



Elegy 137

Instrumentation:

Full Score (1)
Condensed Score (1)
Flute (4)
Oboe (2)
Bassoon (2)
1,2 Clarinet (Bb) (4)
Alto Clarinet (Eb) (2)
Bass Clarinet (Bb) (4)
1,2 Alto Saxophone (4)
Tenor Saxophone (2)
Baritone Saxophone (2)
1,2 Trumpet (Bb) (4)
1,2,3,4 Horn (F) (2)
1,2 Trombone (4)
Euphonium (Bass Clef) (2)
Euphonium (Treble Clef) (2)
Tuba (4)
4 Timpani (1)
Tubular Bells (1)
Crash Cymbal (1)
Snare Drum (1)
Bass Drum (1)
Suspended Cymbal (1)

Elegy 137

For those lost in the Central Texas flooding disaster, July 4th weekend, 2025

Written for Concert Band

by Lee Jackson

Instrumentation:

Flute

Oboe

Bassoon

Bb Clarinet 1,2

Alto Clarinet

Bass Clarinet

Alto Saxophone 1,2

Tenor Saxophone

Baritone Saxophone

Bb Trumpet 1,2

F Horn 1,2,3,4

Trombone 1,2

Euphonium

Tuba

Timpani

Tubular Bells

Crash Cymbal

Snare Drum

Bass Drum

Suspended Cymbal

Instrumentation Notes:

1. Cue notes are provided in the score(s) and other parts to cover the Alto Clarinet part if an Alto Clarinet is not available.
2. Treble clef and Bass clef parts are both available for the Euphonium part.
3. The Baritone Saxophone part is written for a modern instrument built with a low A extension. If your Bari Saxes do not go down this far, have them play the missing notes an octave higher.

Performance Notes:

1. Carefully manage the dynamic pacing of the piece. The ultimate peak of the work should occur at mm. 86-89.
2. Don't overdo the Rubato sections in the 1st Trumpet and Euphonium parts in mm. 7-8.
3. The woodwind runs in measure 39 should build out of practically nothing. The beginnings of the runs should be as quiet as possible, blending in with the Timpani roll at the start of the measure.
4. **IMPORTANT** - the motif introduced by the Trumpet section in measure 40 should be played as clearly, cleanly, and as powerfully as possible (however, see Performance Note #1 above). This is the "Come to Me" theme, which will drive most of the rest of the piece.
5. The "a tempo" at the end of measure 52 should happen right on beat 5 of the measure, exactly when the Saxophones start their runs.
6. Make sure the Trombones switch from muted to open in time to hit their entrance on beat 3 of measure 65.
7. The 32nd notes in the Timpani part from mm. 81-84 should be played with a smooth, unaccented crescendo leading into the *fff* quarter note in measure 85. Then, once that quarter note is played, let it have a full beat of vibration, then mute it on the second beat of measure 85. Don't let it ring through to the 4/4 measure.
8. The notes played by the Tubular Bells beginning at measure 91 and running to the end of the work should be allowed to ring undampened after every hit, to mimic the doleful tolling of church bells.
9. The transition from the sparse chord in measure 120 to the more fully fleshed-out chords in measure 121 should be handled with great care. The end of the chord in measure 120 should melt into the beginning of the measure 121 chord. There should be as little of a break as possible between the two chords.

Elegy 137

Condensed Score

Lee Jackson

Adagio, doloroso $\text{♩} = 68$

The score is for a full orchestra and includes the following parts:

- Flute
- Oboe
- Bassoon
- B♭ Clarinet 1 (Tpt 1 solo)
- B♭ Clarinet 2
- Alto Clarinet
- Bass Clarinet
- Alto Saxophone 1 (Tpt 1 solo)
- Alto Saxophone 2
- Tenor Saxophone (Euph. solo)
- Baritone Saxophone
- B♭ Trumpet 1 (solo)
- B♭ Trumpet 2
- F Horn 1, 3
- F Horn 2
- F Horn 4
- Trombone 1, 2
- Euphonium (solo)
- Tuba
- Timpani (Tune to low-D, F, A, C)
- Tubular Bells
- Crash Cymbal
- Snare Drum
- Bass Drum
- Suspended Cymbal

The score is in 4/4 time and features dynamic markings such as *p*, *mp*, *mf*, *p*, and *pp*, along with performance instructions like *rubato* and *all play*.

12

12

Fl. *p* *mf* *p* *mp* *p* solo

Ob. *p* *mf* *p* *mp* *p*

Bsn. *pp* *pp*

B♭ Cl. 1 *pp* *pp*

B♭ Cl. 2 *pp* *pp*

A. Cl. *pp* *pp*

B. Cl. *pp* *pp*

A. Sax. 1

A. Sax. 2 *pp* *pp*

T. Sax. *pp*

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1 *p*

F Hn. 2 *p*

F Hn. 4

Tbn. 1, 2

Euph. *p*

Tba

Timp. *p* *pp* Tune C up to high-D

Tub. Bells

Cr. Cym.

Sn. Dr.

B. Dr.

Sus. Cym.

12

23 27

Fl.

Ob.

Bsn.

B♭ Cl. 1
2

A. Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt 1

B♭ Tpt 2

F Hn 1
3

F Hn 2

F Hn 4

Tbn. 1, 2

Euph.

Tba.

Timp.

Tub. Bells

Cr. Cym.

Sn. Dr.

B. Dr.

Sus. Cym.

23 27

Elegy 137 - Condensed Score

34 calando.....

39 Tempo I

Fl. *ppp* all play *fff*

Ob. *ppp* *fff*

Bsn. *ppp* *fff*

B♭ Cl. 1, 2 *ppp* *fff*

A. Cl. *ppp* *fff*

B. Cl. *ppp* all play *fff*

A. Sax. 1, 2 solo *ppp* *fff*

T. Sax. *ppp* all play *fff*

Bar. Sax. *ppp* *fff*

E♭ Tpt 1 *fff*

E♭ Tpt 2 *fff*

F Hn 1, 3 *fff*

F Hn 2 *fff*

F Hn 4 *fff*

Tbn. 1, 2 *fff*

Euph. *fff*

Tba. *fff*

Timp. *ppp* *fff*

Tub. Bells *fff*

Cr. Cym. *fff*

Sn. Dr. *fff*

B. Dr. *fff*

Sus. Cym. *fff*

34 39

41

Fl. *mp* *p* *pp*

Ob. *mp* *p* *pp*

Bsn.

B♭ Cl. 1 2 *p* *mp* *pp*

A. Cl. *p* *mp* *pp*

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

A. Sax. 1 2 *pp* *ppp* *p*

T. Sax. *pp* *ppp* *p*

Bar. Sax. *pp* *p*

B♭ Tpt. 1 2

F Hn. 1, 3 *fff* bells in air

F Hn. 2, 4 *fff* bells in air

Tbn. 1 2 *fff*

Euph. *fff*

Tba. *fff*

Timp. *fff* *mf* *ppp*

Tub. Bells *mf* *ppp*

Cr. Cym. *fff*

Sn. Dr.

B. Dr.

Sus. Cym.

41

Elegy 137 - Condensed Score

47

48

Fl. *ppp*

Ob. *ppp*

Bsn. *p* *ppp* *pp*

B♭ Cl. 1, 2 *ppp*

A. Cl.

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

B♭ Tpt 1, 2 *mp* straight mute *pp*

F Hn 1, 3

F Hn 2, 4

Tbn. 1, 2 *p* straight mute

Euph.

Tba. *p* *pp*

47

48

53

Fl.

Ob.

Bsn.

B♭ Cl. 1, 2

A. Cl.

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tbn. 1, 2

Euph.

Tba.

Timp.

Tub. Bells

Cr. Cym.

Sn. Dr.

B. Dr.

Sus. Cym.

53

56

Fl.

Ob.

Bsn.

B♭ Cl. 1, 2

A. Cl.

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tbn. 1, 2

Euph.

Tba.

Timp.

Tub. Bells

Cr. Cym.

Sn. Dr.

B. Dr.

Sus. Cym.

56

62

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

A. Cl.

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

B♭ Tpt 1, 2

F Hn 1, 3

F Hn 2, 4

Tbn. 1, 2

Euph.

Tba.

Timp.

Tub. Bells

Cr. Cym.

Sn. Dr.

B. Dr.

Sus. Cym.

64

mp

Still Muted

mf

f

open

sfz

62

64

Elegy 137 - Condensed Score

65

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

A. Cl.

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

B♭ Tpt 1, 2

F Hn 1, 3

F Hn 2, 4

Tbn. 1, 2

Euph.

Tba.

Timp.

Tub. Bells

Cr. Cym.

Sn. Dr.

B. Dr.

Sus. Cym.

65

pp

sfz

mp

p

f

A. Cl.

3

6

69

Fl. *p cresc.*

Ob. *p cresc.*

Bsn. *p cresc.*

B♭ Cl. 1, 2 *cresc.*

A. Cl. *cresc.*

B. Cl. *cresc.*

A. Sax. 1, 2 *p cresc.*

T. Sax. *p cresc.*

Bar. Sax. *p cresc.*

B♭ Tpt 1, 2

F Hn 1, 3

F Hn 2, 4

Tbn. 1, 2

Euph. *p cresc.*

Tba.

Timp. *p cresc.*

Tub. Bells

Cr. Cym.

Sn. Dr. *p cresc.*

B. Dr. *p cresc.*

Sus. Cym.

69

74

77

Fl.

Ob.

Bsn.

B♭ Cl. 1, 2

A. Cl.

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tbn. 1, 2

Euph.

Tbn.

Timp.

Tub. Bells

Cr. Cym.

Sn. Dr.

B. Dr.

Sus. Cym.

ff

f

mf

cresc.

77

f cresc.

78

Fl.

Ob.

Bsn.

Bb Cl. 1, 2

A. Cl.

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Bb Tpt 1, 2

F Hn 1
3

F Hn 2
4

Tbn. 1, 2

Euph.

Tba.

Timp.

Tub. Bells

Cr. Cym.

Sn. Dr.

B. Dr.

Sus. Cym.

mp *p* *pp*

ff *f* *mf* *ff* *f* *mf*

78

81

Fl.

Ob.

Bsn.

Bb Cl. 1, 2

A. Cl.

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Bb Tpt. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tbn. 1, 2

Euph.

Tba.

Timp.

Tub. Bells

Cr. Cym.

Sn. Dr.

B. Dr.

Sus. Cym.

mp cresc.

fff

choke

fff

choke

fff

81

86

Fl. *fff* 6 *tr*

Ob. *fff* 6 *tr*

Bsn. *fff*

B♭ Cl. 1, 2 *fff* *a2* 6 *tr* *ppp*

A. Cl. *fff* 6 *tr* *ppp*

B. Cl. *fff* *ppp*

A. Sax. 1, 2 *fff* *a2* 6 *tr* *pp* 3 3 3 3 3 3 3 3

T. Sax. *fff* *pp* 2 3 3 3 3 3 3 3

Bar. Sax. *fff* *A. Cl.* *ppp*

B♭ Tpt. 1, 2 *fff*

F. Hn. 1, 3 *fff*

F. Hn. 2, 4 *fff*

Tbn. 1, 2 *fff* *a2* *ppp*

Euph. *fff* *ppp*

Tba. *fff* *ppp*

Timp.

Tub. Bells

Cr. Cym. *fff*

Sn. Dr. *fff*

B. Dr. *fff*

Sus. Cym. *fff*

86

91

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Bb Cl. 1, 2 *mp*

A. Cl. *mp*

B. Cl. *mp*

A. Sax. 1, 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Bb Tpt 1, 2 *mp* straight mute *ppp*

F Hn 1, 3

F Hn 2, 4

Tbn. 1, 2

Euph.

Tba.

Timp.

Tub. Bells *mp*

Cr. Cym.

Sn. Dr. *> ppp*

B. Dr.

Sus. Cym.

91

95

Fl.

Ob.

Bsn.

B♭ Cl. 1, 2

A. Cl.

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tbn. 1, 2

Euph.

Tba.

Timp.

Tub. Bells

Cr. Cym.

Sn. Dr.

B. Dr.

Sus. Cym.

95

99 103

Fl.

Ob.

Bsn.

Bb Cl. 1
2

A. Cl.

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

Bb Tpt 1, 2

F Hn 1

F Hn 2, 4

F Hn 3

Tbn. 1, 2

Euph.

Tba.

Timp.

Tub. Bells

Cr. Cym.

Sn. Dr.

B. Dr.

Sus. Cym.

99 103

110 115

Fl. *ppp* *mf*

Ob. *ppp* *mf*

Bsn. *pp* *p* *ppp* *mf*

Bb Cl. 1 2 *ppp* all play *mf*

A. Cl. *ppp* *mf*

B. Cl. *pp* *p* *ppp* *mf*

A. Sax. 1 2 *mp* *p* *ppp* *mf*

T. Sax. *pp* *ppp* *mf*

Bar. Sax. *pp* *ppp* *ppp* A. Cl. *mf*

Bb Tpt. 1 2

F Hn. 1 *pp*

F Hn. 2 4 *p* *mp* *pp* open

F Hn. 3 *p* *mp* *pp*

Tbn. 1 2

Euph.

Tba. *pp* *ppp*

Timp. *pp* *ppp* *p*

Tub. Bells *p* *pp* *p*

Cr. Cym.

Sn. Dr.

B. Dr.

Sus. Cym. *ppp* *mf*

110 115

124

Fl. *ppp* *molto rit.* *ppp*

Ob. *ppp* *ppp*

Bsn. *ppp*

Bb Cl. 1 2 *ppp*

A. Cl. *ppp*

B. Cl. *ppp*

A. Sax. 1 2 *ppp*

T. Sax.

Bar. Sax. *ppp*

Bb Tpt. 1, 2

F Hn 1

F Hn 2 4

F Hn 3

Tbn. 1, 2 *p* straight mute *p* straight mute *ppp*

Euph.

Tba.

Timp. *pp*

Tub. Bells *pp*

Cr. Cym.

Sn. Dr.

B. Dr.

Sus. Cym. *ppp*

124