

CONCERT BAND SERIES

GAIN WISDOM

by

BRIAN HOGG

DURATION: 5'35"

LEVEL: 3.5

INSTRUMENTATION

1 – Score

1 - Piccolo	3 – Trumpet 2
3 – Flute 1	3 – Trumpet 3
3 – Flute 2	2 – F Horn 1
2 – Oboe	2 – F Horn 2
2 – Bassoon	2 – Trombone 1
3 – Clarinet 1	2 – Trombone 2
3 – Clarinet 2	2 – Trombone 3
3 – Clarinet 3	2 – Euphonium BC
2 – Bass Clarinet	1 – Euphonium TC
2 – Alto Saxophone 1	3 - Tuba
2 – Alto Saxophone 2	1 – Timpani
2 – Tenor Saxophone	1 – Mallets
1 – Baritone Saxophone	2 – Percussion 1
3 – Trumpet 1	2 – Percussion 2

OPTIONAL STRING PARTS

5 – Violin 1	3 – Viola
5 – Violin 2	3 – Cello
3 – Double Bass	

Band Music

by Australian Composers



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GAIN WISDOM

Brian Hogg

Duration: 5'35"

Level: 3.5

Program Notes:

Gain Wisdom was written to celebrate the 50th Anniversary of Glen Waverley Secondary College. Composed in a fanfare style and celebratory nature, the school's motto serves as the genesis of all the music presented in the work.

From the Composer: As often happens, thoughts about the music started to roam around in my head and I started to sing the first two musical notes associated with the motto ... G... A...; recognising that the next letter "I" could also be represented by another musical note I started to sing "...G...A...B..." Fairly soon I was working out the rest of the musical pitches associated with the rest of the school's motto.

In musical pitch the motto could be spelled out as: "G...A...B...G...B...B...E...D...A...F" This is first heard in the brass fanfare at the start of the music. Each of the subsequent themes is derived from this opening fanfare. The first theme uses the first three notes repeated; the second theme found its start in the "E...D...A..." at the end of the motto's musical spelling. After a brief development of these two themes, where musical fragments can be heard with slightly different treatments, the first theme returns. The second theme is presented as a countermelody to the first melody as the music builds to a climactic end where the opening fanfare is again heard and the "*Gain Wisdom*" motif is stated.

Rehearsal Notes:

Gain Wisdom was originally composed for wind ensemble with string orchestra. The piece works as a stand-alone for wind ensemble. String parts are included as optional to the main stream wind ensemble work.

About the Composer:

Brian Hogg was born in Yorkshire, in the north of England, in 1953; he has been a resident in Australia since migrating with his parents in 1964. His interest in band music has developed from his involvement in The Salvation Army in which he continues to play as a member of his local church. Brian currently works for The Salvation Army full-time in the Creative Arts Department developing publications for instrumental and vocal ensembles.

Brian won the Composer of the Year Award in 1986 & 1989 presented by the Australian Band and Orchestra Directors Association. He has twice won an Award for significant contributions to the school band repertoire presented by Brolga Music Publishing and has a growing international reputation as a composer for both brass and symphonic bands.

N.B. Please include the details of this work in the Performing Rights Return or send details of the performance to the publisher

Gain Wisdom

Commissioned to celebrate the 50th anniversary of
Glen Waverley Secondary College, Victoria, Australia
Gerry Schiller, Principal, Jemima Bunn, Director of Music.

Brian Hogg

Maestoso con energico ♩ = 82

Piccolo

Flute 1
2

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2
3

B♭ Bass Clarinet

Alto Saxophone 1
2

Tenor Saxophone

Baritone Saxophone

Maestoso con energico ♩ = 82

B♭ Trumpet 1

B♭ Trumpet 2
3

F Horn 1
2

Trombone 1

Trombone 3
Euphonium

Tuba

Timpani

Mallets
Glockenspiel, Xylophone,
Tubular Bells

Percussion 1
Snare Drum, Bass Drum

Percussion 2
Crash Cym.,
Suspended Cymbal,
Triangle, Tambourine,
Tam-Tam

Violin (opt.) 1
2

Viola
(optional)

Violoncello
(optional)

Double Bass
(optional)

Joyfully $\text{♩} = 82$

8 10

Picc. *ff* *dim.*

Fl. 1+2 *ff* *dim.*

Ob. *ff* *dim.*

Bsn. *ff* *dim.*

Cl. 1 *ff* *dim.*

Cl. 2+3 *ff* *dim.*

B. Cl. *ff* *dim.*

A. Sax. 1+2 *ff* *dim.*

T. Sax. *ff* *dim.*

Bari. Sax. *ff* *dim.*

B♭ Tpt. 1 *ff* *dim.*

B♭ Tpt. 2+3 *ff* *dim.*

F Hn. 1+2 *ff* *dim.*

Tbn. 1+2 *ff* *dim.*

Tbn. 3 Eupho. *ff* *dim.*

Tba. *ff* *dim.*

Timp. *ff* *dim.*

Mall. *ff* *dim.*

Perc. 1 *ff* *dim.*

Perc. 2 *ff* *dim.*

Vln. 1+2 *ff* *dim.*

Vla. *ff* *dim.*

Vc. *ff* *dim.*

Db. *ff* *dim.*

Glock. & Xyl. *f*

Sus. Cym. *ff*

Cr. Cym. *ff*

Triangle *ff*

8va ad lib.

pizz.

pizz.

SAMPLE SCORE

13 15

Picc.

Fl. 1+2

Ob.

Bsn. *mf*

Cl. 1 *mf*

Cl. 2+3 *mf*

B. Cl. *mf*

A. Sax. 1+2

T. Sax.

Bari. Sax. *mf*

15

B \flat Tpt. 1

B \flat Tpt. 2+3

F Hn. 1+2 *mp*

Tbn. 1+2 *mp*

Tbn. 3

Eupho. *mp*

Tba. *mp*

Timp. *mp*

Mall. *mp*

Perc. 1 *mp* Stick on B.D. rim
To Tamb. 2

Perc. 2 *mp*

Vln. 1+2

Vla.

Vc. *mf*

Db. *mf*

19

Picc. Fl. 1+2 Ob. Bsn. Cl. 1 Cl. 2+3 B. Cl. A. Sax. 1+2 T. Sax. Bari. Sax. B♭ Tpt. 1 B♭ Tpt. 2+3 F Hn. 1+2 Tbn. 1+2 Tbn. 3 Eupho. Tba. Timp. Mall. Perc. 1 Perc. 2 Vln. 1+2 Vla. Vc. Db.

mf *mp* *cresc.* *Solo* *mp* *cresc.* *mp* *cresc.* *mp* *cresc.* *mp* *cresc.* *mp* *cresc.* *mp* *cresc.* *mp* *cresc.* *mp* *cresc.* *mp* *cresc.*

2 2 2

25 28

Picc. *mf*

Fl. 1+2

Ob. *mf*

Bsn.

Cl. 1

Cl. 2+3

B. Cl.

A. Sax. 1+2

T. Sax. *mf*

Bari. Sax.

28

B♭ Tpt. 1

B♭ Tpt. 2+3

F Hn. 1+2 *mf*

Tbn. 1+2 *mf*

Tbn. 3

Eupho. *mf*

Tba.

Timp. *mp* *mf*

Mall. *mf* Glock.

Perc. 1 *mf*

Perc. 2 *mf* Tambourine

Vln. 1+2 *mf* div.

Vla. *mf*

Vc. *mf*

Db. *mf*

32

Picc.

Fl. 1+2

Ob.

Bsn.

Cl. 1

Cl. 2+3

B. Cl.

A. Sax. 1+2 *mf*

T. Sax.

Bari. Sax.

32 *Tutti* *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2+3 *mf*

F Hn. 1+2

Tbn. 1+2

Tbn. 3

Eupho.

Tba.

Timp.

Mall.

Perc. 1

Perc. 2

8

Vln. 1+2

Vla.

Vc.

Db.

44

Picc. *fp* *f*

Fl. 1+2 *fp* *f*

Ob. *fp* *f*

Bsn. *fp* *f*

Cl. 1 *fp* *f*

Cl. 2+3 *fp* *f*

B. Cl. *fp* *f*

A. Sax. 1+2 *fp* *f*

T. Sax. *fp* *f*

Bari. Sax. *fp* *f*

B♭ Tpt. 1 *fp* *f*

B♭ Tpt. 2+3 *fp* *f*

F Hn. 1+2 *fp* *f*

Tbn. 1+2 *fp* *f*

Tbn. 3 *fp* *f*

Eupho. *fp* *f*

Tba. *fp* *f*

Temp. *ff* *ff*

Mall. *ff*

Perc. 1 *ff*

Perc. 2

Vln. 1+2 *fp* *f*

Vla. *fp* *f*

Vc. *fp* *f*

Db. *fp* *f*

(♩ = ♩)

49

Picc. *f*

Fl. 1+2 *f*

Ob. *f*

Bsn. *f* *dim.*

Cl. 1 *f*

Cl. 2+3 *f*

B. Cl. *f* *dim.*

A. Sax. 1+2 1,2 *f*

T. Sax. *f*

Bari. Sax. *f* *dim.*

B♭ Tpt. 1 49 *f*

B♭ Tpt. 2+3 2,3 *f*

F Hn. 1+2 *f*

Tbn. 1+2 1,2 *f* *dim.*

Tbn. 3 *f* *dim.*

Eupho. *f* *dim.*

Tba. *f* *dim.*

Timp. *f* *dim.*

Mall. *f*

Perc. 1 *f* *dim.* Choke

Perc. 2 Tri. Cr. Cym. *f* *dim.*

Vln. 1+2 *f*

Vla. *f*

Vc. *f* *dim.*

Db. *f* *dim.*

66

Picc. *cresc. poco a poco*

Fl. 1+2 *cresc. poco a poco*

Ob. *cresc. poco a poco*

Bsn. *cresc. poco a poco*

Cl. 1 *cresc. poco a poco*

Cl. 2+3 *cresc. poco a poco*

B. Cl. *cresc. poco a poco*

A. Sax. 1+2 *cresc. poco a poco*

T. Sax. *cresc. poco a poco*

Bari. Sax. *cresc. poco a poco*

B♭ Tpt. 1 *cresc. poco a poco*

B♭ Tpt. 2+3 *cresc. poco a poco*

F Hn. 1+2 *cresc. poco a poco*

Tbn. 1+2 *cresc. poco a poco*

Tbn. 3 Eupho. *cresc. poco a poco*

Tba. *cresc. poco a poco*

Timp. 4

Mall.

Perc. 1 4

Perc. 2 4

Vln. 1+2 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Db. 4

71 72

Picc.

Fl. 1+2

Ob.

Bsn.

Cl. 1

Cl. 2+3

B. Cl.

A. Sax. 1+2

T. Sax.

Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2+3

F Hn. 1+2

Tbn. 1+2

Tbn. 3

Eupho.

Tbn. 3

Tba.

Timp.

Mall.

Perc. 1

Perc. 2

Vln. 1+2

Vla.

Ve.

Db.

f *mf*

8

Sus. Cym.

SAMPLE SCORE

76

Picc. *mf*

Fl. 1+2 *mf* 1. Solo

Ob. *mf* Solo

Bsn. *mf* Solo

Cl. 1 *mf* Solo

Cl. 2+3 *mf* 2.

B. Cl. *mp*

A. Sax. 1+2 *mp*

T. Sax. *mp*

Bari. Sax. *mp*

B♭ Tpt. 1 *mf* Solo (St. mute)

B♭ Tpt. 2+3

F Hn. 1+2 *mf* 1. Solo (muted)

Tbn. 1+2 *mp* *p*

Tbn. 3 Eupho. *mp* *p*

Tba. *mp* *p*

Timp. *mp* *p*

Mall. *mf* To Glock.

Perc. 1 *p*

Perc. 2 *p* Stick on crown

Vln. 1+2 *mp*

Vla. *mp* *p*

Vc. *mp* *p*

Db. *mp*

81

The score consists of the following parts:

- Picc.
- Fl. 2
- Fl. 1+2
- Ob.
- Bsn.
- Cl. 1
- Cl. 2+3
- B. Cl.
- A. Sax. 1+2
- T. Sax.
- Bari. Sax.
- B♭ Tpt. 1
- B♭ Tpt. 2+3
- F Hn. 1+2
- Tbn. 1+2
- Tbn. 3 Eupho.
- Tbn. 3
- Tba.
- Timp.
- Mall.
- Perc. 1
- Perc. 2
- Vln. 1+2
- Vla.
- Vc.
- Db.

Key performance markings include *mf* (mezzo-forte), *p* (piano), *Tutti*, *Tutti (muted)*, *St. mute*, *Open*, *Rim shot*, *Tri*, and *V* (accents). Dynamic markings are placed throughout the score to guide the conductor.

SAMPLE SCORE

86

Picc. *f*

Fl. 1+2 *f*

Ob.

Bsn.

Cl. 1

Cl. 2+3 *mf cresc. poco a poco*

B. Cl.

A. Sax. 1+2 *mf cresc. poco a poco*

T. Sax.

Bari. Sax.

86

B♭ Tpt. 1 *f*

B♭ Tpt. 2+3 *f*

F Hn. 1+2

Tbn. 1+2 *mf cresc. poco a poco*

Tbn. 3

Eupho. *mf cresc. poco a poco*

Tba. *mf cresc. poco a poco*

Timp.

Mall.

Perc. 1 *mf* *mf cresc. poco a poco*

Perc. 2 *mf* *mf cresc. poco a poco*
Choke

Vln. 1+2 *mf cresc. poco a poco*

Vla. *mf cresc. poco a poco*

Vc. *mf cresc. poco a poco*

Db. *mf cresc. poco a poco*

Picc. *f dim.*

Fl. 1+2 *f dim.*

Ob. *f dim.*

Bsn. *f dim.*

Cl. 1

Cl. 2+3

B. Cl.

A. Sax. 1+2 *f dim.*

T. Sax. *f dim.*

Bari. Sax.

B \flat Tpt. 1 *f dim.* *dim.*

B \flat Tpt. 2+3 *f dim.* *dim.*

F Hn. 1+2 *f dim.* 1, 2

Tbn. 1+2 *f dim.*

Tbn. 3 Eupho. *f dim.*

Tba. *f dim.*

Timp. *f dim.*

Mall.

Perc. 1 *mp* *f dim.* Cr. Cym.

Perc. 2 *f*

Vln. 1+2

Vla.

Ve. *f dim.*

Db. *f dim.*

100 Joyfully $\text{♩} = 82$

Picc. *mf*

Fl. 1+2 *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2+3 *mf*

B. Cl. *mf*

A. Sax. 1+2 *mf*

T. Sax. *mf*

Bari. Sax. *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2+3 *mf*

F Hn. 1+2 *mf*

Tbn. 1+2 *mf*

Tbn. 3 Eupho. *mf*

Tba. *mf*

Timp. *mf*

Mall. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Tri. *mf*

Vln. 1+2 *f dim.* *mf*

Vla. *mf*

Vc. *mf* 4

Db. *mf* 4

Sva ad lib.

104

Picc.

Fl. 1+2

Ob.

Bsn. *mf*

Cl. 1 *mf*

Cl. 2+3 *mf*

B. Cl. *mf*

A. Sax. 1+2

T. Sax.

Bari. Sax. *mf*

104

B♭ Tpt. 1 *Solo* *mf*

B♭ Tpt. 2+3

F Hn. 1+2

Tbn. 1+2

Tbn. 3 Eupho. *mp*

Tba. *mp*

Timp. *mp*

Mall. *mp*

Perc. 1 *mp* Stick on B.D. rim To Tamb. 2 2

Perc. 2 *mp*

Vln. 1+2

Vla.

Vc. *mp*

Db. *mf* pizz.

110

Picc.

Fl. 1+2 *mf*

Ob.

Bsn.

Cl. 1 *mf*

Cl. 2+3 *mf*

B. Cl.

A. Sax. 1+2 *mf*

T. Sax. *mp* *cresc.*

Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2+3

F Hn. 1+2 *mp* *cresc.*

Tbn. 1+2 *mp* *cresc.*

Tbn. 3 Eupho. *mp* *cresc.*

Tba.

Timp. *mf* *tr.* *mp*

Mall.

Perc. 1 2

Perc. 2

Vln. 1+2

Vla. *mp* *cresc.*

Vc. *mp* *cresc.*

Db.

123

Picc.
Fl. 1+2
Ob.
Bsn.
Cl. 1
Cl. 2+3
B. Cl.
A. Sax. 1+2
T. Sax.
Bari. Sax.
B♭ Tpt. 1
B♭ Tpt. 2+3
F Hn. 1+2
Tbn. 1+2
Tbn. 3
Eupho.
Tba.
Timp.
Mall.
Perc. 1
Perc. 2
Vln. 1+2
Vla.
Vc.
Db.

128 (♩ = ♩) 132

Continue ad lib.
with any of these pitches,
freely and without measure

Picc.

Fl. 1+2

Ob.

Bsn.

Cl. 1

Cl. 2+3

B. Cl.

A. Sax. 1+2

T. Sax.

Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2+3

F Hn. 1+2

Tbn. 1+2

Tbn. 3 Euph.

Eupho.

Tbn. 3

Tba.

Timp.

Mall.

Perc. 1 8

Perc. 2 12

Glock.

Tubular Bells

Tri.

To Tam-tam

Vln. 1+2

Vla.

Vc.

Db. arco

SAMPLE SCORE

Approx. 4 - 5 seconds

133

Picc. Brass cue

Fl. 1+2 Brass cue

Ob. Brass cue

Bsn. Brass cue [As directed] *f*

Cl. 1 Brass cue

Cl. 2+3 Brass cue

B. Cl. Brass cue [As directed] *f*

A. Sax. 1+2 Brass cue

T. Sax. Brass cue

Bari. Sax. Brass cue [As directed] *f*

B♭ Tpt. 1 [Approx. 4 - 5 seconds] [As directed] *f*

B♭ Tpt. 2+3 [As directed] *f*

F Hn. 1+2 [As directed] *f*

Tbn. 1+2 [As directed] *f*

Tbn. 3 [As directed] *f* Tbn. 3

Eupho. [As directed] *f* Euph.

Tba. [As directed] *f*

Timp. [As directed] *f*

Mall. Brass cue

Perc. 1 Brass cue

Perc. 2 Tam-tam

Vln. 1+2 Brass cue

Vla. Brass cue [As directed] *f*

Vc. Brass cue [As directed] *f*

Db. Brass cue [As directed] *f*

SAMPLE SCORE

