

L.H.O.A.

For Tuba, Percussion,
and Playback/Choir

by James E. Klopffleisch

Percussion Notes:

Instruments to be used are the tubular bells (normal range) and snare drum (which type is up to the performer, though this composer is always partial to a piccolo snare) played with a regular drum stick. Bell notes struck at the end of a section should be allowed to ring until they can no longer be heard.

Performance Notes for L.H.O.A.:

Each part is played at a different tempo - the percussion part at quarter note = 131, the tuba part at quarter note = 75, and the playback/choir part at quarter note = 75. To put it more specifically, the tempo of each instrument is independent of each other instrument. There are, however, a few times when the parts should line up in a particular way:

1. Beginning of the piece - the playback should begin first, with the percussion entering about 2 seconds after playback starts.
2. The tuba should begin each section at the same time as the choir on the playback. A good indication of this is the breath heard on the recording.
3. The second section of the percussion part (rehearsal 'A') should enter on the word "with", around beat 4 of tuba measure 17.
4. There should be approximately 6 seconds of silence/tape sound after the percussion part at rehearsal 'C'
5. There should be approximately 10 seconds of silence/tape sound after the percussion part at rehearsal 'D'
6. The first note of tuba measure 85 should line up exactly with the last sung word on the playback.

Outside of that most transitions from percussion part to tuba/playback (and vice versa) are quick, if not necessarily strictly in time.

While the parts are not intended to specifically line up rhythmically, there will likely be some moments when they seem coordinated - moments of serendipity, kismet, or synchronicity. The players (specifically the tubist) should feel free to indulge in these moments, to bring them out musically. I have included a few words in the tuba part where this seems possible.

While this piece uses a specific playback track, if desired, a real choir may be substituted for the playback. While the choir on the playback is a mixture of amateur and more experienced singers (meant to simulate a small congregation), when using a live choir either a professional choir or a mixture of professionals and amateurs may be used. The score is designed to illustrate the likely overlap of all parts over time, but, parts being somewhat flexible, the performance does not need to exactly match the score.

Credits:

This piece was commissioned by Josh Biere. The choir part is the original, public domain arrangement of "It Is Well with My Soul" by Horatio Spafford and Philip Bliss. The singers on the playback are Ben Hjertmann, Brian Baxter, David and Sonya Klopfleisch, Luke Gullickson, David Vayo, Carlene and Darrell Dahlman, and Eric and Steph Malmquist. Mixing of the track was done by Daniel Mark in Pasadena, CA. Thanks to all for your participation!

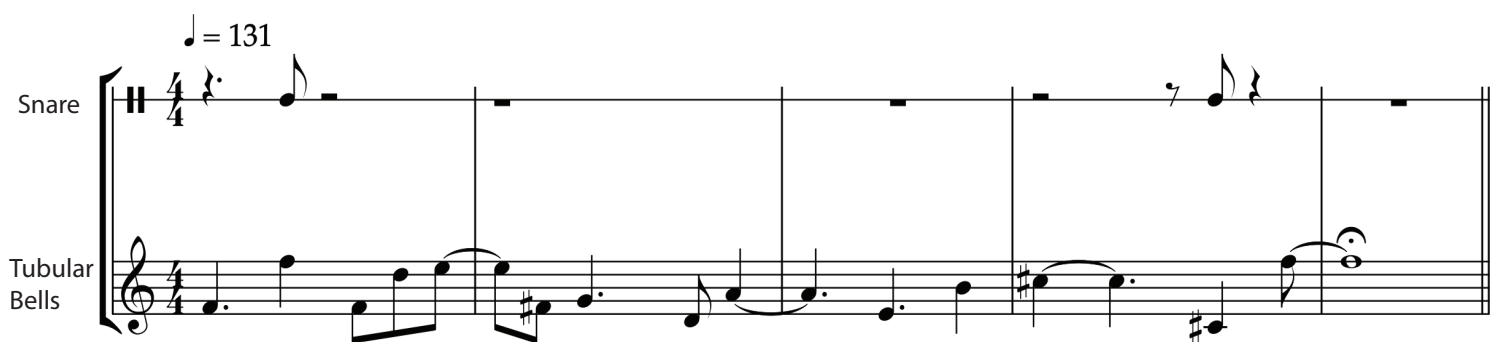
L.H.O.A

*Playback begins 2 seconds
before percussion enters

Snare

Tubular Bells

$\text{♩} = 131$



Tuba


Play back

$\text{♩} = 75$

$\text{♩} = 56$

mp

When peace like a riv - - er at -



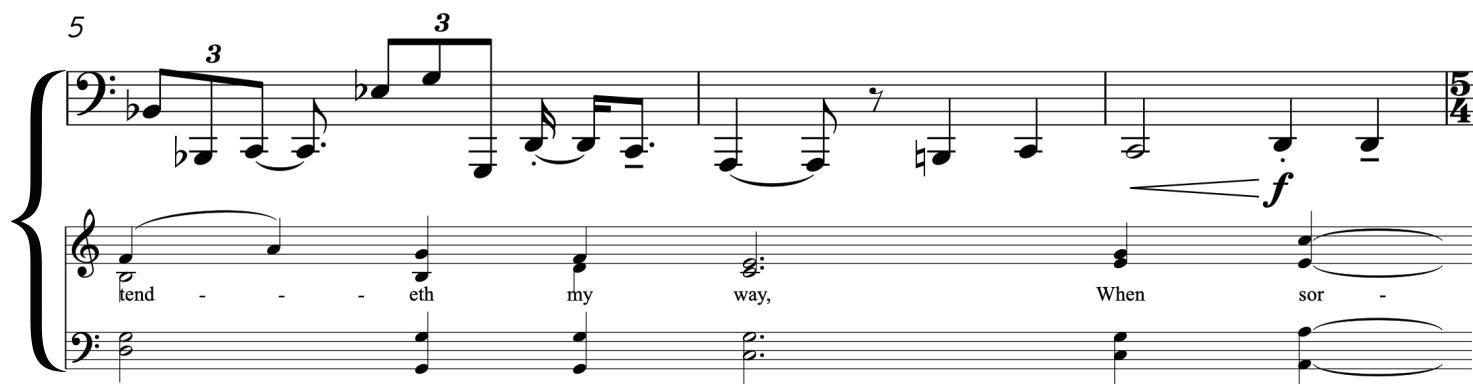
5

3

3

f

tend - - - eth my way, When sor -

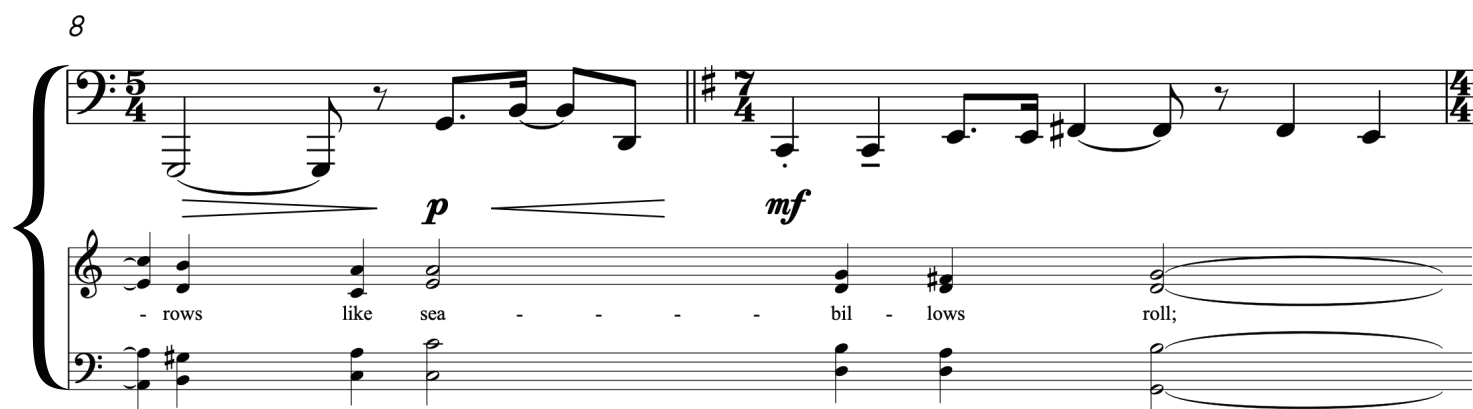


8

p

mf

- rows like sea - - - bil - lows roll;



10

Musical score for measures 10-12. The system consists of a grand staff with a bass clef on the left and a treble clef on the right. The key signature is one sharp (F#) and the time signature is 4/4. The bass staff contains a melodic line with dynamics *f* and *mp*. The treble staff contains a vocal line with lyrics: "What - ev - - er my lot, Though".

13

Musical score for measures 13-15. The system consists of a grand staff with a bass clef on the left and a treble clef on the right. The key signature is one sharp (F#) and the time signature is 4/4. The bass staff contains a melodic line with dynamics *f*. The treble staff contains a vocal line with lyrics: "hast taught me to say, 'It is".

16

Musical score for measures 16-18. The system consists of a grand staff with a bass clef on the left and a treble clef on the right. The key signature is one sharp (F#) and the time signature is 4/4. The bass staff contains a melodic line with dynamics *p*, *f*, *mp*, and *pp*. The treble staff contains a vocal line with lyrics: "well, it is well with my soul."

♩ = 131

A

Musical score for measures 19-21. The system consists of a grand staff with a bass clef on the left and a treble clef on the right. The key signature is one sharp (F#) and the time signature is 4/4. The bass staff contains a melodic line. The treble staff contains a vocal line.

Musical score for measures 22-24. The system consists of a grand staff with a bass clef on the left and a treble clef on the right. The key signature is one sharp (F#) and the time signature is 4/4. The bass staff contains a melodic line. The treble staff contains a vocal line.

19 $\text{♩} = 75$

f *p* *mf* *f*

It is well, it is well with my

22 *p*

soul, with my soul It is well,

25 *mf*

it is well with my soul.

B $\text{♩} = 131$

f *p* *mf* *f*

29 $\text{♩} = 75$

mf *f*

$\text{♩} = 56$

Though Sa - - - tan should suf - - - - - fet, tho' tri -

33

p *mp*

- als should come, Let this blest

36

mf *f*

as - sur - - - - - ance con - trol, That

40

Christ has re - - - - - gard - - - - - ed my

42

p *mf* *ff* *f*

help - - - - - less es - tate,

44

And hath shed His own

46

blood for my soul.

C

$\text{♩} = 131$

blood for my soul.

- - - - - Approx. 6 Seconds of Silence/Tape Sound - - - - -

48 $\text{♩} = 75$ 5 *Almost swung*

It is well, it is well

50

with my soul, with my

52

soul It is well, it

54 *p*

is well with my soul.

D $\text{♩} = 131$

- - - - (Approx. 10 Seconds of Silence/Tape Sound) - - - -

57 $\text{♩} = 75$

f *mf*

My sin - - - O the bliss

59

f *mf* *ff*

of this glo - - ri - ous thought, My sin - not

64

f

in part but

66

the whole,

This system contains measures 66 and 67. Measure 66 is in 4/4 time and features a bass line with a 7-measure rest, followed by a 7-measure eighth-note scale. The treble line has a whole note chord. Measure 67 is in 3/4 time and continues the bass line with 7-measure eighth-note scales and a 3-measure triplet. The treble line has a whole note chord.

67

Is nailed

This system contains measures 68 and 69. Measure 68 is in 3/4 time and features a bass line with 7-measure eighth-note scales and a 3-measure triplet. The treble line has a whole note chord. Measure 69 is in 4/4 time and features a bass line with a 7-measure eighth-note scale. The treble line has a whole note chord.

69

to the cross and I

This system contains measures 70 and 71. Measure 70 is in 4/4 time and features a bass line with a 7-measure eighth-note scale. The treble line has a whole note chord. Measure 71 is in 4/4 time and features a bass line with a 7-measure eighth-note scale. The treble line has a whole note chord.

71

bear it

This system contains measures 72 and 73. Measure 72 is in 4/4 time and features a bass line with a 7-measure eighth-note scale. The treble line has a whole note chord. Measure 73 is in 4/4 time and features a bass line with a 7-measure eighth-note scale. The treble line has a whole note chord.

76 $\text{♩} = 75$

ff 3

$\text{♩} = 56$

It is well, it

78

p 3 7 *f*

is well

79

with my soul,

80

with my

81

soul It

82

is well,

83

3 *fff* it is well with my soul.

$\text{♩} = 131$

F

it is well with my soul.

End