

RWS CONCERT ORCHESTRA SERIES

Grade: 4

Conductor Score: RWS-2489-01

Chorale Prelude: "Let All Mortal Flesh Keep Silence"

17th Century Plain Chant

Arranged by

Kurt Heinecke

Orchestrated by

Coleman Jackson

CONCERT ORCHESTRA SERIES

RWS MUSIC
COMPANY

Chorale Prelude: “Let All Mortal Flesh Keep Silence”

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INSTRUMENTATION

Conductor Score	1	Trombone 2.....	1
Flute 1	1	Tuba	1
Flute 2	1	Mallet Percussion: Marimba, Bells	2
Oboe	1	Timpani	1
B $\flat$ Clarinet 1	1	Percussion 1: Suspended Cymbal, Triangle	1
B $\flat$ Clarinet 2	1	Percussion 2: Tubular Bells, Snare Drum	2
Bassoon	1	Violin I.....	8
F Horn 1-2.....	2	Violin II	8
F Horn 3-4.....	2	Viola.....	5
B $\flat$ Trumpet 1	1	Cello.....	5
B $\flat$ Trumpet 2	1	Double Bass	5
Trombone 1.....	1		

PROGRAM NOTE

This piece was commissioned by a close friend of the composer to capture the awe and mystery of the Christmas story—a child sent to redeem the world. Based on a lesser-known 17th-century French carol, the haunting melody and countermelody weave their way through multiple time signatures to capture the ebb and flow of the chant-like themes as humankind is asked to ponder this moment.

Let all mortal flesh keep silence,
and with fear and trembling stand;
ponder nothing earthly minded,
for, with blessing in His hand,
Christ our God to earth descendeth,
our full homage to demand.

As the song develops, it picks up a subtle constant rhythm as it drives to the climactic ending, with the angels rejoicing:

Rank on rank the host of heaven
spreads its vanguard on the way...
as with ceaseless voice they cry,
“Alleluia, alleluia,
alleluia, Lord Most High!”

Amidst the hustle and bustle of the holiday season, you are invited to experience the serene wonder and mystery of music inspired by these profound lyrics.

NOTES TO CONDUCTOR

This slow chant-like melody in a minor key evokes centuries-old awe and mystery. The lyrics ask us to keep silent while contemplating the meaning of a child sent to redeem the world.

In writing this commission based on a lesser-known 17th-century French carol, I wanted to convey the progression from the silence of the recipient (“Let all mortal flesh keep silence, and with fear and trembling stand”), to the final rejoicing of the heavenly host (“Rank on rank the host of heaven...with ceaseless voice they cry, ‘Alleluia, alleluia, alleluia, Lord Most High!’”). First, this was done by having the band empty their lungs of breath, simulating the silence to be present in the moment. Next, I created a haunting melisma that weaves its way through multiple time signatures, not tied to a particular meter but to the flow of a human chant. The director has the freedom to assign this line to various solo instruments but also can take the liberty to create a duet, trio, or lines that alternate between different instruments.

This piece is an excellent opportunity to discuss multiple time signatures and how melodies at times are not tied to a specific time frame. The plainchant melody is then introduced and weaves in and out of the melisma. A rhythmic pulse is introduced, gradually taking us to the climactic ending, representing the angels rejoicing. At the caesura just before measure 84, hold the silence long enough to let the energy of the previous chord fade away. Piano is an optional instrument that can be added to reinforce the rhythmic mallet parts.

I hope this piece can help create a quiet awe and mystery amidst the many distractions of the holiday season.

Please visit my composer page at rwsmusic.com to connect.



(Bios on page 17)



CHORALE PRELUDE: “LET ALL MORTAL FLESH KEEP SILENCE”

Conductor Score
RWS-2489-00

17th Century Plain Chant
Arr. by Kurt Heinecke
Orch. by Coleman Jackson

Mysterious ♩ = 94
gently blow air through round mouth to create soft whistling wind noise

Choose 1 or 2 soloists
opt. Solo (as directed)

Flute 1
p *mf* *mp*

Flute 2
p *mf* *mp*

Oboe
p *mf* *mp*

B♭ Clarinet 1
p *mf* *mp*

B♭ Clarinet 2
p *mf*

Bassoon
p *mf*

Mysterious ♩ = 94
gently blow air through horn (simulating wind)

Choose 1 or 2 soloists

F Horn 1-2
p *mf*

B♭ Trumpet 1
p *mf*

B♭ Trumpet 2
p *mf*

Trombone 1
p *mf*

Trombone 2
p *mf*

Tuba
p *mf*

Mallet Percussion
Marimba
Bells
p

Timpani
A, D, E
ppp *pp*

Percussion 1
Suspended Cymbal
Triangle
Sus. Cym.
pp *mp*

Percussion 2
Tubular Bells
Snare Drum

Violin I
p *mf* *mp*

Violin II
p *mf*

Viola
p *mf*

Cello
pp

Double Bass
pp

Add additional soloist or switch to different soloists

10 Choose 2 or 3 soloists

Fl. 1 *mp* *opt. Solo (as directed)*

Fl. 2 *mp* *opt. Solo (as directed)*

Ob. *mp* *opt. Solo (as directed)*

Clar. 1 *mp* *opt. Solo (as directed)*

Clar. 2

Bsn.

Add additional soloist or switch to different soloists

10 Choose 2 or 3 soloists

F Hn. 1-2 *mp* *opt. Solo (as directed)*

Trpt. 1 *mp* *opt. Solo (as directed)* *Cup Mute*

Trpt. 2 *mp* *opt. Solo (as directed)* *Cup Mute*

Tbn. 1

Tbn. 2

Tuba

Mlt. *p*

Timp.

Perc. 1 Triangle *mf*

Perc. 2 Tubular Bells *mf*

Vln. I *mp* *opt. Solo (as directed)* *Tutti* *mp*

Vln. II

Vla. *mp* *opt. Solo (as directed)*

Vc.

D.B.

Add additional soloist

19

FL. 1 *opt. Solo (as directed)*
mp *mf*

FL. 2 *opt. Solo (as directed)*
mp *mf*

Ob. *opt. Solo (as directed)*
mp *mf* *Tutti* *mf*

Clar. 1 *mf* *sub. p* *mf*

Clar. 2 *div.* *mf* *a2* *mf*

Bsn. *mf*

F Hn. 1-2 *opt. Solo (as directed)* *Tutti*
mp *p* *mp*

Trpt. 1 *opt. Solo (as directed)* *Cup Mute*
mp *mf*

Trpt. 2 *opt. Solo (as directed)* *Cup Mute*
mp *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba

Mlt. *p* *p*

Timp. *pp* *mf*

Perc. 1 *pp* *mf*

Perc. 2 *mf*

Vln. I *mf* *sub. p* *mf*

Vln. II *mf*

Vla. *opt. Solo (as directed)*
mp *mf* *Tutti* *mf*

Vc. *pp* *mf*

D.B. *pp*

28

Fl. 1
Tutti
mf
sub. p
mf

Fl. 2
Tutti
mf
sub. p
mf

Ob.
sub. p
mf

Clar. 1
sub. p
mf

Clar. 2
fp
mf

Bsn.
fp
mf

F Hn. 1-2
fp
mf

Trpt. 1
Tutti - Open
mf

Trpt. 2
Tutti - Open
mf

Tbn. 1
fp
mf

Tbn. 2
fp
mf

Tuba
mf

Mlt.
mf

Timp.
pp
mf

Perc. 1
pp
mf

Perc. 2
mf

Vln. I
sub. p
mf

Vln. II
sub. p
mf

Vla.
fp
mf

Vc.
fp
mf

D.B.
mf

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Bsn.

F Hn. 1-2

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

40 Slightly Faster ♩ = 104

[illegible]

FL. 1

FL. 2

Ob.

Clar. 1

Clar. 2

Bsn.

F Hn. 1-2

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

bring out

lightly detached

44 45 46 47 48 49

50

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Clar. 1 *lightly detached* *mf*

Clar. 2 *mf*

Bsn. *mf*

50

F Hn. 1-2 *mf*

Trpt. 1 *mf*

Trpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba *mf*

Mlt. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2

Vln. I *mf*

Vln. II *as before* *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

accl.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Clar. 1 *mf*

Clar. 2 *mf*

Bsn. *mf*

F Hn. 1-2 *mf*

Trpt. 1 *mf*

Trpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba *mf*

Mlt. *mf*

Timp. *mf*

Perc. 1 *p*

Perc. 2 *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

accl.

p

p

57 58 59 60 61 62 63 64

65 ♩ = 110

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Bsn.

65 ♩ = 110

F Hn. 1-2

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

79

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Bsn.

79

Trpt. 1

Trpt. 2

Tbn. 1

Tbn. 2

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

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90 Majestic ♩ = 98

molto rall.

Fl. 1 *mp* *mf* *ff*

Fl. 2 *mp* *mf* *ff*

Ob. *mp* *ff*

Clar. 1 *div.* *a2* *mp* *mf* *ff*

Clar. 2 *mp* *mf* *ff*

Bsn. *mp* *mf* *ff*

90 Majestic ♩ = 98

molto rall.

F Hn. 1-2 *mp* *ff*

Trpt. 1 *mp* *ff*

Trpt. 2 *mp* *ff*

Tbn. 1 *mp* *ff*

Tbn. 2 *mp* *ff*

Tuba *mp* *ff*

Mlt. *ff*

Timp. *mp* *ff*

Perc. 1 *p* *ff*

Perc. 2 *p* *ff*

Vln. I *mp* *mf* *ff*

Vln. II *mp* *mf* *ff*

Vla. *mp* *mf* *ff*

Vc. *mp* *ff*

D.B. *mp* *ff*

Bells *ff*

86 87 88 89 90 91 92

ABOUT THE ARRANGER



Kurt Heinecke has been a professional composer, musician, and producer for almost 40 years. He is probably best known for his 25 years of work with Big Idea Productions, as the Director of Music for the “VeggieTales” and “3-2-1 Penguins” video series. Roles included co-writing songs (i.e. The Hairbrush Song, His Cheeseburger, VeggieTales Theme Song), writing score (including two full-length feature movies), performance (that’s him playing Larry’s tuba...), programming, and production. Kurt’s work has sold over 75 million video and audio units, garnered 7 Dove Awards, and caused more than one student to pick the tuba in beginner band. Since then, Kurt has worked as a freelance composer and musician with clients such as Disney, Sesame Workshop, Blizzard Entertainment, CBN, and TBN. Currently he is the Director of Music and composer for Andrew Peterson’s series, “The Wingfeather Saga”.

Kurt began arranging, trumpet playing, and singing in junior high. By high school he was playing any brass instrument he could find, arranging for a Dixieland band, and directing a German band. He received his BA in music education, with an emphasis in band and choral conducting, from Luther College. While there, he was president of Nordic Choir, under the direction of Weston Noble. Following college, Kurt was a general music teacher in the Bahamas, a band director in Chicago, a touring musician, and a church music director. Kurt has also been the Assistant Artistic Director for Music City Strings, a premier performance and touring string ensemble that his two sons have been involved in, touring Europe, China, and Canada, and performing with Grammy-winning artists such as Vince Gill, Amy Grant, and Michael W. Smith.

Kurt keeps busy as a freelance composer, musician, and photographer, surrounded by hundreds of instruments in his Nashville-based studio. With his three kids (and two of their spouses) all full-time music teachers, Kurt and his wife, Judy, are adjusting to being empty-nesters!

ABOUT THE ORCHESTRATOR



Coleman Jackson spent his early life wanting to work in the music industry, taking a particular interest in film music. Since moving to Nashville, he has found quick success in that field, working on several major motion pictures, television shows, and video games as an orchestrator.

To accompany this work, Coleman has also found himself doing a variety of other music jobs, such as independent arranging projects, orchestral compositions, and live performances on the piano.