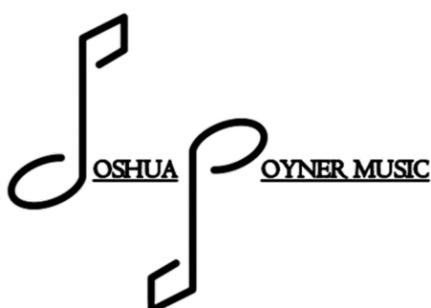


When Hope Is Needed Most

for Band

(2020)

Joshua Poyner



Instrumentation

Flute 1, 2

Oboe

Bassoon

Clarinet in B \flat 1, 2, 3

Bass Clarinet in B \flat

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1, 2, 3

Horn in F 1, 2

Trombone 1, 2, 3

Euphonium

Tuba

Timpani

Marimba

Vibraphone

Suspended Cymbal

Bass Drum

Duration: Approximately 4 minutes

Program Note

When Hope Is Needed Most, originally written for brass quintet, is an attempt to illustrate the process of finding hope in a time of need. The melody featured in the euphonium section is meant to be a catalytic speech that restores the ensemble's hope, leading it to grow for the remainder of the piece.

This piece has been adapted for concert band to honor the memory of my high school band director, the late Grant Michel. He was the first person that encouraged me to pursue a career in music and the first composer that I had the pleasure of knowing. Having been a student of his has undoubtedly helped shape me into the person that I am today.

When Hope Is Needed Most for Band

Joshua Poyner (BMI)

adagio con tenerezza (♩ = ca 68)

This musical score is for a band and is divided into two systems. The first system includes parts for Flute 1 & 2, Oboe, Bassoon, Clarinet in B♭ 1 & 2+3, Bass Clarinet in B♭, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The second system includes parts for Trumpet in B♭ 1 & 2+3, Horn in F 1 & 2, Trombone 1+2 & 3, Euphonium, Tuba, Timpani, Marimba, Vibraphone, Suspended Cymbal, and Bass Drum. The score is in 4/4 time with a key signature of two flats (B♭ and E♭). The tempo is 'adagio con tenerezza' with a quarter note equal to approximately 68 beats per minute. Dynamics range from *ppp* to *mf*. A large watermark 'OSHUA POYNER MUSIC' is overlaid diagonally across the page.

12

Fl. 1 *p*

Fl. 2 *p*

Ob. *p*

Bsn. *p*

Cl. 1 *p*

Cl. 2 + 3 *p*

B. Cl. *p*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *p*

Bari. Sax. *p*

12

Tpt. 1

Tpt. 2 + 3 *mf* Tpt. 2 Solo

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

Tbn. 1 + 2 *p* Tbn. 2

Tbn. 3

Euph. *mp*

Tba. *p* *p* *mp*

Timp.

Mar. *ppp*

Vib.

Sus. Cym.

B. D.

This musical score is for the piece "When Hope Is Needed Most" and is page 4 of the score. It features a large ensemble of instruments. The woodwinds include Flutes 1 and 2, Oboe, Bassoon, Clarinets 1, 2, and 3, and Bass Clarinet. The saxophones include Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section consists of Trumpets 1, 2, and 3, Horns 1 and 2, Trombones 1, 2, and 3, Euphonium, and Tuba. The percussion includes Timpani, Maracas, Vibraphone, Suspended Cymbal, and Bass Drum. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. It begins at measure 26. The woodwinds and strings play a melodic line starting with a *mf* dynamic, which then moves to *mp* and *f*. The brass section provides harmonic support, with dynamics ranging from *mp* to *f*. The percussion includes a vibraphone solo in measures 26-30, marked *mp* and *p*. A "Tpt. 2 Solo" is indicated in measure 28. The score concludes with a *mf* dynamic for the trumpets and a *Tutti* marking for the brass section.

32 **meno mosso** **34** **Grandioso** **G.P.**

Fl. 1 *mf* *f* *p* *f*

Fl. 2 *mf* *f* *p* *f*

Ob. *mf* *f* *p* *f*

Bsn. *f* *p* *f*

Cl. 1 *mf* *f* *p* *f*

Cl. 2 + 3 *mf* *f* *p* *f* Clar. 2 Tutti

B. Cl. *f* *p* *f*

A. Sax. 1 *mf* *f* *p* *f*

A. Sax. 2 *mf* *f* *p*

T. Sax. *mf* *f* *p* *f*

Bari. Sax. *f* *p* *f*

Tpt. 1 Tutti *mf* *f* *p* *f*

Tpt. 2 + 3 *mf* *f* *p* *f* Tpt. 2 Tutti

Hn. 1 *mf* *f* *p* *f*

Hn. 2 *mf* *f* *p*

Tbn. 1 + 2 *mf* *f* *p* *f*

Tbn. 3 *mf* *f* *p* *f*

Euph. *mf* *f* *p* *f*

Tba. *f* *p* *f*

Timp. *mf*

Mar. *mf* *pp*

Vib. *mf* *pp*

Sus. Cym. *p* *f*

B. D. *mf* *p* *f*

38 **Tempo primo**

42

Fl. 1 *p* *mp* *p* *mp* *p* *mp* *pp*

Fl. 2 *p* *mp* *p* *mp* *p* *mp* *pp*

Ob. *mf* *pp*

Bsn. *p* *mp* *p* *mp* *p* *mp* *pp*

Cl. 1 *p* *mp* *p* *mp* *p* *mp* *pp*

Cl. 2 + 3 *p* *mp* *p* *mp* *p* *mp* *pp*

B. Cl. *p* *mp* *p* *mp* *p* *mp* *pp*

A. Sax. 1 *p* *mp* *p* *mp* *p* *mp* *pp*

A. Sax. 2 *p* *mp* *p* *mp* *p* *mp* *pp*

T. Sax. *p* *mp* *p* *mp* *p* *mp* *pp*

Bari. Sax. *p* *mp* *p* *mp* *p* *mp* *pp*

Tpt. 1 Solo *mf* *pp*

Tpt. 2 + 3

Hn. 1

Hn. 2 *p*

Tbn. 1 + 2

Tbn. 3

Euph.

Tba. *p* *mp* *p* *mp* *p* *mp* *pp*

Timp.

Mar. *pp* *p* *pp*

Vib.

Sus. Cym.

B. D.

This musical score is for the piece "When Hope Is Needed Most" and is page 7 of the score. It features a large ensemble of instruments. The woodwinds include Flutes 1 and 2, Oboe, Bassoon, Clarinets 1, 2, and 3, and Bass Clarinet. The saxophones include Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section consists of Trumpets 1, 2, and 3, Horns 1 and 2, Trombones 1, 2, and 3, Euphonium, and Tuba. Percussion includes Timpani, Maracas, Vibraphone, Suspended Cymbal, and Bass Drum. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It begins at measure 44. Dynamic markings range from *p* (piano) to *f* (forte), with intermediate markings of *mf* (mezzo-forte) and *mp* (mezzo-piano). Performance instructions include "Sing out" for the first trumpet and "Tutti" for the woodwinds and brass. The score is heavily watermarked with "OSHUA" and "OWNER MUSIC" diagonally across the page.

51

50

Fl. 1 *pp* *mf* *p*

Fl. 2 *pp* *mf* *p*

Ob. *mf* *pp*

Bsn. *pp* *f*

Cl. 1 *pp* *mf* *p*

Cl. 2 + 3 *pp* *mf* *p*

B. Cl. *pp* *f*

A. Sax. 1 *mf* *pp*

A. Sax. 2 *p* *mf*

T. Sax. *pp* *mf*

Bari. Sax. *pp* *f*

51

Tpt. 1 *mp* *mf* *Tutti*

Tpt. 2 + 3 *p* *mf* *Tutti*

Hn. 1 *p* *mf* *f*

Hn. 2 *p*

Tbn. 1 + 2 *pp* *mf* *f* *Tbn. 1* *Tutti*

Tbn. 3 *p* *f*

Euph. *p* *f*

Tba. *p* *f*

Timp.

Mar.

Vib.

Sus. Cym.

B. D. *pp* *p* *mf*

55

Fl. 1 *f* *ff* *p* *f* *f*

Fl. 2 *f* *ff* *p* *f* *f*

Ob. *f*

Bsn. *f*

Cl. 1 *f* *f* *f*

Cl. 2 + 3 *f* *mf*

B. Cl. *mf*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *mf* *f*

Bari. Sax. *mf*

Tpt. 1 *f* *ff* *mf* *f*

Tpt. 2 + 3 *f* *ff* *mf* *f*

Hn. 1 *ff* *mf*

Hn. 2 *ff* *mf*

Tbn. 1 + 2 *ff* *mf*

Tbn. 3 *ff* *mf*

Euph. *ff* *mf*

Tba. *ff* *mf*

Timp. *p* *ff* (A' → B')

Mar. *mf*

Vib. *mf*

Sus. Cym. *pp* *ff* *mf*

B. D. *pp* *ff* *mf* *p*

60

With exhilaration!

Fl. 1 *f* *p* *mf*

Fl. 2 *f* *p* *mf*

Ob. *p*

Bsn. *mp* *f*

Cl. 1 *f* *p* *mf*

Cl. 2 + 3 *f* *f* *p* *mf*

B. Cl. *f* *mp* *f*

A. Sax. 1 *p* *f* *mf*

A. Sax. 2 *p* *f* *mf*

T. Sax. *p* *f*

Bari. Sax. *f* *mp* *f*

Tpt. 1 *f* *Solo (Sing out!)* *Tutti*

Tpt. 2 + 3

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 + 2 *f* *mp* *f*

Tbn. 3 *f* *mp* *f*

Euph. *f* *mp* *f*

Tba. *f* *mp* *f*

Timp.

Mar.

Vib.

Sus. Cym. *f* *p*

B. D. *f* *mf* *mp* *f*

68

rit. to the end

Fl. 1 *p* *pp*

Fl. 2 *p* *pp*

Ob.

Bsn. *mf* *pp*

Cl. 1 *p* *pp*

Cl. 2 + 3 *p* *pp*

B. Cl. *mf* *pp*

A. Sax. 1 *p* *pp*

A. Sax. 2 *p* *pp*

T. Sax. *pp*

Bari. Sax. *pp*

68

Tpt. 1 *mf* *p* *mf*

Tpt. 2 + 3 *mf* *p* *mf*

Hn. 1 *p* *mf*

Hn. 2 *mf* *p* *f* *mf*

Tbn. 1 + 2 *mf* *mf*

Tbn. 3 *mf* *p* *mf*

Euph. *mf* *p* *mf* *f*

Tba. *mf* *p* *mf*

Timp. *mf* *mf* *mp* *p* *pp*

Mar.

Vib.

Sus. Cym. *mf*

B. D. *mf* *mp* *p*