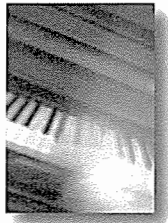


GRADE

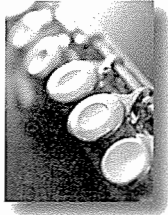


Come, Thou Almighty King

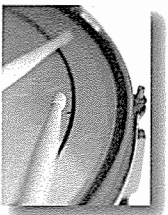
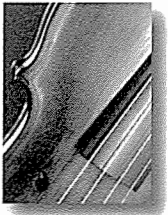
(Eric Alexander)



American Instrumental Ensemble Series



Approximate Duration: 1:35



Full Score

Program Note

Younger bands may find this a useful arrangement of the traditional hymn. While the statements in this simple hymn are grand, as in the lyrics "Father all glorious, Ever victorious," the simplicity of the setting should allow the faithful to easily focus on the thoughts being expressed. The short fanfare introduction and interlude should draw attention to the invocation and praise this sturdy hymn expresses.

It has been said that "Little children praise him perfectly." May this Level 2 arrangement assist in that perfect praise.

Note to the Conductor

As the rhythm and notes of this piece are simple, the arrangement provides a vehicle to help young musicians become aware of the more advanced elements of musical expression.

The feeling of this setting should be stately and unhurried, with attention focused on the majesty of Our Lord. The conductor should point out the function of fanfares: announcing the arrival of an important person or special event, getting people's attention, and making a sound of praise for the praiseworthy.

Making the band familiar with the words (the first verse especially) will help in performance. As verse 1 divides the melody between the different sections of the band, it is essential that everyone knows who has the melody in any given measure.

It is hoped one can use this piece as an introduction to deeper musicianship for the young musician in understanding their changing individual roles as accompanist or lead melody. Having the band memorize and sing this hymn will establish proper tempo and give the young musicians awareness as to whether they are playing the accompaniment or the melody.

Special attention should be given to the "tag" at the end, reminding them of the lyrics are at the end of the piece. Familiarity with the original hymn will also encourage lyrical playing for the hymn in contrast to the fanfare style in the introduction and interlude.

Although only two verses are set, it is pitched in a key that can also be used for congregational accompaniment. Should it be used in a worship service, it is suggested that verses 1 and 4 be used, which would make this the tag at the end of the arrangement: "And to eternity love and adore."



MUABE2121



COME, THOU ALMIGHTY KING

The Salvation Army
USA Western Territory

Eric Alexander (ASCAP)

Allegro (♩ = 132)

2 3 4 5 6 7 8

Part 1 B \flat /C
(Scored in B \flat)

Part 2 B \flat /C
(Scored in B \flat)

Part 2 E \flat /F
(Scored in E \flat)

Part 3 E \flat /F
(Scored in E \flat)

Part 3 B \flat
T.C./B.C.
(Scored in B \flat)

Optional
Part 5 B \flat
T.C./B.C.
(Scored in B \flat)

Part 4 E \flat

Part 4 B \flat
T.C./B.C.
(Scored in B \flat)

Optional
Percussion 1
Glockenspiel

Optional
Percussion 2
Snare Drum
Bass Drum

The musical score is written for a brass ensemble and percussion. It consists of nine staves. The first five staves are for brass instruments: Part 1 (B \flat /C), Part 2 (B \flat /C and E \flat /F), Part 3 (E \flat /F and B \flat), and an optional Part 5 (B \flat). The last four staves are for percussion: Part 4 (E \flat and B \flat), and optional Percussion 1 (Glockenspiel) and Percussion 2 (Snare and Bass Drum). The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The score is in 3/4 time and the key signature has one flat (B \flat). Dynamics include *f* (forte) and *fp* (fortissimo). There are various articulations such as accents and slurs. A note in Part 4 B \flat has an asterisk (*) above it, indicating a performance instruction. The score is numbered 2 through 8, likely representing measures.

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*Play lower note when Part 4 is not a Tuba

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9 10 11 12 13 14 15 16

Part 1 B \flat
dim. *mf*

Part 2 B \flat
dim. *mf*

Part 2 E \flat
dim. *mf*

Part 3 E \flat
dim. *mf*

Part 3 B \flat
dim. *mf*

Part 5 B \flat
dim. *mf*

Part 4 E \flat
dim. *mf*

Part 4 B \flat
dim. *mf*

Percussion 1
mf

Percussion 2
dim. *mf* *fp* *mf*

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17

18

19

20

21

22

23

24

Part 1 B♭

Musical staff for Part 1 B♭. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. There are rests in measures 18 and 19. The dynamic marking *mp* is placed below the staff in measure 21.

Part 2 B♭

Musical staff for Part 2 B♭. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. There are rests in measures 18 and 19. The dynamic marking *mp* is placed below the staff in measure 21.

Part 2 E♭

Musical staff for Part 2 E♭. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. There are rests in measures 18 and 19. The dynamic marking *mp* is placed below the staff in measure 21.

Part 3 E♭

Musical staff for Part 3 E♭. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. There are rests in measures 18 and 19. The dynamic marking *mp* is placed below the staff in measure 21.

Part 3 B♭

Musical staff for Part 3 B♭. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. There are rests in measures 18 and 19. The dynamic marking *mp* is placed below the staff in measure 21.

Part 5 B♭

Musical staff for Part 5 B♭. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. There are rests in measures 18 and 19. The dynamic marking *mp* is placed below the staff in measure 21.

Part 4 E♭

Musical staff for Part 4 E♭. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. There are rests in measures 18 and 19. The dynamic marking *mp* is placed below the staff in measure 21.

Part 4 B♭

Musical staff for Part 4 B♭. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. There are rests in measures 18 and 19. The dynamic marking *mp* is placed below the staff in measure 21.

Percussion 1

Musical staff for Percussion 1. The staff contains a rhythmic line starting with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. There are rests in measures 18 and 19. The dynamic marking *mf* is placed above the staff in measure 20, and *mp* is placed above the staff in measure 21.

Percussion 2

Musical staff for Percussion 2. The staff contains a rhythmic line starting with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. There are rests in measures 18 and 19. The dynamic marking *fp* is placed below the staff in measure 18, *mf* is placed below the staff in measure 20, and *mp* is placed below the staff in measure 21.

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25 26 27 28 29 30 31 32

Part 1 B \flat

Part 2 B \flat

Part 2 E \flat

Part 3 E \flat

Part 3 B \flat

Part 5 B \flat

Part 4 E \flat

Part 4 B \flat

Percussion 1

Percussion 2

f *mf* *f* *mf* *f* *mf* *f* *mf*

If only one, play lower

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33 34 35 36 37 38 39 40

Part 1 B \flat

Part 2 B \flat

Part 2 E \flat

Part 3 E \flat

Part 3 B \flat

Part 5 B \flat

Part 4 E \flat

Part 4 B \flat

Percussion 1

Percussion 2

p

p

p

p

p

p

p

mf

p

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41 42 43 44 45 46 47 48

Part 1 B \flat

Part 2 B \flat

Part 2 E \flat

Part 3 E \flat

Part 3 B \flat

Part 5 B \flat

Part 4 E \flat

Part 4 B \flat

Percussion 1

Percussion 2

mp *cresc.* *f*

mp *cresc.* *f*

mp *cresc.* *f*

mp *cresc.* *f*

mp *cresc.* *f*

mp *mf* *f*

mp *cresc.* *f*

mp *cresc.* *f*

mf *f*

mp *mf* *f*

If only one, play lower

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49

50

51

52

53

54

55

Rit.

56

57

Part 1 B \flat

Part 2 B \flat

Part 2 E \flat

Part 3 E \flat

Part 3 B \flat

Part 5 B \flat

Part 4 E \flat

Part 4 B \flat

Percussion 1

Percussion 2

If only one, play lower

(roll through)

fp

f