

# *Hymn to the Eternal Flame*

Stephen Paulus

*Arranged by:*

*Jay Juchniewicz*

*for*

Wind Ensemble

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# HYMN TO THE ETERNAL FLAME

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## INSTRUMENTATION

2 Flutes  
2 Oboes  
2 Bassoons  
3 Clarinets in B $\flat$   
1 Bass Clarinet  
2 Alto Saxophone  
1 Tenor Saxophone  
1 Baritone Saxophone  
1 Solo Trumpet in B $\flat$   
2 Trumpets in B $\flat$   
2 Horns in F  
3 Trombones  
1 Euphonium  
1 Tuba  
1 Double Bass  
Percussion 1  
Suspended Cymbal  
Bass Drum  
Mallet Percussion  
Marimba  
Chimes  
Crotales

T I M E P I E C E P U B L I C A T I O N S

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## Notes from the Publisher

“Hymn to the Eternal Flame” originally for Chorus, Children’s Chorus, and Soprano is extracted from Stephen Paulus’ oratorio – *To Be Certain of the Dawn*. This hymn, based on the Children’s Memorial at Yad Vashem in Jerusalem, ends the oratorio’s middle section, *Remembrance*, and is a focal and transformative part of the overall work.

*To Be Certain of the Dawn* was commissioned by the Basilica of Saint Mary in Minneapolis as a gift to Temple Israel synagogue in commemoration of the 60<sup>th</sup> anniversary of the liberation of the Nazi death camps in 1945 and the 40<sup>th</sup> anniversary of the Vatican document *Nostra Aetate*.

Due to the nature of the work, we felt it important to include Michael Dennis Browne’s text for “Hymn to the Eternal Flame.”

### Hymn to the Eternal Flame

Text: Michael Dennis Browne

Every face is in you,  
Every voice,  
Every sorrow in you,  
Every pity,  
Every love, every memory,  
Woven into fire.

Every breath is in you,  
Every cry,  
Every longing in you,  
Every singing,  
Every hope, every healing,  
Woven into fire.

Every heart is in you,  
Every tongue,  
Every trembling in you,  
Every blessing,  
Every soul, every shining,  
Woven into fire.

### Notes for the Conductor by Jay Juchniewicz

“Hymn to the Eternal Flame” culminates the *Remembrance*, or middle section of *To Be Certain of the Dawn*, an oratorio commemorating the Jewish children murdered during the Shoah. Therefore, this music is extraordinarily reflective and must be performed *molto legato* and with a great deal of attention placed on the connection of lines and phrases. Listening to recordings of different professional choral ensembles for various interpretations of tempi and dynamic contrast is recommended to assist with decisions on phrasing and if additional breath marks beyond those already notated in the music are necessary.

In mm. 33, the “descant” line is scored in the Solo Trumpet part. While it is preferable to have a strong solo performer, you may consider adding a 2<sup>nd</sup> player if additional reinforcement is needed. Care should be taken to hear this line project and soar over the rest of the ensemble without sounding bright or forced.

While many choirs conclude their performance with the fermata at mm. 33, this setting uses the entire work including the “reprise” from mm. 34-end. In order to achieve the beautiful and meditative, yet haunting, effect of the children’s choir humming the melody one final time, the balance of the Flutes and Clarinets along with the accompanying Brass Choir (with Bass Clarinet) and humming should be considered. The overall dynamic level of the accompaniment must be soft enough, so the Flute and Clarinet are heard in their low registers, before gradually tapering away to a singular voice in the solo Flute. Depending on the size and instrumentation of the ensemble, the conductor may need to add/remove instruments that are playing or to increase/decrease the dynamic level of the singing in order to achieve the desired effect.

Finally, Percussion is incorporated throughout the piece to complement the winds and should never be the listener’s focus. It is strongly recommended to use two players with soft mallets for the Marimba at mm. 31 to achieve a fast roll that blends in with the humming and rest of the ensemble.

# Hymn to the Eternal Flame

Stephen Paulus  
arr. Jay Juchniewicz

With reverence; sempre molto legato (♩ = 58)

1. Solo

*p*

*p*

*p*

*mp*

*p*

*mp*

*p*

*p*

*mp*

*p*

*p*

*pp*

*mp*

*p*

*p*

*p*

*pp*

*mp*

*p*

*mp*

*p*

*pp*

Sus. Cymbal

1 2 3 4 5 6

Fl. 1 & 2 *mf* *dim...* *p*

Ob. 1 & 2

Bsn. 1 & 2 *mf* *p*

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *mf* *p*

B♭ Cl. 3 *mf* *p*

B. Cl. *mf* *p*

A. Sx. 1 & 2 *mf* *p*

T. Sx. *mf* *p*

B. Sx. *mf* *p*

Solo B♭ Tpt. *mf* *p*

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *p*

Tbn. 2 & 3 *p*

Euph. *mf* *p* Div. *mp* *p*

Tuba *mf* *p*

D.B. *mf* *p*

Perc. 1 *p*

Mlt. Perc.

Hymn to the Eternal Flame

Fl. 1 & 2 *a2 + 2.* (under Oboe solo) *pp* *p* *mf* *dim. . .*

Ob. 1 & 2 1. Solo *mp* *f*

Bsn. 1 & 2 *pp* *p* *mf*

B $\flat$  Cl. 1 *pp* *p* *mf*

B $\flat$  Cl. 2 *pp* *p* *mf*

B $\flat$  Cl. 3 *pp* *p* *mf*

B. Cl. *mp* *p* *mf*

A. Sx. 1 & 2

T. Sx.

B. Sx.

Solo B $\flat$  Tpt.

B $\flat$  Tpt. 1 Ob. solo (mute) *mp* *f*

B $\flat$  Tpt. 2

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mp*

Tbn. 2 & 3 *mp*

Euph. *mf* *mp*

Tuba *mf* *mp*

D.B.

Perc. 1 Bass Drum (soft beaters) *ppp* *pp* *niente*

Mlt. Perc.

13 14 15 16 17 18 19

Hymn to the Eternal Flame

23

Meno mosso e espressivo

This page of the musical score contains measures 20 through 26. The score is for a full orchestra and includes parts for Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets in Bb (1, 2, 3), Clarinet in B, Saxophones (Alto, Tenor, Baritone), Solo Baritone Trumpet, Trumpets 1 & 2, Horns 1 & 2, Trombones 1, 2 & 3, Euphonium, Tuba, Double Bass, Percussion 1, and Mallet Percussion. The music is in a 2/4 time signature with a key signature of three flats. Dynamics range from *p* to *ff*. A 'Solo or Two players' instruction is present for the Solo B♭ Tpt. part in measure 23. A 'DO NOT COPY FOR SALE' watermark is visible across the score.



Hymn to the Eternal Flame

Molto rit.

dim. ...

Fl. 1 & 2  
Ob. 1 & 2  
Bsn. 1 & 2  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
B. Cl.  
A. Sax. 1 & 2  
T. Sax.  
B. Sax.  
Solo B♭ Tpt.  
B♭ Tpt. 1  
B♭ Tpt. 2  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2 & 3  
Euph.  
Tuba  
D.B.  
Perc. 1  
Mlt. Perc.

mf f ff mf f mf ff mf mp ff mf

27 28 29 30 31 32 33

Sus. Cymbal  
Crotales (with hard rubber mallets) & Chimes (both octaves)  
Marimba (2 players)

