Drum/Triangle/Wind Chimes,
Bass Drum) |
| 1 E \flat Baritone Saxophone | 4 Percussion 2
(Suspended Cymbal/Wind Chimes,
Crash Cymbals/Tambourine) |
| 3 1st B \flat Trumpet | |
| 3 2nd B \flat Trumpet | |
| 3 3rd B \flat Trumpet | |

SUPPLEMENTAL AND WORLD PARTS

Available for download from www.alfred.com/worldparts

- E \flat Alto Clarinet
- 1st Horn in E \flat
- 2nd Horn in E \flat
- 3rd Horn in E \flat
- 4th Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd 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

A PERSONAL NOTE

I have often loved celebrating the Easter and Christmas holidays at Grace Episcopal Church in Anniston, AL. Being founded in 1881, it is one of the oldest churches in Anniston, Alabama. The stone masonry of the exterior, the beautiful hardwood floors, the stained glass windows, and the incredible beauty of the altar make it a wonderful place to celebrate those events.

PROGRAM NOTES

A chilly Easter morning, with dogwood trees in bloom, their petals falling gracefully to the ground like snowflakes; the sounds of the church tower and the organ begin—these many expressions are heard in the beginning of this work. When we worship or contemplate our lives, there are many levels—exuberant and reverent. As the iconic Truman Capote once said, “More tears are shed over answered prayers than unanswered ones.” I have included the hymn “Old Hundredth” or “The Doxology” in this piece as a reflective “Conflict and Resolution.” There are many dark moments in life when we experience a “deficit of faith,” either in others or ourselves, when we simply do not know what is “next.” But many times in faith or confidence, we lift ourselves up, dust ourselves off, and carry on with the journey that is life.

NOTES TO CONDUCTOR

The introduction should be light and airy. If crotales are not available, bells can be substituted. The brass entrance at measure 13 should be “brassy,” but not with an edge to the tone. You may wish to stack the brass chords in some sections, starting with the octaves and the more familiar intervals, then add the color tones, such as sevenths or ninths.

At measure 49, the wood instruments, such as clarinets and marimba, should be balanced properly to achieve a unified sound. The bass and contrabass clarinet should be fairly prominent in measures 51–56 to build tension into the tonal change at measure 57.

The section beginning at measure 57 is the same tempo as the previous section. Conducting this section in “1” is an option. This section should also have the same “wooden” quality as the previous section. The diddles in the marimba should be present just enough to give a slight ripple to the chords. Medium-yarn mallets are recommended. Feel free to adjust the dynamics for the oboe solo. The solo has also been cued in the flute part if a suitable player is not available.

Beginning at measure 73, the mood changes yet again. A proper balance should be achieved between the bells, triangle, and French horns to the light and airy. Do not allow the French horns to become heavy. The trumpet soloist in this section should absolutely “sing!”

At measure 93, I have included the hymn “The Old Hundredth,” or as many know it, “The Doxology.” The French horns will need proper attention and balance in this section. The dynamics of the timpani part will need to be adjusted through this section until measure 116. The “pulse” of the timpani should be heard throughout this section. The fourth French horn part has been cued in the euphonium part for assistance, if needed. The flutes and clarinets throughout this section should be a mere echo. The wind chimes should also be light, like a mild breeze or remembrance. The trombone soloist should be present enough to reflect conflict. The solo was composed using the first few words of “Dies Irae” from the *Requiem Mass*—“The day of wrath, that day will dissolve the world...” The rubato at measure 113 should bring a sense of closure. At measure 116, allow the timpanist enough time to change the drum for the next section. You may wish to continue the wind chimes to cover any “noise” in the tuning process.

The *Giococo con spirito* at measure 117 should be exuberant and festive. At measure 125, there is a short multiple-meter section. The tempo should remain the same between the meter changes. Again, the clarinets and marimba should be balanced to create a wooden quality.

At measure 141, there is a slight hemiola between the melodic voices and those in the accompaniment. Special attention may be needed in the snare drum part as to the feel and change. The chimes should be very present in this section.

Measure 157 should be absolutely “joyous” to the end. The bells and crotales should double here if available. Again at measure 162, you may wish to balance the chords in the brass for proper sound.

As always, feel free to adjust tempo and dynamics to suit your ensemble and performance venue. Best wishes for an uplifting performance!

Peter Rosell

For Grace Episcopal Church, Anniston, Alabama

On the Third Day

(A Celebration of Life)

FULL SCORE

Approx. Duration - 4:45

By Patrick Roszell (ASCAP)

Con spirito! ♩ = 94

*If two players are available, you may wish to stagger breathe.

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Piccolo, Flutes (1 and 2), Oboe, Bassoon, B♭ Clarinets (1, 2, 3), B♭ Bass Clarinet, E♭ Alto Saxophones (1, 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1, 2, 3), F Horns (1, 2, 3, 4), Trombones (1, 2, 3), Euphonium, Tuba (Optional String Bass 8va), Mallet Percussion 1 (Crotales/Bells/Chimes), Mallet Percussion 2 (Chimes/Marimba/Bells), Timpani, Percussion 1 (Snare Drum/Triangle/Wind Chimes, Bass Drum), and Percussion 2 (Suspended Cymbal/Wind Chimes, Crash Cymbals/Tambourine). The score includes dynamic markings such as *p* and *Con spirito!*. A large red watermark 'Preview Only' is overlaid diagonally across the score. The bottom of the page shows measure numbers 1, 2, 3, and 4.

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

p

a2

p

Chimes

p

Picc.

Fls. 1/2

Ob.

Bsn. *p*

Cls. 1/2/3

B. Cl. *p*

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Suspended Cymbal

p

13

Picc. *f*

Fls. 1 2 *f*

Ob. *f*

Bsn. *f*

Cls. 1 2 3 *f*

B. Cl. *f*

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 2 3 *f*

Hns. 1 2 3 4 *f*

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. 1 *f*

Mlt. Perc. 2 *f*

Timp. (medium mallets) *sfz*

Perc. 1 Bass Drum *f*

Perc. 2 Crash Cymbals *f*

div.

p



Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Snare Drum

Bells up! a2

Change: G \flat to F (low)

div.

f

p

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

f 21 *p* 22 23 24

Picc.

Fls. 1/2

Ob.

Bsn.

1
Cls. 2/3

B. Cl.

1/2
A. Saxes.

T. Sax.

Bar. Sax.

1
Tpts. 2/3

1/2
Hns. 3/4

1/2
Tbns. 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

f 29 30 31 *p* 32

Picc. *f* *p*

Fls. 1 2 *f* *p*

Ob. *f* *p*

Bsn. *f* *p*

Cls. 1 *f* *p*

2 3 *f* *p*

B. Cl. *f* *p*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 *f*

2 3 *a2* *f* *a2*

Hns. 1 2

3 4

Tbns. 1 2

3

Euph.

Tuba

Bells (brass mallets) *f*

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

f

Picc. *f* *p*

Fls. 1 2 *f* *p*

Ob. *f* *p*

Bsn. *f* *p*

Cls. 1 *f* *p*

2 3 *f* *p*

B. Cl. *f* *p*

A. Saxes. 1 2 *sfz*

T. Sax. *sfz*

Bar. Sax. *sfz*

Tpts. 1 *sfz*

2 3 *sfz*

Hns. 1 2 *sfz*

3 4 *sfz*

Tbns. 1 2 *sfz*

3 *sfz*

Euph. *sfz*

Tuba *sfz*

Mlt. Perc. 1 *sfz*

Mlt. Perc. 2 *sfz*

Timp. *sfz*

Perc. 1 *sfz*

Perc. 2 *sfz*

Change: Eb to Db

p

41

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Chimes

Change: B \flat to B \natural

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

div.

p *f*

Change: B \flat to A \flat , D \flat to C

49

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

49

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Mit. Perc. 1

Mit. Perc. 2

Timp.

Perc. 1

Perc. 2



Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

3
4
3
4
3
4
3
4

Solo

mf

p

Solo

mf

(Bsn.)

mf

pp

57 L'istesso tempo (Opt. in 1)

Picc.

Fls. 1/2

Ob. Solo

Bsn. All

Cls. 1/2/3

B. Cl. All

A. Saxes. 1/2

T. Sax.

Bar. Sax.

57 L'istesso tempo (Opt. in 1)

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

warmly
p

73

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Play

mf

All

mf

73

Solo

mf

mf

mf

Bells (brass mallets)

mf

Triangle

mf

p

mf



rit.

Più lento ♩ = 72

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

The musical score is arranged in a standard orchestral format. It includes parts for woodwinds (Piccolo, Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones), brass (Trumpets, Horns, Trombones, Euphonium, Tuba), and percussion (Mallet Percussion, Timpani, and other Percussion). The score features dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). Performance instructions include *rit.* (ritardando) and *Più lento* with a tempo marking of ♩ = 72. The score is marked with measure numbers 85 through 91 at the bottom.

93 "Old Hundredth"

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

93 "Old Hundredth"

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. (Hn. 4)

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Wind Chimes (very gently)

p *mf* *pp*

Solo

The musical score is arranged in a standard orchestral format. It features woodwinds (Piccolo, Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones), brass (Trumpets, Horns, Trombones, Euphonium, Tuba), and percussion (Timpani, Mallet Percussion, Snare, Cymbals, Wind Chimes). The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo), as well as performance instructions like *Solo* and *Wind Chimes (very gently)*. The piece is marked with a 2/4 time signature and includes a repeat sign.

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

p

mf

pp

2

4

4

4

4

8

a2

a2

a2

2

4

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106

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

106

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Wind Chimes (very gently)

Rubato

rit.

G.P.

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

Tpts. 1
2
3

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Rubato

rit.

G.P.

Chimes dampen dampen

Change: C to Eb

pp

Picc. *f*

Fls. 1/2 *f*

Ob. *f*

Bsn. *f*

Cls. 1/2/3 *f*

B. Cl. *f*

A. Saxes. 1/2 *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1/2/3 *f*

Hns. 1/2/3/4

Tbns. 1/2/3 *f*

Euph. *f*

Tuba *f*

Bells (brass mallets)

Mlt. Perc. 1 *f*

Mlt. Perc. 2

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Tambourine *f*

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Bells up!

Bells up!

a2

f

a2

p

Susp. Cym.

rim shot

Picc.
Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1 2 3
Hns. 1 2 3 4
Tbns. 1 2 3
Euph.
Tuba
Mlt. Perc. 1
Mlt. Perc. 2
Timp.
Perc. 1
Perc. 2

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Picc.

Fls. 1/2 Solo *mf*

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2 *mf*

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

43158S

137 138 139 140

141 Gloria in excelsis Deo! (3 over 2)

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

141 Gloria in excelsis Deo! (3 over 2)

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Chimes

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Change: Low F to A^b

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

149

Picc.

Fls.

1
2

Ob.

Bsn.

Cls.

1

2
3

B. Cl.

A. Saxes.

1
2

T. Sax.

Bar. Sax.

149

Tpts.

1

2
3

Hns.

1
2

3
4

Tbns.

1
2

3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Change: Ab to F

Perc. 1

Perc. 2

Cr.
Cyms.

157

Picc. *ff*

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 2 3 *ff*

B. Cl. *ff*

A. Saxes. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

157 *ff* *div.*

Tpts. 1 2 3 *ff*

Hns. 1 2 3 4 *ff*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. 1 *ff* Bells (brass mallets [double on Crotales if available])

Mlt. Perc. 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Crash Cymbals *ff*

Picc. Fls. 1/2 Ob. Bsn. Cls. 1 2/3 B. Cl. A. Saxes. 1/2 T. Sax. Bar. Sax. Tpts. 1 2/3 Hns. 1 2 3 4 Tbn. 1 2 3 Euph. Tuba Mlt. Perc. 1 Mlt. Perc. 2 Timp. Perc. 1 Perc. 2

