

King Raven's Triumph

Wind Band / Concert Band / Harmonie / Blasorchester / Fanfare

Stephen Hull

EMR 92266

- 1 Score
- 1 Piccolo
- 8 Flute
- 1 Oboe (*optional*)
- 1 Bassoon (*optional*)
- 1 E $\flat$ Clarinet (*optional*)
- 5 1st B $\flat$ Clarinet
- 4 2nd B $\flat$ Clarinet
- 4 3rd B $\flat$ Clarinet
- 1 B $\flat$ Bass Clarinet (*optional*)
- 1 B $\flat$ Soprano Saxophone (*optional*)
- 2 1st E $\flat$ Alto Saxophone
- 2 2nd E $\flat$ Alto Saxophone
- 2 B $\flat$ Tenor Saxophone
- 1 E $\flat$ Baritone Saxophone (*optional*)
- 1 E $\flat$ Trumpet / Cornet (*optional*)
- 3 1st B $\flat$ Trumpet / Cornet
- 3 2nd B $\flat$ Trumpet / Cornet
- 3 3rd B $\flat$ Trumpet / Cornet
- 2 1st F & E $\flat$ Horn
- 2 2nd F & E $\flat$ Horn
- 2 3rd F & E $\flat$ Horn

- 2 1st Trombone $\text{tr} + \text{b}$
- 2 2nd Trombone $\text{tr} + \text{b}$
- 1 Bass Trombone $\text{tr} + \text{b}$
- 2 Baritone $\text{tr} + \text{b}$
- 2 E $\flat$ Bass tr
- 2 B $\flat$ Bass tr
- 1 Tuba b
- 1 String Bass (*optional*)
- 1 Timpani (*optional*)
- 1 Glockenspiel
- 1 Wind Chimes / Tambourine / Wood Block
- 1 Glockenspiel
- 1 Drum Set

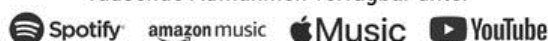
Special Parts

- 1 1st B $\flat$ Trombone b
- 1 2nd B $\flat$ Trombone b
- 1 B $\flat$ Bass Trombone b
- 1 B $\flat$ Baritone b
- 1 E $\flat$ Tuba b
- 1 B $\flat$ Tuba b

Fanfare Parts

- 2 1st Flugelhorn
- 2 2nd Flugelhorn
- 2 3rd Flugelhorn

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Stephen Hull



English: Stephen Hull received his early musical training on baritone as a member of Salvation Army musical groups in Chicago, Illinois. He later adopted the tuba as his principal instrument and, while earning his Bachelor of Music degree at Wayne State University, studied with Wes Jacobs, tubist of the Detroit Symphony Orchestra. Hull has taught instrumental music at all school levels from kindergarten through twelfth grade (K–12). He went on to earn a Master of Music Education degree from the University of Florida. As a performer, he has appeared as tubist with the Milwaukee Festival Brass and the Chicago Staff Band of The Salvation Army. Several of his brass band compositions have been published in Salvation Army band journals. Now retired and residing in Florida, he devotes much of his time to composition, arranging, and golf.

Français:

Stephen Hull a reçu sa formation musicale initiale au baryton au sein des ensembles musicaux de l'Armée du Salut à Chicago (Illinois). Il s'est ensuite tourné vers le tuba comme instrument principal et, pendant ses études de Bachelor of Music à la Wayne State University, il a étudié auprès de Wes Jacobs, tubiste de l'Orchestre symphonique de Detroit.

Il a enseigné la musique instrumentale à tous les niveaux scolaires, de la maternelle à la fin du secondaire (K–12), et a obtenu un Master of Music Education à l'Université de Floride.

Il s'est produit comme tubiste avec le Milwaukee Festival Brass ainsi qu'avec le Chicago Staff Band de l'Armée du Salut. Plusieurs de ses œuvres pour brass band ont été publiées dans les revues musicales de l'Armée du Salut.

Aujourd'hui retraité et installé en Floride, il consacre principalement son temps libre à la composition, à l'arrangement et au golf.

Deutsch: Stephen Hull erhielt seine erste musikalische Ausbildung auf dem Bariton in Musikgruppen der Heilsarmee in Chicago, Illinois. Später wechselte er zur Tuba als Hauptinstrument und studierte während seines Bachelorstudiums (Bachelor of Music) an der Wayne State University bei Wes Jacobs, dem Tubisten des Detroit Symphony Orchestra.

Er unterrichtete Instrumentalmusik auf allen Schulstufen von der Vorschule bis zur 12. Klasse (K–12) und erwarb einen Master of Music Education an der University of Florida.

Als Tubist trat er mit dem Milwaukee Festival Brass sowie mit der Chicago Staff Band der Heilsarmee auf. Mehrere seiner Werke für Brass Band wurden in den Fachzeitschriften der Heilsarmee veröffentlicht.

Heute lebt er im Ruhestand in Florida und widmet sich hauptsächlich der Komposition, dem Arrangieren und dem Golfspiel.



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King Raven's Triumph

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English: In this conclusion to his *King Raven* Trilogy, the composer uses Welsh folk music to depict the rest of the story presented by Stephen Lawhead's reimagining of the Robin Hood legend, with the hero portrayed as a Welsh freedom fighter resisting the Norman incursions into Wales. Out of the cold grey mists of the Welsh dawn, King Raven and his men emerge to once again confront the Norman invaders (*Come to the Battle*). However, as in most battles, there are casualties and soon they must stop to rest and mourn those who have been lost (*Dafyd y Garreg Wen*). They then resume their guerrilla attacks, often using trickery to offset the Normans' numerical advantage (*The Witches of Llanddona*). After a series of such encounters, King Raven finally re-establishes his rightful place as ruler of Elfael in Caer Cadarn, depicted by the juxtaposition of the King Raven theme with *Hen Wlad y Nhadau*, the Welsh national anthem.

Français: Dans cette conclusion de sa trilogie *King Raven*, le compositeur utilise des mélodies folkloriques galloises pour raconter la suite de l'histoire proposée par Stephen Lawhead dans sa réinterprétation de la légende de Robin des Bois, où le héros devient un combattant gallois pour la liberté, résistant aux incursions normandes au pays de Galles. Dans les brumes froides et grises de l'aube galloise, King Raven et ses hommes surgissent une nouvelle fois pour affronter les envahisseurs normands (*Come to the Battle*). Cependant, comme dans la plupart des batailles, il y a des victimes et ils doivent bientôt s'arrêter pour se reposer et pleurer ceux qu'ils ont perdus (*Dafyd y Garreg Wen*). Ils reprennent ensuite leurs attaques de guérilla, utilisant souvent la ruse pour compenser leur infériorité numérique face aux Normands (*The Witches of Llanddona*). Après une série de tels affrontements, King Raven retrouve finalement sa place légitime en tant que souverain d'Elfael à Caer Cadarn. Cette victoire est illustrée par la juxtaposition du thème de *King Raven* avec *Hen Wlad y Nhadau*, l'hymne national gallois.

Deutsch: In diesem abschließenden Teil seiner *King Raven*-Trilogie verwendet der Komponist walisische Volksmusik, um die Fortsetzung der Geschichte zu schildern, die Stephen Lawhead in seiner Neuinterpretation der Robin-Hood-Legende erzählt. Darin wird der Held zu einem walisischen Freiheitskämpfer, der sich gegen die normannischen Einfälle in Wales zur Wehr setzt. Aus den kalten, grauen Nebeln des walisischen Morgens treten King Raven und seine Männer hervor, um sich erneut den normannischen Eindringlingen entgegenzustellen (*Come to the Battle*). Doch wie in den meisten Schlachten gibt es Opfer, und schon bald müssen sie innehalten, um sich auszuruhen und um die Gefallenen zu trauern (*Dafyd y Garreg Wen*). Anschließend nehmen sie ihre Guerillaangriffe wieder auf und setzen häufig List und Täuschung ein, um den zahlenmäßigen Vorteil der Normannen auszugleichen (*The Witches of Llanddona*). Nach einer Reihe solcher Auseinandersetzungen stellt King Raven schließlich seine rechtmäßige Stellung als Herrscher von Elfael in Caer Cadarn wieder her. Dies wird durch die Verbindung des King-Raven-Themas mit *Hen Wlad y Nhadau*, der walisischen Nationalhymne, dargestellt.



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Stephen Hull (ASCAP)

2 3 4 5 6 7 8 9 10

Mysterioso ♩ = 80

Piccolo

Flute

Oboe

Bassoon

1st B $\flat$ Clarinet

2nd B $\flat$ Clarinet

3rd B $\flat$ Clarinet

B $\flat$ Bass Clarinet

2 Alto Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

1st B $\flat$ Trumpet / Cornet

2nd B $\flat$ Trumpet / Cornet

3rd B $\flat$ Trumpet / Cornet

1st F Horn

2nd F Horn

3rd F Horn

1st Trombone

2nd Trombone

Bass Trombone

Baritone

Tuba in C

String Bass (optional)

Timpani (optional)

Bells / Tambourine

Drum Set

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Allegro ♩. = 126

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C

23

24

25

26

27

28

29

30

D

31

32

33

5

"Come to the Battle"

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl.1 *mf*

Cl.2 *mf*

Cl.3 *mf*

B.Cl. *mf*

A.Sax.1 *mf*

A.Sax.2 *mf*

T.Sax. *mf*

B.Sax. *mf*

Tpt./Cnt.1 *mf*

Tpt./Cnt.2 *mf*

Tpt./Cnt.3 *mf*

Hn.1 *mp* *mf*

Hn.2 *mp* *mf*

Hn.3 *mp* *mf*

Tbn.1 *mf*

Tbn.2 *mf*

B.Tbn. *mp*

Bar. *mp*

Tba. *mp*

S.Bass *mp*

Timp. *mp*

Tamb. *mp*

Dr. *mp* *mf*

Picc.

Fl.

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

S.Bass

Timp.

Tamb.

Dr.

mf

mf

This page of a musical score is for a symphony orchestra. It contains 23 staves, each for a different instrument or section. The instruments are listed on the left: Picc., Fl., Ob., Bsn., Cl.1, Cl.2, Cl.3, B.Cl., A.Sax.1, A.Sax.2, T.Sax., B.Sax., Tpt./Cnt.1, Tpt./Cnt.2, Tpt./Cnt.3, Hn.1, Hn.2, Hn.3, Tbn.1, Tbn.2, B.Tbn., Bar., Tba., S.Bass, Timp., Tamb., and Dr.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is in a 4/4 time signature. The score includes various musical notations, including notes, rests, and articulation marks. Dynamics are indicated by 'f' (forte) and 'mf' (mezzo-forte). The 'pizz.' marking indicates a pizzicato (plucked) sound for the snare bass.

The score is divided into measures by vertical bar lines. The first measure of the score is marked with a 'C' time signature. The score ends with a double bar line and a repeat sign.

Picc. Fl. Ob. Bsn. Cl.1 Cl.2 Cl.3 B.Cl. A.Sax.1 A.Sax.2 T.Sax. B.Sax. Tpt./Cnt.1 Tpt./Cnt.2 Tpt./Cnt.3 Hn.1 Hn.2 Hn.3 Tbn.1 Tbn.2 B.Tbn. Bar. Tba. S.Bass Timp. Tamb. Dr.

55 56 57 58 59 60 61 62 63 64 65 66

This musical score page covers measures 67 through 78. The instrumentation includes Piccolo, Flute, Oboe, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Bass Saxophone, Trumpets 1, 2, and 3, Horns 1, 2, and 3, Trombones 1 and 2, Baritone, Tuba, Euphonium, Snare Drum, and Cymbals. The score is written in 2/4 time with a key signature of one flat (B-flat major or D minor). Measures 67-70 are marked with a forte (*f*) dynamic. Measures 71-78 continue with various dynamics, including *f*, *fz*, and *fz* (fz likely indicating a fortissimo or fortissimo-like dynamic). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive. The percussion section, including snare drum and cymbals, plays a consistent rhythmic pattern throughout the measures.

Piú mosso $\text{♩} = 128$

Picc. mf cresc.
 Fl. mf cresc.
 Ob. mf cresc.
 Bsn. mf cresc.
 Cl.1 mf cresc.
 Cl.2 mf cresc.
 Cl.3 mf cresc.
 B.Cl. mf cresc.
 A.Sax.1 mf cresc.
 A.Sax.2 mf cresc.
 T.Sax. mf cresc.
 B.Sax. mf cresc.
 Tpt./Cnt.1 f mf cresc.
 Tpt./Cnt.2 f mf cresc.
 Tpt./Cnt.3 f mp cresc.
 Hn.1 f mp cresc.
 Hn.2 f mp cresc.
 Hn.3 f mp cresc.
 Tbn.1 mp cresc.
 Tbn.2 mp cresc.
 B.Tbn. mp cresc.
 Bar. mp cresc.
 Tba. mp cresc.
 S.Bass $pizz.$ mp cresc.
 Timp. mp cresc.
 Tamb. f mp cresc.
 Dr. f mp cresc.

89 90 91 92 93 94 95 96

molto rall. **I** **Meno mosso** $\text{♩} = 80$ **rall.**

Picc. *f* *ff* *mp*

Fl. *f* *ff* *mp*

Ob. *f* *ff* *mp*

Bsn. *f* *ff* *mp*

Cl.1 *f* *ff* *mp*

Cl.2 *f* *ff* *mp*

Cl.3 *f* *ff* *mp*

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

A.Sax.1 *f* *ff* *mp*

A.Sax.2 *f* *ff* *mp*

T.Sax. *f* *ff* *mp*

B.Sax. *f* *ff* *mp*

Tpt./Cnt.1 *f* *ff* *mp*

Tpt./Cnt.2 *f* *ff* *mp*

Tpt./Cnt.3 *f* *ff* *mp*

Hn.1 *f* *ff* *mp*

Hn.2 *f* *ff* *mp*

Hn.3 *f* *ff* *mp*

Tbn.1 *f* *ff* *mp*

Tbn.2 *f* *ff* *mp*

B.Tbn. *f* *ff* *mp*

Bar. *f* *ff* *mp*

Tba. *f* *ff* *mp*

S.Bass *f* *ff* *mp*

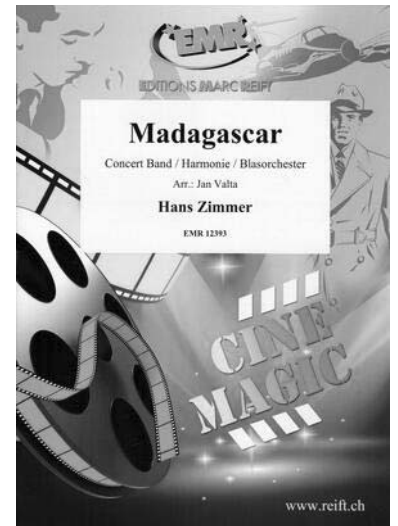
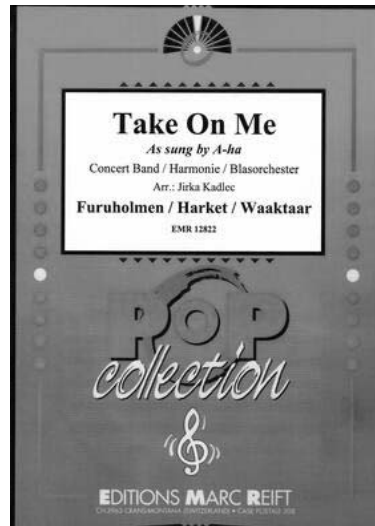
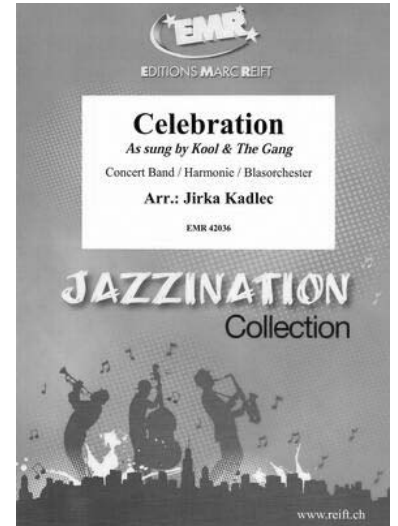
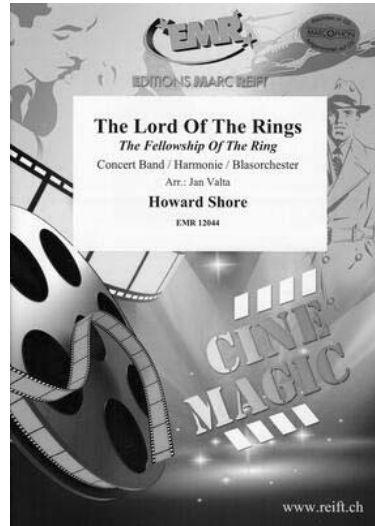
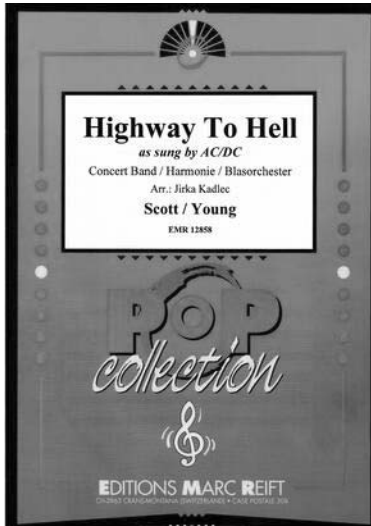
Timp. *f* *ff*

Tamb. *f* *ff* *mp*

Dr. *f* *ff* *mp*

Vers Glock. To glock

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