

FULL CONDUCTOR SCORE

Catalog No: 011-4738-01

# WITH ONE COURAGEOUS VOICE

David Eastmond

GRADE:  
**2.5**

## BARNHOUSE COMMAND SERIES

For Concert Band



# WITH ONE COURAGEOUS VOICE

David Eastmond

## Instrumentation

Full Conductor Score .....	1	F Horn .....	4
Flute .....	10	1st Trombone .....	3
Oboe .....	2	2nd Trombone .....	3
1st B $\flat$ Clarinet .....	5	Baritone B.C. ....	2
2nd B $\flat$ Clarinet .....	5	Baritone T.C. ....	2
B $\flat$ Bass Clarinet .....	2	Tuba .....	4
Bassoon .....	2	Mallet Percussion: Chimes, Bells, Xylophone .....	4
E $\flat$ Alto Saxophone .....	6	Timpani .....	1
B $\flat$ Tenor Saxophone .....	2	Percussion 1: Snare Drum, Bass Drum .....	3
E $\flat$ Baritone Saxophone .....	2	Percussion 2: Suspended Cymbal, Crash Cymbals .....	2
1st B $\flat$ Trumpet .....	5	Percussion 3: Tambourine, Triangle, Wood Block, Mark Tree .....	3
2nd B $\flat$ Trumpet .....	5		

## Rehearsal Suggestions

**With One Courageous Voice** opens with a fanfare in the upper woodwinds and trumpets, introducing theme 1. Percussion sets the tone of the allegro at m. 5-7, where theme 1 is formally introduced (m. 7) in the woodwinds, using softer dynamics. This should be played distinctly and strongly by your clarinets and alto saxophones, ensuring a nice blend. At m. 11, baritone joins the woodwinds, as the band intensifies during a rising harmonic sequence (m. 11-12). Bring out the imitative counterpoint in the 2nd clarinets and tenor saxophone as the phrase builds.

Theme 1 is reinforced (m. 15-22) using repetition, increased instrumentation, and louder dynamics. Use dynamic contrast to establish emotional intensity, especially during the second statement of the rising harmonic sequence (m. 19-20). At m. 23 the rhythmic underpinning (lower woodwinds) should sit in the background with very little emphasis on the syncopation.

With the pick-up to m. 27, the mood darkens using low brass, with saxophones and horn playing the melody, followed by a crescendo to a strong (but shortened) restatement of theme 1, where the alto saxophone and horn carry the melody. The upper woodwinds add some flourish with trills (m. 32-33.) The introspective section (m. 36-43) should have a melancholy tone. While using rubato, don't play too slowly.

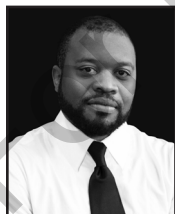
Theme 2 starts in the trumpets (m. 44,) which is counterpoint to theme 1. Solo trumpet is preferred; otherwise tutti is fine. The woodwinds (pick-up to m. 48) offer a thematic answer to the expressive trumpet solo/tutti. A modulation (m. 60) back to B-flat major presents a stronger version of theme 2 (trumpets), using theme 1 as counterpoint (horns and alto saxophones). After the fortissimo fermata chord at m. 65, feel free to take your time with a bit of silence before the trumpet entrance. Like before, at the pick-up to m.66, the trumpet solo can be played by one player, or tutti.

Pick-up to m. 68-70 is an expressive codetta. Strive for a nice crescendo and decrescendo. The upper winds add interesting chord tones to the harmonic progressions, leading to the final chord at m. 70. This chord is a Bbmaj7add9 (technically, in third inversion). Even though there is a semi-tone clash with the A in the trombone, the Bb-flat in the baritone should serve as the anchor. Achieving a nice balance with the chord tones should make this harmony effective. This might entail reducing the number of low brass players playing this chord, depending on the size of your section.

A short recapitulation starts at m. 71; note the brief reference to theme 2 as counterpoint in the upper woodwinds m. 73-74. With the pick-up to m. 75, theme 1 is brought back and referenced in the upper winds to drive the piece to the finish.

*D. EASTMOND*

## About the Composer



**David Eastmond** (b. 1981) holds a B.Mus degree from the University of Toronto, where he studied clarinet, music education and composition. He studied clarinet with Peter Stoll and composition with Chan Ka Nin, John Hawkins, and Christos Hatzis.

Growing up and residing in Brampton, Ontario, David's passion for wind band music and educational music in general started in secondary school, and was further honed as a clarinetist playing in various local community ensembles.

David's first wind band composition "A Sailor's Tale" was written in his 3rd year of secondary school and enjoyed performances by ensembles such as the Longwood University Concert Band, Dr. Gordon Ring conductor.

A freelance composer, David's music is performed by various ensembles around the world. His wind band composition "Saugeen Shores Overture" was commissioned by Southampton Summer Music and premiered by the Southampton Festival Winds, David Leach, Conductor in 2017. David also enjoys writing music for video games and new media, and has been a member of SOCAN since 2005.

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WFR398

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# WITH ONE COURAGEOUS VOICE

Conductor Score  
011-4738-00

David Eastmond  
(SOCAN)

**Maestoso** ♩ = 108 **Rall.** 5 **Allegro** ♩ = 132

Flute *f* *cresc.* *ff*

Oboe *f* *cresc.* *ff*

1st & 2nd B♭ Clarinets *div.* *f* *cresc.* *ff*

B♭ Bass Clarinet *f* *cresc.* *ff*

Bassoon *f* *cresc.* *ff*

E♭ Alto Saxophone *f* *cresc.* *ff*

B♭ Tenor Saxophone *f* *cresc.* *ff*

E♭ Baritone Saxophone *f* *cresc.* *ff*

**Maestoso** ♩ = 108 **Rall.** 5 **Allegro** ♩ = 132

1st & 2nd B♭ Trumpets *div.* *f* *cresc.* *ff*

F Horn *f* *cresc.* *ff*

1st & 2nd Trombones *f* *cresc.* *ff*

Baritone *f* *cresc.* *ff*

Tuba *f* *cresc.* *ff*

Mallet Percussion:  
Chimes *f* *cresc.* *ff*  
Bells *f* *cresc.* *ff*  
Xylophone *f* *cresc.* *ff*

Timpani  
F, B♭, C, E♭ *f* *cresc.* *ff*

Percussion 1:  
Snare Drum (S.D.) *f* *cresc.* *ff*  
Bass Drum (B.D.) *f* *cresc.* *ff*

Percussion 2:  
Suspended Cymbal (Sus. Cymb.) *f* *p* *f*  
Crash Cymbals (Cr. Cymb.) *f* *p* *f*

Percussion 3:  
Tambourine, Triangle, Wood Block, Mark Tree

1 2 3 4 5



Fl. *mf* *cresc.* *f* **15** *div.*

Ob. *mf* *cresc.* *f*

Cls. 1-2 *mf* *cresc.* *f*

B. Cl. *mf* *cresc.* *f*

Bsn. *mf* *cresc.* *f*

A. Sx. *mf* *cresc.* *f*

T. Sx. *mf* *cresc.* *f*

B. Sx. *mf* *cresc.* *f*

Tpts. 1-2 *mf* *a2* *f* **15** *div.*

Hn. *mf* *f*

Tbns. 1-2 *f*

Bari. *mf* *f*

Tuba *f*

Mal. *mf* *cresc.* *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *p* *f* *pp*

Perc. 3 *f* Tamb.

13 14 *f* 15 16 17 18

23

Fl. *a2*  
*mp cresc.* *f* *p*

Ob.  
*mp cresc.* *f* *p*

Cls. 1-2

B. Cl.  
*p cresc.* *f* *pp*

Bsn.  
*p cresc.* *f* *pp*

A. Sx.  
*mp cresc.* *f* *pp*

T. Sx.  
*f* *pp*

B. Sx.  
*f* *pp*

Tpts. 1-2 *a2*  
*p cresc.* *f*

Hn.  
*mp cresc.* *f*

Tbns. 1-2  
*p cresc.* *f*

Bari.  
*p cresc.* *f*

Tuba  
*p cresc.* *f*

Mal.

Timp.

Perc. 1

Perc. 2  
*mf*

Perc. 3  
Wood Block *mp*

19 20 21 22 23 24









36 Introspectively same tempo, rubato

Fl. *p* *a tempo* *poco rit.*

Ob. *p*

Cls. 1-2 *p* *mf espress.* 2nd

B. Cl. *mp* *mp*

Bsn. *p*

A. Sx. *mp* *mf espress.* div.

T. Sx. *mp* *mp*

B. Sx. *mp* *mp*

36 Introspectively same tempo, rubato

Tpts. 1-2 *mp* *a tempo* *poco rit.* a2

Hn. *mp*

Tbns. 1-2 *mp*

Bari. *p* *mp* Tenor Sax cues

Tuba *mp*

Mal. Chimes let ring until cut *p* let ring until cut *p*

Timp. *pp*

Perc. 1

Perc. 2 *pp* *mf* *pp*

Perc. 3

44 Moderato ♩ = 108

Fl. *mp* *mf*

Ob. *mp* *mf*

Cls. 1-2 *p* *mp* *mf*

B. Cl. *p* *mf*

Bsn. *p* *mf*

A. Sx. *p* *mp* *mf*

T. Sx. *p*

B. Sx. *p* *mf*

Cl. 2 cues

44 Moderato ♩ = 108

opt. solo (1st Tpt.)

Tpts. 1-2 *mp espress.*

Hn. 2nd. Tbn. cues

Tbns. 1-2 *p*

Bari. *p*

Tuba *p*

Mal. *mf* Bells

Timp. *p*

Perc. 1

Perc. 2 *mp*

Perc. 3

Fl. *dim.* *mp* *mf*

Ob. *dim.* *mp* *mf* *p*<sup>a2</sup>

Cls. 1-2 *dim.* *p*

B. Cl. *dim.*

Bsn. *dim.* *mp*

A. Sx. *dim.* *mf espress.* *p*

T. Sx. *mp*

B. Sx. *dim.* *mp*

Tpts. 1-2 (tutti / div.) *mp* distant, fanfare-like

Hn. *mf espress.* *mp* distant, fanfare-like

Tbns. 1-2

Bari. *mp*

Tuba

Mal. *mp* *p*

Timp. *p*

Perc. 1

Perc. 2 *pp* *mp*

Perc. 3 Mark Tree dampen Triangle

50 *mp* 51 52 53 54 *mp* 55

60 Triumphantly

Fl. *mp* *cresc.* *f*

Ob. *cresc.* *f* *dim.* *p* *cresc.* *f*

Cls. 1-2 *div.* *cresc.* *f* *dim.* *p* *cresc.* *f*

B. Cl. *p* *cresc.* *f* *dim.* *p* *cresc.* *f*

Bsn. *p* *cresc.* *f* *dim.* *p* *cresc.* *f*

A. Sx. *cresc.* *f* *dim.* *p* *cresc.* *f*

T. Sx. *p* *cresc.* *f* *dim.* *p* *cresc.* *f*

B. Sx. *p* *cresc.* *f* *dim.* *p* *cresc.* *f*

Tpts. 1-2 *a2* *mp* *cresc.* *f*

Hn. *p* *cresc.* *f* *dim.* *p* *cresc.* *f*

Tbns. 1-2 *p* *cresc.* *f* *dim.* *p* *cresc.* *f*

Bari. *p* *cresc.* *f* *dim.* *p* *cresc.* *f*

Tuba *p* *cresc.* *f* *p* *cresc.* *f*

Mal. *cresc.* *f* *dim.* *p* *Chimes* *f*

Timp. *p* *f*

Perc. 1 *pp* *p* *f* *mf* *pp* *p* *f*

Perc. 2

Perc. 3

*dampen*

Fl. *a2* *poco rit.* *div.* **66** *a tempo*

Ob. *mf* *cresc. molto* *ff* *p*

Cls. 1-2 *1st* *a2 div.* *2nd. Tbn. cues* *Oboe cues 1st* *2nd* *p*

B. Cl. *mf* *cresc. molto* *ff*

Bsn. *mf* *cresc. molto* *ff*

A. Sx. *mf* *cresc. molto* *ff*

T. Sx. *mf* *cresc. molto* *ff* *mf* *dim.*

B. Sx. *mf* *cresc. molto* *ff*

Tpts. 1-2 *div.* *marcato* *a2* *poco rit.* *opt. solo (1st Tpt.)* *mf* *espress. cresc.* *mf* *dim.*

Hn. *mf* *cresc. molto* *ff*

Tbns. 1-2 *div.* *mf* *cresc. molto* *ff* *mp* *cresc.* *mf* *dim.*

Bari. *mf* *cresc. molto* *ff* *mp* *cresc.* *mf* *dim.*

Tuba *mf* *cresc. molto* *ff* *mp* *cresc.* *mf* *dim.*

Mal. *Bells* *mf* *cresc. molto* *ff* *mf*

Timp. *mf*

Perc. 1 *p* *ff*

Perc. 2 *mf* *p* *ff*

Perc. 3

71 **Brillante** ♩ = 132

Fl. *cresc. mf dim. p f mp*

Ob. *cresc. mf dim. p f mp*

Cls. 1-2 *mf cresc. dim. p ff f mp*

B. Cl.

Bsn. *f*

A. Sx. *p cresc. mf dim. p ff f*

T. Sx. *p cresc. mf dim. ff f*

B. Sx. *f*

71 **Brillante** ♩ = 132

Tpts. 1-2 *p cresc. mf dim. p ff f*

Hn. *p cresc. mf dim. p ff f*

Tbns. 1-2 *p cresc. mf dim. p ff f*

Bari. *p cresc. mf dim. p ff f*

Tuba *p cresc. mf dim. p ff f*

Mal. *p* -Bells *ff mp*

Timp. *mf dim. ff f*

Perc. 1 *p ff f*

Perc. 2 *p mf dampen p f*

Perc. 3 *Triangle*

68 *p* 69 70 *ff* 71 72 73 74

75

Fl. *mp*

Ob. *mp*

Cls. 1-2 *mp* *cresc.* *mp*

B. Cl. *mp* *cresc.* *mp*

Bsn. *p* *mp* *cresc.* *mp*

A. Sx. *p* *mf*

T. Sx. *p* *mp* *cresc.* *mp*

B. Sx. *p* *mp* *cresc.* *mp*

75

Tpts. 1-2 *mp* *cresc.* *mp*

Hn. *mp* *cresc.* *mf*

Tbns. 1-2 *mp* *cresc.* *mp*

Bari. *mp* *cresc.* *mp*

Tuba *mp* *cresc.* *mp*

Mal. *mp* *mp*

Timp.

Perc. 1

Perc. 2

Perc. 3

75 76 77 78 79 80



81

Fl. *div.* *cresc.* *f* *cresc.* *ff*

Ob. *cresc.* *f* *cresc.* *ff*

Cls. 1-2 *div.* *cresc.* *f* *cresc.* *ff*

B. Cl. *mp* *cresc.* *f* *cresc.* *ff*

Bsn. *cresc.* *f* *cresc.* *ff*

A. Sx. *sfz* *mf* *cresc.* *f* *div.* *cresc.* *ff*

T. Sx. *cresc.* *f* *cresc.* *ff*

B. Sx. *cresc.* *f* *cresc.* *ff*

81

Tpts. 1-2 *a2* *div.* *cresc.* *f* *cresc.* *ff*

Hn. *sfz* *a2* *mf* *cresc.* *f* *div.* *cresc.* *ff*

Tbns. 1-2 *div.* *cresc.* *f* *cresc.* *ff*

Bari. *cresc.* *f* *cresc.* *ff*

Tuba *cresc.* *f* *cresc.* *ff*

Mal. *+Chimes* *cresc.* *f* *cresc.* *ff* *dampen*

Timp. *f* *ff*

Perc. 1 *mp* *cresc.* *f* *cresc.* *ff* *dampen*

Perc. 2 *Tamb.* *p* *f* *ff* *dampen*

Perc. 3 *mp* *cresc.* *f* *ff* *Triangle* *dampen*

81 82 83 84 85 86