

Sunday Morning

Overture on Original Hymn Tunes

Edward Lein
1997, rev. 2008

pp
Andantino (♩=60)

Flute I
Flute II

Oboe I
Oboe II

Clarinet in C I
Clarinet in C II

Bassoon I
Bassoon II

Horn in C I
Horn in C II
Horn in C III

Trumpet in C I
Trumpet in C II

Trombone I
Trombone II

Tuba

Timpani

Triangle
Suspended Cymbal

Glockenspiel
Tubular Bells

Harp

Violins I
Violins II

Violas

Violoncellos

Double Basses

mp

pp

mp

pp

p

ppp — *ppp*

with soft mallets
l.v.
ppp — *mf*

ppp

ppp

pp — *mp*

pp — *mp*

ppp

p

p

Fl. I II

Ob. I II

Cl. in C I II

Bsn. I II

Hn. in C I II III

Tpt. in C I II

Trb. I II

Tuba

Timp.

Tri. Sus. Cym.

Glock. Tub. Bells

Harp

Vlins. I II

Vlas.

Vlcs.

Obs.

f *Rall.* *p* *Rall.* *mf*

mf *mf* *p* *mf* *mp*

mp *mf* *p* *mf* *mp*

mf *mf* *p* *mf* *mp*

p *ppp* *f* *ppp* *mf*

mf *mf* *ppp* *ppp* *mf*

p *ppp* *mf*

Andantino (♩=60)

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Double Bass) have active parts. The brass section (Horn, Trumpet, Trombone, Tuba) and percussion (Timpani, Triangle/Cymbal) are mostly silent or have light accompaniment. The Harp and Glockenspiel are also present but have minimal activity. The score includes various dynamics such as *f*, *mf*, *mp*, *p*, *pp*, and *pppp*, as well as articulation marks like *tr* and *arco*. The tempo is marked as Andantino with a quarter note equal to 60 beats per minute.

Andante non troppo (♩=92)

f — *ppp*

Picc. 23 *f* 24 *f* 25 *f* 26 *f* 27 *f* 28 *Rit.*

Ob. I *f* *ppp*

Cl. in C I *f*

Bsn. I

Hn. in C I *f*

II *f*

III *f*

Tpt. in C I

II

Trb. I

II

Tuba

Timp. *pp*

Tri. *l.v. ppp* — *ff*

Sus. Cym.

Glock. Tub. Bells

Harp *f* — *fff*

Andante non troppo (♩=92)

Rit.

Vlins. I *ff* *f*

II *ff* *f*

Vlas. *ff* *f*

Vlcs. *ff* *f*

Obs. *ff* *f*

Picc. *Rall.* *Poco adagio* (♩=88)

Ob. I
II

Cl. in C I
II

Bsn. I
II

Hn. in C I
II
III

Tpt. in C I
II

Trb. I
II

Tuba

Timp. *mf*

Tri. Sus. Cym. *p* *l.v.* *p*

Glock. Tub. Bells *f*

Harp *f*

Poco adagio (♩=88)

Vlns. I *Rall.* *ppp*

Vlns. II *ppp*

Vlas. *>ppp*

Vlcs. *>ppp*

Dbs. *ppp*

Andante non troppo (♩=84)

Moderato (♩=96)

mp

Picc. 43 44 45 46 47

I Ob. II

Cl. in C I II

I Bsn. II

I Hn. in C II III

I Tpt. in C II

I Trb. II

Tuba

Timp. 3

Tri. Sus. Cym. l.v. pp

Glock. Tub. Bells

Harp

I Vlns. II

Vlas.

Vlcs.

Obs.

48 49 50 51 52

Fl.

Ob. I
II

Cl. in C I
II

Bsn. I
II

Hn. in C I
II
III

Tpt. in C I
II

Trb. I
II

Tuba

Timp.

Tri.
Sus. Cym.

Glock.
Tub. Bells

Harp

Vlns. I
II

Vlas.

Vlcs.

Dbs.

mp

mp

mp

mp

p

p

p

p

mp

Moderato (♩=96)

53 Rit. *f*

54 *f*

55 *f*

56 *f*

57 *f*

Fl.

Ob. I
II

Cl. in C I
II

Bsn. I
II

Hn. in C I
II
III

Tpt. in C I
II

Trb. I
II

Tuba

Timp.

Tri.
Sus. Cym.

Glock.
Tub. Bells

Harp

Vlns. I
II

Vlas.

Vlcs.

Dbs.

mp

mf

ff

p

f

mp

mp

mp

mp

mp

f

ff Rall. mp p Sostenuto (♩=66)

58 59 60 61 62

Fl. ff mp ten. Rit. p

Ob. I f

Ob. II f

Cl. in C I f

Cl. in C II f

Bsn. I

Bsn. II

Hn. in C I f mf mp p p

Hn. in C II p

Hn. in C III p

Tpt. in C I mp p

Tpt. in C II f

Trb. I f

Trb. II f

Tuba f

Timp. ppp

Tri. Sus. Cym.

Glock. Tub. Bells p p

Harp f f mf mp

Vlns. I ff mf Rall. mp p Rit. ppp Sostenuto (♩=66) pp

Vlns. II ff mf mp p Rit. ppp pp

Vlas. ff mf mp p pp

Vlcs. mf mf mp p pp

Dbs. ff mf mp p

Andantino (♩=60)

Rall.

mf

Fl. 67 *mf* 68 69

Ob. I *f* *p*

Ob. II *f* *p*

Cl. in C I *mp* *mf*

Cl. in C II *mf*

Bsn. I

Bsn. II

Hn. in C I

Hn. in C II

Hn. in C III

Tpt. in C I *mf*

Tpt. in C II *mf*

Trb. I *mf*

Trb. II *mf*

Tuba

Timp. *mf*

Tri. Sus. Cym. *mf*

Glock. Tub. Bells *mf*

Harp

Rall.

Andantino (♩=60)

Vlns. I *f*

Vlns. II *f*

Vlas.

Vlcs. *mf*

Dbs. *mf*

