

Gene Milford  
**ILLUMINATION**  
Three Hymns by Gustav Holst

INSTRUMENTATION

- |                                  |                                 |
|----------------------------------|---------------------------------|
| 1 – Conductor                    | 3 – Trombone 1                  |
| 5 – Flute 1                      | 3 – Trombone 2                  |
| 5 – Flute 2                      | 2 – Euphonium TC                |
| 2 – Oboe                         | 2 – Euphonium BC                |
| 2 – Bassoon                      | 4 – Tuba                        |
| 6 – B $\flat$ Clarinet 1         | 1 – Timpani                     |
| 6 – B $\flat$ Clarinet 2         | 2 – Mallet Percussion           |
| 2 – B $\flat$ Bass Clarinet      | <i>Orchestra Bells, Chimes</i>  |
| 3 – E $\flat$ Alto Saxophone 1   | 2 – Percussion 1                |
| 3 – E $\flat$ Alto Saxophone 2   | <i>Snare Drum, Bass Drum</i>    |
| 2 – B $\flat$ Tenor Saxophone    | 3 – Percussion 2                |
| 2 – E $\flat$ Baritone Saxophone | <i>Small Triangle, Large</i>    |
| 5 – B $\flat$ Trumpet 1          | <i>Triangle, Crash Cymbals,</i> |
| 5 – B $\flat$ Trumpet 2          | <i>Tam-Tam, Suspended</i>       |
| 4 – F Horn                       | <i>Cymbal</i>                   |

***Illumination*** is a setting of three hymn tunes composed by Gustav Holst (1874-1934) at the request of his colleague and friend Ralph Vaughan Williams (1872-1958), who served as the music editor of the *English Hymnal* (1906) and *Songs of Praise* (1925).

The three melodies included are *Brookend*, set to a text by Robert Herrick (1591-1633), “In This World, The Isle of Dreams;” *Monk Street* for “I Sought Thee Round About, O Thou My God” by Thomas Heywood (c. 1650); and *Stepney* for the patriotic text “What Heroes Thou Hast Bred, O England My Country” by G. K. Menzies (1869-1954).

It should be noted that the titles of melodies of hymns usually differ from the hymn text, as the music can be used with various poems of the same meter. The origins of the hymn names are frequently locations important to the composer. Brookend was a Tudor farmhouse near Thaxted where Holst lived for several years. Monk Street was the location of his first cottage in Thaxted. And the tune *Stepney* was taken from incidental music composed for a children’s pageant in 1909 at Stepney, a district in London.

***Illumination*** opens with a fanfare on *Brookend*, followed by lyrical and canonic versions of the brief melody. A chorale setting of *Monk Street* leads to a restatement of the opening tune. *Stepney* is presented as a British processional march, and a brief restatement of the opening melody concludes the work.

***Illumination*** was commissioned by the Perry Band Boosters and dedicated to the Edison Middle School Eighth Grade Band, Karen Martin, Director.

Gene Milford

# Illumination

Three Hymns by Gustav Holst

Gene Milford

Moderately ♩ = 108

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Flute 1/2:** Starts with a rest, then enters in measure 6 with a melodic line marked *f* and *a2*.
- Oboe:** Similar to the flute, entering in measure 6 with a melodic line marked *f*.
- Bassoon:** Enters in measure 6 with a lower melodic line marked *f*.
- B♭ Clarinet:** Enters in measure 6 with a melodic line marked *f*.
- B♭ Bass Clarinet:** Enters in measure 6 with a melodic line marked *f*.
- E♭ Alto Saxophone 1/2:** Enters in measure 6 with a melodic line marked *f*.
- B♭ Tenor Saxophone:** Enters in measure 6 with a melodic line marked *f*.
- E♭ Baritone Saxophone:** Enters in measure 6 with a melodic line marked *f*.
- B♭ Trumpet:** Part 1 (measures 1-4) and Part 2 (measures 5-6) with dynamic markings *f*.
- F Horn:** Part 1 (measures 1-4) and Part 2 (measures 5-6) with dynamic markings *f*.
- Trombone 1/2:** Part 1 (measures 1-4) and Part 2 (measures 5-6) with dynamic markings *f* and *a2*.
- Euphonium:** Enters in measure 6 with a melodic line marked *f*.
- Tuba:** Enters in measure 6 with a melodic line marked *f*.
- Timpani:** Remains silent throughout the piece.
- Mallet Percussion:** Plays Chimes (measures 1-4) and Bells (measures 5-6) with dynamic markings *f*.
- Percussion:** Part 1 (measures 1-4) and Part 2 (measures 5-6) with dynamic markings *f*. Includes Small Tri., Large Tri., S. D., and B. D.

*rit.*

**10** A Tempo

This musical score page covers measures 6 through 11. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 6-11, dynamic *p*.
- Ob. (Oboe):** Measures 6-11, dynamic *p*.
- Bsn. (Bassoon):** Measures 6-11, dynamic *p*.
- B<sup>b</sup> Cl. (B-flat Clarinet):** Measures 6-11, dynamic *p*.
- B. Cl. (B Clarinet):** Measures 6-11, dynamic *p*.
- A. Sax. (Alto Saxophone):** Measures 6-11, dynamic *p*.
- T. Sax. (Tenor Saxophone):** Measures 6-11, dynamic *p*.
- Bar. Sax. (Baritone Saxophone):** Measures 6-11, dynamic *p*.
- Tpt. (Trumpet):** Measures 6-11, dynamic *p*.
- Hn. (Horn):** Measures 6-11, dynamic *p*.
- Tbn. (Trombone):** Measures 6-11, dynamic *p*.
- Euph. (Euphonium):** Measures 6-11, dynamic *p*.
- Tba. (Tuba):** Measures 6-11, dynamic *p*.
- Timp. (Timpani):** Measures 6-11, dynamic *f* (measures 9-11), *p* (measure 10).
- Mlt. Perc. (Mallet Percussion):** Measures 6-11, dynamic *p*.
- Perc. (Percussion):** Measures 6-11, dynamic *f* (measure 7), *pp* (measure 10, Tam-tam).

Fl. 1/2

Ob.

Bsn.

B<sup>b</sup> Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn. 1/2

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1  
2

Small Tri.

Sus. Cym.

*mp*

*p*

*pp*

*a2*

12 13 14 15 16 17 18 19

20

FL. 1/2 *p*

Ob. *p*

Bsn. *p*

B<sup>b</sup> Cl. *p*

B. Cl. *p*

A. Sax. 1/2 *mp*

T. Sax. *p*

Bar. Sax. *p*

20

21 22 23 24 25 26 27

Tpt.

Hn. *f*

Tbn. 1/2

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1

Perc. 2 *p*

rall.

31 Moderato ♩ = c. 108

Fl. 1 2

Ob.

Bsn.

B♭ Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

28 29 30 31 32 33 34 35

Tpt.

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1 2

Chimes

36 37

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

36 37 38 39 40 41 42 43

Tpt.

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

Mlt. Perc. Bells

Perc. 1 2

Cr. Cym. *f*



44

Fl. 1/2 *f* *a2*

Ob. *f*

Bsn. *mf*

B<sup>b</sup> Cl. *f*

B. Cl. *f*

A. Sax. 1/2 *f* *a2* *mf* *a2*

T. Sax. *mf*

Bar. Sax. *mf*

44 45 46 47 48 49 50 51

Tpt. *mf* *ff*

Hn. *mf* *ff*

Tbn. 1/2 *mf* *a2* *ff*

Euph. *mf* *ff*

Tba. *mf* *ff*

Timp.

Mlt. Perc.

Perc. 1 Small Tri. *p*

2 *p* *ff* Cr. Cym.

Sus. Cym. *p* *ff*

52 59

Fl. 1/2 *ff*

Ob. *ff*

Bsn. *ff*

B<sup>b</sup> Cl. *ff*

B. Cl. *ff*

A. Sax. 1/2 *ff* *a2*

T. Sax. *ff*

Bar. Sax. *ff*

52 53 54 55 56 57 58 59

Tpt. *mf*

Hn. *mf*

Tbn. 1/2 *a2* *mf*

Euph. *mf*

Tba. *mf*

Timp. *ff* *mf*

Mlt. Perc. Chimes *ff*

Perc. 1 *mf*

2 *ff* *mf* *mp*



**67** March tempo ♩ = c. 116

FL. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

**67** 68 69 70 71 72 73 74

Tpt.

Hr.

Tbn. 1 2

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1 2

Cr. Cym.

*ff*

*div.*

*a2*

Chimes

75 79

Fl. 1 2

Ob.

Bsn. *mf*

B<sup>b</sup> Cl. *mf*

B. Cl. *mf*

A. Sax. 1 2

T. Sax. *mf*

Bar. Sax. *mf*

75 76 77 78 79 80 81

Tpt.

Hn. *mf*

Tbn. 1 2 *a2* *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf*

Mlt. Perc. *mf*

Perc. 1 *mf*

2

82

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

82 83 84 85 86 87

Tpt.

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1 2

Sus. Cym.

Bells

Cr. Cym.

*p* *f* *div.* *a2*

88 89 90 91 92 93 94

Fl. 1 2 *ff* *a2*

Ob. *ff*

Bsn. *ff*

B<sup>b</sup> Cl. *ff* *div.*

B. Cl. *ff*

A. Sax. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpt. *ff*

Hn. *ff*

Tbn. 1 2 *ff*

Euph. *ff*

Tba. *ff*

Timp. *ff*

Mlt. Perc. Chimes *ff*

Perc. 1 2 *f*

95

Fl. 1/2 *f*

Ob. *f*

Bsn. *f*

B<sup>b</sup> Cl. *f*

B. Cl. *f*

A. Sax. 1/2 *f* *a2*

T. Sax. *f*

Bar. Sax. *f*

95

96 97 98 99 100 101

Tpt. *f* *div.*

Hn. *f* *div.*

Tbn. 1/2 *f*

Euph. *f*

Tba. *f*

Timp. *f*

Mlt. Perc. *f* Bells

Perc. 1 *mf*

Perc. 2



107

102

Fl. 1/2

Ob.

Bsn.

B<sup>b</sup> Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

102

103

104

105

106

107

Tpt.

Hn.

Tbn. 1/2

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1/2

Sus. Cym.

Cr. Cym.

108 *a2* *py*

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

*f* *div.*

108 109 110 111 112 113 114 115

Tpt.

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1 2

Tam-tam Cr. Cym.