



For Lauren, in memory of our trip to Bath, Somerset, England, December 2011

The Birthplace of Kings

(Bath Abbey)

PATRICK ROSZELL (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B \flat Clarinet
- 2 B \flat Bass Clarinet
- 6 E \flat Alto Saxophone
- 4 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 8 B \flat Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon

- 2 Baritone Treble Clef
(World Part Trombone in B \flat Treble Clef)
- 4 Tuba
- 2 Mallet Percussion
(Chimes/Bells)
- 1 Optional Timpani
(Tune: B \flat , F)
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 3 Percussion 2
(Crash Cymbals/Tambourine,
Suspended Cymbal)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E \flat
- Trombone/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

The Abbey Church of Saint Peter and Saint Paul, in Bath, Somerset, England, is most commonly known as Bath Abbey. The Abbey was founded in the 7th century and has had three different churches occupy the site of today's Abbey since 757 AD. First, an Anglo-Saxon monastery which was pulled down by the Norman conquerors of England; then a massive Norman cathedral which was begun about 1090 but lay in ruins by the late 15th century; and finally, the present Abbey Church as we now know it. The first King of all England, King Edgar was crowned on this site in 973. The service set the precedent for the coronation of all future Kings and Queens of England, including Elizabeth II.

NOTES TO CONDUCTOR

The opening statement should be bold and majestic. Be careful that the tempo does not get too fast, as it will cause the style to suffer. The use of chimes is intended in certain parts of this piece. If a suitable instrument is not available, bells may be substituted throughout.

At measure 25, please make note of the style change. The flute, oboe, clarinet, and alto saxophone should be lyrical, while the bass clarinet and bassoon should be staccato.

As always, feel free to adjust tempo and dynamics to suit your ensemble and performance venue.

Best wishes!

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For Lauren, in memory of our trip to Bath, Somerset, England, December 2011

The Birthplace of Kings

(Bath Abbey)

By Patrick Roszell (ASCAP)

FULL SCORE

Approx. Duration - 2:30

Stately ♩ = 108

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone/
Bassoon

Tuba

Mallet Percussion
(Chimes/Bells)

Optional
Timpani

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Crash Cymbals/
Tambourine,
Suspended Cymbal)

The musical score is written for a full orchestra. It begins with a tempo marking of 'Stately ♩ = 108' and a 4/4 time signature. The key signature has two flats (B♭ and E♭). The score is divided into two systems. The first system includes Flute, Oboe, B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone (with a 'Hn.' marking), B♭ Tenor Saxophone (with a '(Tbn./Bar./Bsn.)' marking), and E♭ Baritone Saxophone. The second system includes B♭ Trumpet, F Horn, Trombone/Baritone/Bassoon, Tuba, Mallet Percussion (Chimes/Bells), Optional Timpani (with a 'Tune: B♭, F' marking), Percussion 1 (Snare Drum, Bass Drum), and Percussion 2 (Crash Cymbals, Tambourine, Suspended Cymbal). The score features dynamic markings such as *f* (forte) and *p* (piano). A large red watermark 'Preview Only' is overlaid diagonally across the score.

43079S

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Fl.

Ob.

Cl.

B. Cl.

A. Sax. *Play*

T. Sax. *Play*

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. *Chimes (Opt. Bells)*

Timp.

Perc. 1

Perc. 2

5 6 7 8

9

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

9

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

f

Fl. *mf*

Ob. *mf*

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. *Bells* *mf*

Timp. *p*

Perc. 1

Perc. 2 *Tambourine* *mf*

13 14 15 16

17

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

17

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

17

18

19

20

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Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

21 22 23 24

f *p*

25 Smoother

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax.

Bar. Sax. *mf*
(Bsn.)

25 Smoother

Tpt.

Hn.

Tbn./Bar./Bsn. *mf*
(Bsn. only)

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 *mf*

Fl.
Ob.
Cl.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpt.
Hn.
Tbn./Bar./Bsn.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

p
p
p
p
p
p
p
p
p
p

29 30 31 32

33

Fl.

Ob.

Cl.

B. Cl.

(Tuba)

A. Sax.

(Hn.)

T. Sax.

(Tbn./Bar./Bsn.)

Bar. Sax.

33

Tpt.

Hn.

All

Tbn./Bar./Bsn.

Tuba

Chimes (Opt. Bells)

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

rit.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

41 a tempo

Fl.

Ob.

Cl.

B. Cl. *Play*
p

A. Sax. *Play*
p

T. Sax. *Play*
p

Bar. Sax. *Play*
p

41 a tempo

Tpt.

Hn.

Tbn./Bar./Bsn. *p*

Tuba *p*

Mlt. Perc. *Bells*
p

Timp. *p*

Perc. 1 *S.D. (snares on)*
p

Perc. 2

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym.

49

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

49

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cyms.

49

50

51

52

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Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

p

53 54 55 56

57

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

57

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

57 58 59 60

p

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Chimes (Opt. Bells)

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

ff

f

p

choke

61 62 63 64 65