

CONCERT BAND SERIES

NIL SINE LABORE

by

RALPH HULTGREN

DURATION: 5'00"

LEVEL: 3.5

INSTRUMENTATION

1 – Score	2 – Trumpet 1
1 - Piccolo	2 – Trumpet 2
3 – Flute 1	2 – Trumpet 3
3 – Flute 2	2 – French Horn 1
1 – Oboe 1	2 – French Horn 2
1 – Oboe 2	3 – Trombone 1
1 – Bassoon 1	3 – Trombone 2
1 – Bassoon 2	1 – Bass Trombone
3 – Clarinet 1	2 – Euphonium BC
3 – Clarinet 2	1 – Euphonium TC
3 – Clarinet 3	4 – Tuba
2 – Bass Clarinet	1 – Timpani
2 – Alto Saxophone 1	1 – Glockenspiel
2 – Alto Saxophone 2	1 – Xylophone
2 – Tenor Saxophone	1 – Chimes
1 – Baritone Saxophone	2 – Percussion 1 <i>snare drum/bass drum</i>
	2 – Percussion 2 <i>crash & suspended cymbal</i>

Band Music

by Australian Composers

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NIL SINE LABORE

Ralph Hultgren

Duration: 5'00"

Level: 3.5

Program Notes:

Nil Sine Labore is the motto of Brisbane Girls Grammar School, which commissioned this work for ceremonial occasions for their school community. The motto is emblematic of the school's instrumental music program and its Coordinator of Bands, Laurinda Davidson – *Nothing Without Work*.

The work is a grand ceremonial prelude, or a recessional. It displays the resilience and strength of the young woman who graduate from the school to take part in all walks of life. It is resonant of the students who assemble each week to make music together in the five bands the school hosts, striving as they do, through hard work, to ensure the finest artistic outcomes and to celebrate their own and their colleague's achievements.

Rehearsal Notes:

Please focus on the style, which should be a matter the conductor would apprehend quickly. That means:

- Accented notes are not to be separated – e.g. *marcato* (>), which should be bell like and not shortened.
- The sound should be resonant and that cannot be achieved if the notes are clipped and lacking substance.
- Clarity is not diminished in such a case but sonority and richness are enhanced.
- Shaping of phrases is made more complete by ensuring the accompaniment shapes lines as well as melody.

The work is constructed to enable the requirements of varying ceremonial occasions to be met, with a short, medium and complete performance options available by utilising the potential cuts noted below. They are provided with a sense of musicality giving order to the options shown.

1. End of bar 12 to 63 - Large cut
2. Do no repeat at 29, straight to the 2nd time bar - Shorter cut
3. End of bar 62 to 89 – Medium cut (not as 'comfortable' as the ones above)
4. End of bar 62 to 109 - Large cut
5. End of bar 26 to the 2nd time bar at bar 45 - Medium cut (not as 'comfortable' as the ones above)
6. End of bar 25 to 63 - Large cut
7. End of bar 28 to 69 - Large cut

About the Composer:

Ralph Hultgren is currently the Artistic Director of the Australian International Music Festival – Sydney. He is a freelance teacher, composer and conductor having held tenured positions at Queensland Conservatorium Griffith University and the Queensland University of Technology, where he lectured in Composition, Conducting, Music Education and Instrumental Music Pedagogy. He also holds an adjunct position at QCGU supervising Doctoral and Masters in composition and Music Education.

Dr Hultgren has been invested into the Order of Australia as a Member in the General Division (AM). This esteemed national honour sits alongside his professional awards that include being Patron of the Maryborough Music Conference, becoming a recipient of the Midwest Clinic – Chicago, International Award, and the Australian Band and Orchestra Directors' Association's Citation of Excellence, located along with Life Membership in ABODA. Dr Hultgren is a member of the World Association for Symphonic Bands and Ensembles, a full writer member of the Australasian Performing Right Association and the Australasian Mechanical Copyright Owners Society. His compositional output ranges from educational and amateur performing groups to the professional studio and stage, and his conducting credits are equally broad. He continues to conduct, by invitation, across Australia, the Asia Pacific region and North America.

Dr Hultgren loves to read and to listen to fine music in all genres.

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

SAMPLE SCORE

SAMPLE SCORE

Nil Sine Labore

Concentus Martii

Ralph Hultgren

With majesty and poise ♩ = 100

5

Piccolo

Flute 1
2

Oboe 1
2

Bassoon 1
2

B♭ Clarinet 1
2
3

Bass Clarinet

Alto Saxophone 1
2

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1
2
3

F Horn 1
2

Trombone 1
2

Bass Trombone

Euphonium

Tuba

Timpani (B♭, C, E♭, F)

Mallets (Chimes, Xylophone, Glockenspiel)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbal, Suspended Cymbal)

Chimes

Xylo.

Glock.

Cr. Cym.

SAMPLE SCORE

This page contains the musical score for the second page of the piece 'Nil Sine Labore'. The score is written for a full orchestra and includes parts for Piccolo, Flutes (1 & 2), Oboes (1 & 2), Bassoons (1 & 2), B♭ Clarinets (1 & 2/3), Bass Clarinet, Alto Saxophones (1 & 2), Tenor Saxophone, Baritone Saxophone, B♭ Trumpets (1 & 2/3), French Horns (1 & 2), Trombones (1 & 2), Euphonium, Tuba, Timpani, and Mallet Percussion. The score begins at measure 7. Dynamic markings include *fp*, *f*, *ff*, and *mp*. A large red watermark reading 'SAMPLE SCORE' is overlaid diagonally across the center of the page.

13

Picc. *f*

Fl. 1 2 *f*

Ob. 1 2 *f*

Bsn. 1 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 3 *f*

B. Cl. *f*

Alto Sax. 1 2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

13

B♭ Tpt. 1 *f*

B♭ Tpt. 2 3 *f*

F Hn. 1 2 *f*

Tbn. 1 2 *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *f*

Mal. *f*

Perc. 1 *f*

Perc. 2 *f*

SAMPLE SCORE

19

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

B♭ Cl. 1
2
3

B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

19

B♭ Tpt. 1
2
3

F Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Cr. Cym.

f

24

Picc. *ff*

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Bsn. 1 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 3 *ff*

B. Cl. *ff*

Alto Sax. 1 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 3 *ff*

F Hn. 1 2 *ff*

Tbn. 1 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff* *f*

Mal.

Perc. 1 *f*

Perc. 2

29

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Bb Cl. 1

Bb Cl. 2
3

B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

29
2nd time only

Bb Tpt. 1

Hn.

Bb Tpt. 2
3

F Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mp

mp

SAMPLE SCORE

35 37

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

B♭ Cl. 1

B♭ Cl. 2
3

B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

37

B♭ Tpt. 1

B♭ Tpt. 2
3

F Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

41

1. 2.

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

B♭ Cl. 1

B♭ Cl. 2
3

B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2
3

F Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

mf

mf

p

SAMPLE SCORE

Musical score for orchestra and woodwinds, measures 47-54. The score includes parts for Piccolo (Picc.), Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Bassoons (Bsn. 1, 2), Clarinets (Bb Cl. 1, 2, 3, B. Cl.), Saxophones (Alto Sax. 1, 2, Ten. Sax., Bari. Sax.), Trumpets (Bb Tpt. 1, 2, 3, F Hn. 1, 2), Trombones (Tbn. 1, 2, B. Tbn.), Euphonium (Euph.), Tuba, Glockenspiel (Glock.), and Percussion (Perc. 1, 2). The score is in 3/4 time with a key signature of two flats. A large red 'SAMPLE SCORE' watermark is overlaid diagonally across the page. The dynamic marking *f* (forte) is present throughout. Performance instructions include *div.* (divisi) for the Bb Trumpet 1 part, *a2* (second octave) for the Bb Trumpet 2 part, and *Play* for the Bb Trumpet 3 part. Measure numbers 47 and 48 are indicated in boxes at the beginning of the Piccolo and Bb Trumpet 1 staves, respectively.

56

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Bb Cl. 1
2
3

B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

Bb Tpt. 1
2
3

F Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

a2

ff

ff

63

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Bb Cl. 1 *ff*

Bb Cl. 2 *ff*

Bb Cl. 3 *ff*

B. Cl. *ff*

Alto Sax. 1 *ff*

Alto Sax. 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

63

Bb Tpt. 1 *ff*

Bb Tpt. 2 *ff*

Bb Tpt. 3 *ff*

F Hn. 1 *ff*

F Hn. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Mal. Chimes Xylo. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

SAMPLE SCORE

The image displays a page of a musical score for a large ensemble. The score is arranged in a vertical column of staves, each labeled with an instrument. The instruments listed from top to bottom are: Picc., Fl. 1 & 2, Ob. 1 & 2, Bsn. 1 & 2, B♭ Cl. 1 & 2, B. Cl., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., B♭ Tpt. 1 & 2, F. Hn. 1 & 2, Tbn. 1 & 2, B. Tbn., Euph., Tuba, Timp., Mal., Perc. 1, and Perc. 2. The score is in 2/4 time and features a variety of musical notations, including trills, triplets, and dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). A large, diagonal red watermark reading "SAMPLE SCORE" is overlaid across the center of the page. The page number "12" is in the top left, and the title "Nil Sine Labore" is in the top right. The measure numbers "67" and "69" are indicated at the beginning and end of the first system, respectively.

77 81

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

B♭ Cl. 1

B♭ Cl. 2
3

B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

77 81

B♭ Tpt. 1

B♭ Tpt. 2
3

F Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

SAMPLE SCORE

95 97

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Bb Cl. 1
2
3

B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

Bb Tpt. 1
2
3

F Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tuba

Timp.

Mal. Xylo., Glock. Glock.

Perc. 1
2

SAMPLE SCORE

101

Picc. *ff*

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Bsn. 1 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 3 *ff*

B. Cl. *ff*

Alto Sax. 1 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

101

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 3 *ff*

F Hn. 1 2 *ff*

Tbn. 1 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Timp. *f*

Mal. Chimes, Glock. *ff*

Perc. 1 *f*

Perc. 2 *f*

107 109

Picc. *mf* *ff*

Fl. 1 2 *mf cresc.* *ff*

Ob. 1 2 *mf cresc.* *ff*

Bsn. 1 2 *mf cresc.* *ff*

Bb Cl. 1 *mf cresc.* *ff*

Bb Cl. 2 3 *mf cresc.* *ff*

B. Cl. *mf cresc.* *ff*

Alto Sax. 1 2 *mf cresc.* *ff*

Ten. Sax. *mf cresc.* *ff*

Bari. Sax. *mf cresc.* *ff*

Bb Tpt. 1 *mf cresc.* *ff*

Bb Tpt. 2 3 *mf cresc.* *ff*

F Hn. 1 2 *mf cresc.* *ff*

Tbn. 1 2 *mf cresc.* *ff*

B. Tbn. *mf cresc.* *ff*

Euph. *mf cresc.* *ff*

Tuba *mf cresc.* *ff*

Timp. *mf* *ff*

Mal. Xylo., Glock. *mf* *ff* Chimes

Perc. 1 *mf* *ff*

Perc. 2 *pp* *ff*

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Bsn. 1, 2
- Bb Cl. 1
- Bb Cl. 2, 3
- B. Cl.
- Alto Sax. 1, 2
- Ten. Sax.
- Bari. Sax.
- Bb Tpt. 1
- Bb Tpt. 2, 3
- F Hn. 1, 2
- Tbn. 1, 2
- B. Tbn.
- Euph.
- Tuba
- Timp.
- Mal.
- Perc. 1
- Perc. 2

Performance markings include *tr* (trills) and *tr* (trills) above notes in the woodwind sections. Percussion parts include *Xylo.* and *Glock.* markings.

115

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Bb Cl. 1

Bb Cl. 2
3

B. Cl.

Alto Sax. 1
2

Ten. Sax.

Bari. Sax.

Bb Tpt. 1

Bb Tpt. 2
3

F Hn. 1
2

Tbn. 1
2

B. Tbn.

Euph.

Tuba

Timp.

Mal.
Xylo., Glock.

Perc. 1

Perc. 2

f *ff* *fp* *pp*

SAMPLE SCORE

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