

Salvation is Created

by

Pavel Tschesnokoff (1877-1944)

Arranged by

Shaun Salem

Grade: 3 Duration: 3:36

Instrumentation

1 – Conductor Score	3 – B \flat Trumpet 2
10 – Flute	3 – B \flat Trumpet 3
2 – Oboe	2 – Horn in F 1
2 – Bassoon 1	2 – Horn in F 2
2 – Bassoon 2	2 – Trombone 1
3 – B \flat Clarinet 1	2 – Trombone 2
3 – B \flat Clarinet 2	2 – Euphonium (+ 2 T.C.)
4 – B \flat Clarinet 3	4 – Tuba
2 – B \flat Bass Clarinet	1 – Timpani
1 – B \flat Contrabass Clarinet	2 – Mallets I
2 – Alto Saxophone 1	Bells
2 – Alto Saxophone 2	2 – Mallets II
2 – Tenor Saxophone	Vibraphone
2 – Baritone Saxophone	2 – Mallets III
3 – B \flat Trumpet 1	Chimes
	2 – Percussion I
	(one player)
	Wind Chimes, Triangle

Salvation is Created

Pavel Tchesnokov composed "Salvation is Created" in 1912 as the fifth of ten communion hymns for choir, one of the last sacred works he composed before the Soviet Union began suppressing Christianity and requiring Tchenokov to turn to more secular arts. Though Tchesnokov never heard a live performance of this composition for choir, his children were able to hear it after his death. A looming question for arrangers of this hymn in modern band literature has been the consideration of key, and some arrangers have chosen the keys of C minor and Eb major. This presents challenges in the musical range of band instruments that often limits arrangers in how to maximize upon the wonderful colors of the concert band to achieve greater musical effect.

The musical effect and instrumental range considerations of this arrangement led to a decision of setting this hymn in the keys of A minor and C major. This allows for various "choirs" of the concert band to be prominently featured throughout the work while uniting the full ensemble for the final statement with a comfortable Trumpet range that lends itself to greater musical impact at the climactic final refrain. More attention is also given to the percussion section as instruments like Chimes, Bells, Vibraphone, Wind Chimes, Suspended Cymbal, and Timpani add colors and ambiance to the hymn that enhance both the listening and performance experience. High school and college bands will love - and your audience will cheer for - this modern arrangement of *Salvation is Created*.

Shaun Salem

Born September 26, 1980



Shaun Salem is a music educator, conductor, and composer with a masters degree in music composition from the University of South Florida and a bachelors degree from Middle Tennessee State University. He began composing at the age of 14 under the tutelage of composer W. Mark Harrell, a French Horn player with the Knoxville Symphony Orchestra whose compositions are regularly commissioned by the KSO. Shaun studied music composition under composers Michael Linton, Paul Osterfield, David McKay, Paul Reller, Michael Sidney Timpson, and Chi Chun Chi Sun Li. He devotes his music efforts to concert band literature, film scores, classical music, and modern contemporary styles, working diligently to give students a quality educational performance experience in every work.

Additionally, Shaun has been a licensed instrumental music educator since 2011 and has worked closely with area band directors and instrumental instructors for several years, including nationally recognized music educators George Hayden and Roann Romines. Works from Shaun's WindSaga series have been programmed at multiple clinics, honor bands, and by college bands across the United States. Shaun's 2014 work, "Call of the Wild" (for intermediate band) was awarded "Editor's Choice" by J.W. Pepper, and his 2015 work, "Windfall" received special recognition in Bandworld Magazine's Top 100 list of new works. Shaun has also been called upon to arrange band and percussion music for local marching bands including Knoxville Central High School and Alcoa High School.

Shaun lives in Maryville, Tennessee with his beautiful wife and children. He is a regular participant and occasional guest conductor in community bands including the Tennessee Wind Symphony and the Maryville College Community Band. He teaches percussion at Montgomery Ridge Intermediate School and Maryville Junior High School while also serving as an instructor for George Hayden's world-renowned, elementary grade-level Wind Ensemble, recognized for excellence in 2007 when the ensemble was invited to perform at the Midwest Band Clinic in Chicago, IL. If you are a director who enjoys programming works by this composer, find and connect with Shaun Salem on Facebook to share your group's performances of his works ([facebook.com/shaun.salem](https://www.facebook.com/shaun.salem)). Recordings of all Shaun's works can be found at GPGMusic.com or by web search on YouTube.

13 14 15 **16** Div. 17 18 19 20 **21** 22 23 **24** 25

Fl.

Ob.

Bsn. 1
2

Cl. 1
2
3

B. Cl.

Contra.
B. Cl.

A. Sx. 1
2

T. Sx.
B. Sx.

Tpt. 1
2
3

Hn. 1

Tbn. 1
2

B. Tbn.

Euph.

Tuba

Timp.

Mts. I
II
III

Perc. I

The score is written for a large ensemble. The top section includes woodwinds (Flute, Oboe, Bassoon, Clarinets, Bass Clarinet, Contrabassoon), saxophones (Alto and Tenor), and brass instruments (Trumpets, Horns, Trombones, Euphonium, Tuba). The bottom section includes Mallets (I, II, III) and Percussion I. The score is divided into measures 13 through 25. Measure 16 is marked as the start of a 'Div.' section. Dynamics are indicated by *f*, *mf*, *mp*, *p*, and *pp*. The key signature has two sharps (F# and C#), and the time signature changes from 3/4 to 4/4 at measure 17. There are several dynamic hairpins throughout the score, including crescendos and decrescendos. Some measures have 'a2' markings above the notes. The percussion part has a *pp* dynamic in measure 24 and *f* dynamics in measures 24 and 25.

26 27 28 29 30 31 32 33 34

Fl. *fp* *f*

Ob. *mp* *p* *f*

Bsn. 1 2 *mp* *p* *f*

Cl. 1 *mp* *fp* *p* *f*

Cl. 2 3 *mp* *fp* *p* *f*

B. Cl. *mp* *p* *f*

Contra B. Cl. *mp* *p* *f*

A. Sx. 1 2 *mp* *p* *f*

T. Sx. *mp* *p* *f*

B. Sx. *mp* *p* *f*

Tpt. 1 *mp* *p* *f*

Tpt. 2 3 *mp* *p* *f*

Hn. 1 *mp* *p* *f*

Tbn. 1 *mp* *p* *f*

Tbn. 2 *mp* *p* *f*

B. Tbn. *mp* *p* *f*

Euph. *mp* *p* *f*

Tuba *mp* *p* *f*

Timp. *p* *f*

Mlts. I *mf* *f*

Mlts. II *mf* *f*

Mlts. III *ff* *f*

Perc. I Triangle *f*

1 Player sustains

a2

35 36 rit. 37 Div. a tempo 38 39 40 41 42 43 44 45

Fl. *ff* *f* *ff* *f* *mf* *mp* *p*

Ob. *ff* *f* *ff* *f* *mf* *mp* *p*

Bsn. 1 *ff* *f* *ff* *f* *mf* *mp* *p*

Bsn. 2 *ff* *f* *ff* *f* *mf* *mp* *p*

Cl. 1 *ff* *f* *ff* *f* *mf* *mp* *p*

Cl. 2 *ff* *f* *ff* *f* *mf* *mp* *p*

Cl. 3 *ff* *f* *ff* *f* *mf* *mp* *p*

B. Cl. *ff* *f* *ff* *f* *mf* *mp* *p*

Contra B. Cl. *ff* *f* *ff* *f* *mf* *mp* *p* *pp*

A. Sx. 1 *ff* *f* *ff* *f* *mf* *mp* *p* *pp*

A. Sx. 2 *ff* *f* *ff* *f* *mf* *mp* *p*

T. Sx. *ff* *f* *ff* *f* *mf* *mp* *p*

B. Sx. *ff* *f* *ff* *f* *mf* *mp* *p*

Tpt. 1 *ff* *f* *ff* *f* *mf* *mp* *p*

Tpt. 2 *ff* *f* *ff* *f* *mf* *mp* *p*

Tpt. 3 *ff* *f* *ff* *f* *mf* *mp* *p*

Hn. 1 *ff* *f* *ff* *f* *mf* *mp* *p*

Tbn. 1 *ff* *f* *ff* *f* *mf* *mp* *p*

Tbn. 2 *ff* *f* *ff* *f* *mf* *mp* *p* *pp*

B. Tbn. *ff* *f* *ff* *f* *mf* *mp* *p* *pp*

Euph. *ff* *f* *ff* *f* *mf* *mp* *p* *pp*

Tuba *ff* *f* *ff* *f* *mf* *mp* *p* *pp*

Timp. *ff* *f* *ff* *f* *mf* *mp* *p* *pp*

Mlts. I *mp* *p*

Mlts. II *mp* *p*

Mlts. III *mp* *p*

Perc. I *ff* Wind Chimes *mf*

mf