

Let Thy Good Spirit

by

Eric Burger

Grade: 1 1/2 Duration: 3:10

Instrumentation

1 – Conductor Score

10 – Flute

2 – Oboe

10 – Clarinet

2 – Bass Clarinet

4 – Alto Saxophone

2 – Tenor Saxophone

2 – Baritone Saxophone

8 – Trumpet

4 – Horn in F

10 – Trombone
Euphonium/Bassoon

2 – Euphonium T. C

4 – Tuba

1 – Timpani

2 – Mallets 1
Bells

2 – Mallets 2
Vibraphone, Marimba

2 – Mallets 3
Chimes

2 – Percussion 1
Suspended Cymbal or
Gong

2 – Percussion 2
Wind Chimes

Let Thy Good Spirit

Pavel Grigorievich Chesnokov was born in Vladimir, near Moscow on 24 October 1877. At an early age, Chesnokov gained recognition as a great conductor and choirmaster. This reputation earned him a position on staff at the Moscow Conservatory where great composers and music scholars like Tchaikovsky shared their skills and musical insight. There he established the choral conducting program which he taught from 1920 until his death.

By the age of 30, Chesnokov had completed nearly four hundred sacred choral works, but his proliferation of sacred music came to a standstill due to religious suppression under the Russian Revolution. He subsequently composed nearly one-hundred secular works and conducted secular ensembles such as the Moscow Academy Choir and the Bolshoi Theatre Choir. When the Cathedral of Christ the Savior was destroyed in 1933 in order to construct the House of Soviets, Chesnokov – where he had been its last choirmaster – was so deeply disturbed that he stopped composing music altogether.

Let Thy Good Spirit is a choral work composed in 1912 as the last in his Ten Communion Hymns (opus 25). This cycle of hymns were the last of his sacred compositions, and he never heard them performed. While the Ten Communion Hymns are richly sonorous harmonized settings of traditional chant melodies; this present work does not use a pre-existing chant melody. The fifth work in this cycle is the well know “Salvation is Created.”

Eric Burger

Born August 3, 1958



Eric Burger is an arranger, composer, freelance musician and educator originally from Davis, California. He has earned Bachelor of Music degrees in both Trombone Performance and Music Education at California State University, Sacramento, and a Master of Arts degree in Music Performance in conducting at California State University, Fresno under Dr. Gary P. Gilroy. Previously he studied conducting under Dr. Donald Kendrick, Dr. Robert Halseth, and trombone with Dr. Paul Tanner, Dr. Ernie Hills, Don Staples, Frank Rosolino, and Jiggs Whigham.

Eric has professionally recorded or performed internationally in over 40 countries with jazz and pop ensembles, and has also appeared with symphonic orchestras in Sacramento, Pueblo, Colorado Springs, Heidelberg & Köln Germany, and Seoul, Korea. His big band compositions and arrangements are used by ensembles around the world, and he is currently working on an expansive library for trombone or low brass ensembles and concert band. Eric recently reconstructed and published a lost trombone concerto by virtuoso F. A. Belcke, and is working on restoring additional early Romantic trombone works for publication.

Eric served for 21 years as a musician and enlisted ensemble leader with bands in the United States Army located in Colorado, Oklahoma, Germany and Korea. He became well known for putting together entertaining performing groups, and led highly active touring groups throughout Europe, Asia, western US and in Iraq, where he was awarded the Bronze Star for his service. His work and influence were instrumental in helping to change the Army Band's training and recruitment protocols that have allowed the world's largest musical organization to vastly improve performance quality, recruitment and effectiveness.

Let Thy Good Spirit - Complete Score - page 2

10 11 12 13 14 15 16 17 18

Fl. *p* *poco legato*

Ob. *p* *poco legato*

Cl. *p* *poco legato*

B. Cl. *p* *poco legato*

A. Sx. *p* *poco legato*

T. Sx. *p* *poco legato*

B. Sx. *p* *poco legato*

Tpt. *p* *poco legato*

Hn. *p* *poco legato*

Tbn./Bar./Bsn. *p* *poco legato*

Tuba *p* *poco legato*

Timp. *mp* *p*

Mlts. 1 *p* *p*

Mlts. 2 *p* *poco legato*

Mlts. 3 *mp* *p* *mp*

Perc. 1 *mp* *p*

Perc. 2 *p* freely let ring

rit. *Andantino* ♩ = 86

17

Let Thy Good Spirit - Complete Score - page 3

19 20 21 22 23 24 25 26

Fl.

Ob.

Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt.

Hn.

Tbn./
Bar./
Bsn.

Tuba

Timp.

Mlts. 1

Mlts. 2

Mlts. 3

Perc. 1

Perc. 2

27 rit. 28 29 **30** Tempo I ♩ = 76 31 32 33 34

Fl. *p* *poco marcato* *f*

Ob. *p* *poco marcato* *f*

Cl. *p* *poco marcato* *f*

B. Cl. *p* *poco marcato* *f*

A. Sx. *p* *poco marcato* *f*

T. Sx. *p* *poco marcato* *f*

B. Sx. *p* *poco marcato* *f*

Tpt. rit. **30** Tempo I ♩ = 76 *poco marcato* *p* *f*

Hn. *p* *poco marcato* *f*

Tbn./Bar./Bsn. *p* *poco marcato* *f*

Tuba *p* *poco marcato* *f*

Timp. *p* *f*

Mts. 1 *p* *f*

Mts. 2 *p* *f*

Mts. 3 *p* *f*

Perc. 1 *p* *f*

Perc. 2 let ring

35 36 37 38 39 40 41 42 43 *legato*

Fl. *p mp*

Ob. *p mp*

Cl. *p mp*

B. Cl. *p mp*

A. Sx. *p mp*

T. Sx. *p mp*

B. Sx. *p mp*

Tpt. *p mp*

Hn. *p mp*

Tbn./Bar./Bsn. *p mp*

Tuba *p mp*

Timp. *p*

Mlts. 1 *p mp*

Mlts. 2 *p*

Mlts. 3 *mp*

Perc. 1 *p*

Perc. 2 *p*

rit.

Adagio ♩ = 66

continue through fermata

Let Thy Good Spirit - Complete Score - page 6

44 45 46 47 48 49 50 51 52

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

Tpt. *p*

Hn. *p*

Tbn./
Bar./
Bsn. *p*

Tuba *p*

Timp. *p* fade away

Mlts. 1 *p*

Mlts. 2 *p* fade away

Mlts. 3 *p* *pp* let ring

Perc. 1 *p* *p* *p* *pp* let ring

Perc. 2 *p* *p* *p* *pp* let ring

slow scrape: coin on Cymbal/
Tri. beater on Gong

This page of the musical score contains parts for various instruments. The woodwind section includes Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Bass Saxophone. The brass section includes Trumpet, Horn, Trombone/Baritone/Bassoon, and Tuba. The string section includes Timpani, Mallets 1, 2, and 3. The percussion section includes Percussion 1 and Percussion 2. The score is written in a common time signature with a key signature of two flats. Dynamics range from piano (p) to pianissimo (pp). Performance instructions include 'fade away' and 'let ring' for several parts, and a specific instruction for Percussion 1: 'slow scrape: coin on Cymbal/ Tri. beater on Gong'.