

El Olam

for Euphonium soloist and Brass Band

Roger Trigg



Programme note

El Olam

The Hebrew word *Olam* (o-LAM) translates as "eternal," "everlasting," "forever," "lasting," and "ancient." When paired with *El* to make *El Olam*, it means *Eternal God* or *Everlasting God*.

This name of God teaches us that God has no beginning, no end and stands outside of and beyond **time**. God's **nature** and **purposes** are timeless, for God created time and is not limited by time in any way. Before there was a universe and before there was time, God existed, without beginning and without end (**Psalm 90:2**).

The term *Olam* also includes the **unchangeableness** of God. Everything we know changes, in some way, over time; but God never changes. His **character**, his **Word**, his **promises**, his **purposes** and his **kingdom** never change and never end.

The solo was commissioned in 2015 by Euphonium soloist Micah Parsons. The Salvation Army song 'Yesterday, Today, Forever' forms the basis of the middle section of the music and references to this beautiful Ivor Bosanko song can be heard throughout the work.

*Yesterday, today, forever,
Jesus is the same.
We may change, but Jesus never –
Glory to his name.*

EL OLAM

for Euphonium and Band

ROGER TRIGG

Allegro con brio $\text{♩} = 140$

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

- Soloist
- Soprano E♭
- Solo Cornet in B♭
- 1st Cornet B♭
- 2nd Cornet B♭
- Flugelhorn
- Solo Horn E♭
- 1st Horn E♭
- 2nd Horn E♭
- 1st Baritone B♭
- 2nd Baritone B♭
- 1st Trombone B♭
- 2nd Trombone B♭
- Bass Trombone
- Euphonium B♭
- Bass E♭
- Bass B♭
- Timpani
- Percussion 2

The score includes dynamic markings such as *mp*, *f*, *mf*, and *mf*. A large red watermark "SAMPLE" is overlaid across the center of the page. The percussion part includes specific instructions for Hi-hat, S.D., and B.D.

The musical score is for a cadenza section, page 2. It features the following parts and dynamics:

- Soloist:** Starts with a *ff* dynamic.
- Cors. (Cor Anglais):** Features a *mf* dynamic and includes a triplet.
- Flug. (Flute):** Features a *mf* dynamic and includes a triplet.
- Horns:** Features a *mf* dynamic.
- Bars. (Baritone Saxophone):** Features a *mf* dynamic.
- Troms. (Trumpets):** Features a *mf* dynamic and includes a triplet.
- Euph. (Euphonium):** Features a *mf* dynamic.
- Bass. (Bassoon):** Features a *mf* dynamic.
- Timp. (Timpani):** Features a *mf* dynamic.
- Perc. 2 (Percussion 2):** Features dynamics of *f*, *mf*, *mp*, and *f*.

A large red watermark reading "SAMPLE" is overlaid across the center of the page.

A *leggiero*

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Soloist:** Treble clef, starting at measure 12. Dynamic markings: *mf*, *f*.
- Cors. (Cor Anglais):** Treble clef. Dynamic markings: *mf*, *f*.
- Flug. (Flute):** Treble clef. Dynamic markings: *mf*, *f*.
- Horns:** Two staves, Treble clef. Dynamic markings: *mp*, *f*. Includes the instruction "one".
- Bars. (Baritone):** Two staves, Treble clef. Dynamic markings: *mp*, *f*. Includes the instruction "one".
- Troms. (Trumpets):** Two staves, Treble clef. Dynamic markings: *mp*, *f*.
- Euph. (Euphonium):** Two staves, Treble clef. Dynamic markings: *mf*, *mp*. Includes the instruction "one".
- Bass. (Bassoon):** Two staves, Treble clef. Dynamic markings: *mf*, *mp*.
- Perc. 2 (Percussion 2):** Bass clef. Dynamic markings: *mp*, *f*.

A large red "SAMPLE" watermark is overlaid across the center of the score.

18

Soloist

f mf

dolce

mf

Cors.

two - muted

mp

one - muted

mp

fluted

mf

Flug.

Horns

mp

mp

Bars.

mf

mp

mf

mp

Troms.

one - muted

mp

mf

one - muted

mp

mf

Euph.

bell-like

Bass.

Bass trom.

play

mf

mp

Perc. 2

mf

L.C.

mp *f*

SAMPLE

poco rall.

G **piu mosso** ♩ = 76
Yesterday, today, forever (MS April 1984)

92

Soloist

Cors.

Flug.

Horns

Bars.

Troms.

Euph.

Bass.

Perc. 2

mp

mp

mp

p

all
p

p

p

p

p

p

99

Soloist

mf

ossia

Cors.

mp

two

mp

Flug.

mp

mp

mp

Horns

mp

Bars.

p

mp

mp

Troms.

mp

Euph.

p

Bass.

p

Glock.

mp

Perc. 2

p

mf

105

Soloist

Cors.

Flug.

Horns

Bars.

Troms.

Euph.

Bass.

Glock.

f

mf

mp

SAMPLE

117

Soloist

Cors.

Flug.

Horns

Bars.

Troms.

Euph.

Bass.

Timp.

Perc. 2

mf *ff* *f* *mp*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

f *mp* *f*

128 *f* *mp* *mf* *f* *mf* *mp* *f* *mp*

meno mosso *accel.* ♩ = 144

Soloist

Cors.

Flug.

Horns

Bars.

Troms.

Euph.

Bass.

Perc. 2

SAMPLE

Soloist

EL OLAM

for Euphonium and Band

ROGER TRIGG

Allegro con brio ♩ = 140

The musical score is written for Euphonium and Band. It consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro con brio' with a quarter note equal to 140 beats per minute. The score is divided into four sections: A, B, C, and D. Section A begins with a dynamic of *f* and includes a 7-measure rest. Section B starts with *mf* and features a 6-measure rest. Section C begins with *f* and includes a 7-measure rest. Section D starts with a 2-measure rest. The score includes various dynamics such as *f*, *mf*, *ff*, and *dolce*. Articulations include accents, slurs, and breath marks. There are also triplets and sixteenth-note passages.

SAMPLE

* Cut to Letter I to omit cadenza
cadenza (ad lib. c. ♩ = 92)

The musical score consists of ten staves of music. The first staff begins with a tempo marking of $\text{♩} = 92$ and includes dynamics of *ff* and *mp*. The second staff features a sixteenth-note triplet, a *f* dynamic, a *meno mosso* marking, and an *accel.* marking with a *mf* dynamic. The third staff starts with a tempo marking of $\text{♩} = 144$ and includes dynamics of *f*, *ff*, and *mf*. A large red watermark "SAMPLE" is overlaid across the middle of the score. The fourth and fifth staves continue the melodic line with dynamics of *f* and *mf*. The sixth staff contains a seven-measure rest followed by a *mf* dynamic. The seventh staff includes a sixteenth-note triplet, a *mf* dynamic, and a section marked with a box labeled "J". The eighth staff features a sixteenth-note triplet, a *mf* dynamic, and a section marked with a box labeled "I". The ninth staff includes a sixteenth-note triplet, a *f* dynamic, and a section marked with a box labeled "2". The tenth staff concludes with a sixteenth-note triplet, a *f* dynamic, and a section marked with a box labeled "6".