

THEY'LL KNOW WE ARE CHRISTIANS

B \flat SOLOIST T.C.

Solo for B \flat T.C., B.C. or C Instrument

Peter Scholtes

Arr: Robert Snelson (ASCAP)

Moderately fast (♩ = 132)
3

The musical score is written for a solo instrument in B-flat. It begins with a tempo marking of 'Moderately fast' and a metronome setting of 132. The first staff starts with a triplet of eighth notes, followed by a series of quarter and eighth notes. Dynamics include *f*, *cresc.*, *ff*, and *mp*. The second staff contains measures 9 through 17, featuring a triplet of eighth notes and ending with *mf*. The third staff covers measures 21 through 29, with dynamics ranging from *cresc.* to *ff dim.*. The fourth staff includes measures 29 through 38, showing *mf dim.*, *mp*, *f dim.*, and *mp*. The fifth staff is measures 38 through 46, starting with *f*. The sixth staff is measures 46 through 50, ending with *dim.*. The seventh staff is measures 50 through 60, marked *ff*. The final staff includes a *Rall.* marking and ends with *mp cresc.* and *ff*.

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THEY'LL KNOW WE ARE CHRISTIANS

C SOLOIST T.C.

Solo for B \flat T.C., B.C. or C Instrument

Peter Scholtes

Arr: Robert Snelson (ASCAP)

Moderately fast (♩ = 132)

3

f *cresc.* *ff* *mp*

9 3 17 *mf*

21 *cresc.* *f* *cresc.* *ff dim.*

29 *mf dim.* *mp* *f dim.* *mp* 3

38 *f*

46

50 *ff* *dim.*

60 *Rall.* *mp cresc.* *ff*

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THEY'LL KNOW WE ARE CHRISTIANS

C SOLOIST B.C.

Solo for B \flat T.C., B.C. or C Instrument

Peter Scholtes

Arr: Robert Snelson (ASCAP)

Moderately fast (♩ = 132)

3

f *cresc.* *ff* *mp*

9 17

21

cresc. *f* *cresc.* *ff dim.*

29 3

mf dim. *mp* *f dim.* *mp*

38

f

46

50

ff *dim.*

60 *Rall.*

mp cresc. *ff*

Detailed description: This is a musical score for a C Soloist B.C. instrument, likely a tuba or euphonium. The piece is titled 'They'll Know We Are Christians' and is arranged by Robert Snelson. It is in 4/4 time with a tempo of 'Moderately fast' (♩ = 132). The key signature has three flats (B-flat major or D-flat minor). The score consists of eight staves of music. The first staff begins with a triplet of eighth notes. The second staff has measure numbers 9 and 17. The third staff has measure number 21. The fourth staff has measure numbers 29 and 3. The fifth staff has measure number 38. The sixth staff has measure number 46. The seventh staff has measure number 50. The eighth staff has measure number 60 and includes a 'Rall.' (Ritardando) marking. Dynamics include *f*, *cresc.*, *ff*, *mp*, *mf dim.*, and *dim.*. The piece concludes with a final *ff* dynamic.

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THEY'LL KNOW WE ARE CHRISTIANS

C INSTRUMENT I

Solo for B \flat T.C., B.C. or C Instrument

Peter Scholtes

Arr: Robert Snelson (ASCAP)

Moderately fast

9 8

17 21

2 Part V 2

29 38

46 50 Part V

60 Rall. 3

mf *cresc.*

ff *mp*

mf *cresc.* *f*

ff dim. *mf*

mp *cresc.* *mf*

f

Rall.

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B \flat CORNET I **THEY'LL KNOW WE ARE CHRISTIANS**

Solo for B \flat T.C., B.C. or C Instrument

Peter Scholtes

Arr: Robert Snelson (ASCAP)

Moderately fast

mf *cresc.*

9 8
ff *mp*

17 21
mf *cresc.* f

2 2 Part V
ff *dim.* mf

29 38
6 Play 8
mp *cresc.* mf

46 50 Part V
4 f

6 60 3
Rall.

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B \flat Cornet II

THEY'LL KNOW WE ARE CHRISTIANS

Solo for B \flat T.C., B.C. or C Instrument

Peter Scholtes

Arr: Robert Snelson (ASCAP)

Moderately fast

The musical score consists of ten staves of music in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderately fast'. The score includes various dynamics and performance markings:

- Staff 1: *mf*, *cresc.*
- Staff 2: *ff*, *mp*, *mp*. Includes a triplet of eighth notes (measures 9-11) and a fermata (measure 10).
- Staff 3: *mf*, *cresc.*, *f*. Includes a fermata (measure 17) and a measure rest (measure 21).
- Staff 4: *ff dim.*, *mf dim.*, *mp*. Includes a measure rest (measure 29).
- Staff 5: *f dim.*, *mp*, *cresc.*
- Staff 6: *mf*. Includes a measure rest (measure 38).
- Staff 7: *f*. Includes a measure rest (measure 46) and a measure rest (measure 50). Labeled 'Part V'.
- Staff 8: *dim.*
- Staff 9: *mp cresc.*, *ff*. Includes a measure rest (measure 60).

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E♭ HORN II

THEY'LL KNOW WE ARE CHRISTIANS

Solo for B♭ T.C., B.C. or C Instrument

Peter Scholtes

Arr: Robert Snelson (ASCAP)

Moderately fast

The musical score is written for E♭ Horn II in 4/4 time. It consists of ten staves of music. The key signature has one flat (B♭). The tempo is marked 'Moderately fast'. The score includes various dynamics such as *mf*, *cresc.*, *ff*, *mp*, *f*, *ff dim.*, *mf dim.*, *f dim.*, *mp*, *cresc.*, *dim.*, *Rall.*, *mp cresc.*, and *ff*. There are also articulations like accents and slurs. Measure numbers 9, 17, 21, 29, 38, 46, 50, and 60 are indicated in boxes. The score ends with a double bar line.

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F HORN II

THEY'LL KNOW WE ARE CHRISTIANS

Solo for B \flat T.C., B.C. or C Instrument

Peter Scholtes

Arr: Robert Snelson (ASCAP)

Moderately fast

The musical score consists of ten staves of music in 4/4 time, key of B-flat major. The notation includes various dynamics and performance markings:

- Staff 1: *mf*, *cresc.*
- Staff 2: *ff*, *mp*, *mp*. Includes a triplet of eighth notes (measures 9-11) and a fermata (measure 10).
- Staff 3: *mf*, *cresc.*, *f*. Includes a fermata (measures 17-18) and a fermata (measures 21-22).
- Staff 4: *ff dim.*, *mf dim.*, *mp*. Includes a fermata (measures 29-30).
- Staff 5: *f dim.*, *mp*, *cresc.*
- Staff 6: *mf*
- Staff 7: *f*. Includes a fermata (measures 46-47) and a fermata (measures 50-51).
- Staff 8: *dim.*
- Staff 9: *mp cresc.*, *ff*. Includes a fermata (measures 60-61) and a fermata (measures 63-64).

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E♭ HORN III

THEY'LL KNOW WE ARE CHRISTIANS

Solo for B♭ T.C., B.C. or C Instrument

Peter Scholtes

Arr: Robert Snelson (ASCAP)

Moderately fast

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B♭), and a 4/4 time signature. The tempo is marked "Moderately fast". The first staff contains a melodic line starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a dotted quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4. Dynamics include *mp* and *cresc.*

The second staff is labeled "Part V" and contains a measure rest followed by a half note G4, a half note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. Dynamics include *ff* and *mp*.

The third staff is labeled "Play" and contains a measure rest followed by a half note G4, a half note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. Dynamics include *mp* and *mf*.

The fourth staff is labeled "Part III B" and contains a measure rest followed by a half note G4, a half note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. Dynamics include *f* and *cresc.*

The fifth staff is labeled "Play" and contains a measure rest followed by a half note G4, a half note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. Dynamics include *ff* and *dim.*

The sixth staff contains a measure rest followed by a half note G4, a half note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. Dynamics include *mf dim.*, *mp*, and *f dim.*

The seventh staff contains a measure rest followed by a half note G4, a half note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. Dynamics include *mp* and *cresc.*

The eighth staff contains a measure rest followed by a half note G4, a half note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. Dynamics include *mf*.

The ninth staff contains a measure rest followed by a half note G4, a half note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. Dynamics include *f*.

The tenth staff contains a measure rest followed by a half note G4, a half note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. Dynamics include *dim.*

The eleventh staff is labeled "Rall." and contains a measure rest followed by a half note G4, a half note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. Dynamics include *mp* and *cresc.*

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F HORN III

THEY'LL KNOW WE ARE CHRISTIANS

Solo for B \flat T.C., B.C. or C Instrument

Peter Scholtes

Arr: Robert Snelson (ASCAP)

Moderately fast

The musical score consists of ten staves of music in a 4/4 time signature with a key signature of two flats (B \flat major or D \flat minor). The tempo is marked 'Moderately fast'. The score includes various dynamic markings such as *mp*, *cresc.*, *ff*, *f*, *mf*, and *dim.*, along with performance instructions like 'Part V', 'Part III B \flat ', and 'Rall.'. Measure numbers 9, 17, 21, 29, 38, 46, 50, and 60 are indicated in boxes. The piece concludes with a final *ff* dynamic marking.

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THEY'LL KNOW WE ARE CHRISTIANS

TROMBONE III T.C.
or BARITONE

Solo for B \flat T.C., B.C. or C Instrument

Peter Scholtes
Arr: Robert Snelson (ASCAP)

Moderately fast

9

Part V

17

21

29

38

46

50

60

mp *cresc.*

ff *mp*

mp *mf* *cresc.*

f *cresc.* *ff dim.*

mf dim. *mp* *f dim.*

mp *cresc.* *mf*

f

dim.

mp cresc. *ff*

Rall.

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THEY'LL KNOW WE ARE CHRISTIANS

TROMBONE III B.C.
or BARITONE

Solo for B \flat T.C., B.C. or C Instrument

Peter Scholtes

Arr: Robert Snelson (ASCAP)

Moderately fast

The musical score is written in bass clef, 4/4 time, and B-flat major. It begins with a tempo marking of "Moderately fast". The first staff starts with a rest, followed by notes with dynamics *mp* and *cresc.*. The second staff includes a measure marked "Part V" with a box containing the number "9", and dynamics *ff* and *mp*. The third staff has a measure marked "Play" with a box containing "17", and dynamics *mp*, *mf*, and *cresc.*. The fourth staff has a measure marked "21", dynamics *f*, *cresc.*, and *ff dim.*. The fifth staff has a measure marked "29", dynamics *mf dim.*, *mp*, and *f dim.*. The sixth staff has a measure marked "38", dynamics *mp*, *cresc.*, and *mf*. The seventh staff has a measure marked "46" and a measure marked "50", with dynamics *f*. The eighth staff has a measure marked "60", dynamics *mp*, *cresc.*, and *ff*. The score concludes with a *Rall.* marking and a final *ff* dynamic.

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Optional
EUPHONIUM V T.C.
or BARITONE

THEY'LL KNOW WE ARE CHRISTIANS

Solo for B \flat T.C., B.C. or C Instrument

Peter Scholtes

Arr: Robert Snelson (ASCAP)

Moderately fast

The musical score is written in 4/4 time with a key signature of two flats (B \flat major or D \flat minor). It consists of ten staves of music. The first staff begins with a dynamic of *mp* and a *cresc.* marking. The second staff has a measure rest at the beginning, followed by a *ff* dynamic, then a *mp* dynamic. The third staff features a *mf* dynamic with a *cresc.* marking. The fourth staff starts with a *f* dynamic and *cresc.*, ending with *ff dim.*. The fifth staff begins with *mf dim.*, moves to *mp*, and ends with *f dim.*. The sixth staff starts with *mp* and *cresc.*, followed by a *mf* dynamic and an 8-measure rest. The seventh staff begins with *mf* and *f*. The eighth staff ends with *dim.*. The ninth staff starts with *mp* and *cresc.*, followed by a *ff* dynamic. The score includes measure numbers 9, 17, 21, 29, 38, 46, 50, and 60. Performance markings include *Rall.* at measure 60 and various dynamic and articulation symbols.

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Optional
EUPHONIUM V B.C.
or BARITONE

THEY'LL KNOW WE ARE CHRISTIANS

Peter Scholtes

Arr: Robert Snelson (ASCAP)

Moderately fast

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic of *mp* and a *cresc.* marking. The second staff has a measure rest followed by a dynamic of *ff* and then *mp*. The third staff features a dynamic of *mf* and a *cresc.* marking. The fourth staff starts with a dynamic of *f*, followed by *cresc.* and *ff dim.*. The fifth staff begins with *mf dim.*, then *mp*, and ends with *f dim.*. The sixth staff starts with *mp* and *cresc.*, followed by *mf*. The seventh staff begins with *mf* and then *f*. The eighth staff starts with a *dim.* marking. The ninth staff begins with a *mp* and *cresc.* marking, followed by *ff*. The tenth staff starts with a *mp* and *cresc.* marking, followed by *ff*. The score includes various musical notations such as slurs, accents, and dynamic hairpins. Measure numbers 9, 17, 21, 29, 38, 46, 50, and 60 are indicated in boxes. A repeat sign with a first ending bracket is present at measure 38, which is 8 measures long. The piece concludes with a *Rall.* marking at measure 60.

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THEY'LL KNOW WE ARE CHRISTIANS

E♭ TUBA IV T.C.

Solo for B♭ T.C., B.C. or C Instrument

Peter Scholtes

Arr: Robert Snelson (ASCAP)

Moderately fast

Part V

9

17

21

29

38

46

50

60

mp *cresc.*

Play *f* *ff* *mp*

mf *cresc.* *mf* *cresc.*

f *cresc.* *ff dim.*

mf dim. *mp* *f dim.*

mp *cresc.* *mf*

mf *Play* *f*

dim.

mp *cresc.* *ff*

Rall.

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THEY'LL KNOW WE ARE CHRISTIANS

B \flat TUBA IV T.C.

Solo for B \flat T.C., B.C. or C Instrument

Peter Scholtes

Arr: Robert Snelson (ASCAP)

Moderately fast

Part V

The musical score is written in 4/4 time with a key signature of two flats (B-flat major). It consists of nine staves of music. The first staff begins with a dynamic of *mp* and a *cresc.* marking. The second staff includes a *Play* instruction and dynamics *f*, *ff*, and *mp*, with a measure number 9 in a box. The third staff has a dynamic of *mf* and a *cresc.* marking, with a measure number 17 in a box. The fourth staff starts with a dynamic of *f* and a *cresc.* marking, followed by *ff dim.*, with a measure number 21 in a box. The fifth staff begins with *mf dim.*, then *mp*, and ends with *f dim.*, with a measure number 29 in a box. The sixth staff starts with *mp* and a *cresc.* marking, followed by *mf*, with a measure number 38 in a box. The seventh staff includes a *mf* dynamic and a *Part V* instruction, with a measure number 46 in a box. The eighth staff has a *Play* instruction and a dynamic of *f*, with a measure number 50 in a box. The ninth staff begins with a dynamic of *dim.* and ends with *ff*, with a measure number 60 in a box. A *Rall.* instruction is placed above the final staff.

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* Play lower note when Part IV is not a Tuba.

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TUBA IV B.C.

THEY'LL KNOW WE ARE CHRISTIANS

Solo for B \flat T.C., B.C. or C Instrument

Peter Scholtes

Arr: Robert Snelson (ASCAP)

Moderately fast
Part V

mp cresc.

Play 9

f < ff mp

17

mf cresc.

21

f cresc. ff dim.

29

mf dim. mp f dim.

38

mp cresc. mf

46 Part V

mf

Play 50

f

dim.

60

Rall.

mp cresc. ff

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Optional
PERCUSSION I
Bells

THEY'LL KNOW WE ARE CHRISTIANS

Solo for B \flat T.C., B.C. or C Instrument

Peter Scholtes

Arr: Robert Snelson (ASCAP)

Moderately fast

Plastic mallets

2

mp *f* *cresc.*

9 6 17

ff *mf*

21 4

cresc. *f* *mf* *mp*

29

mf *f* *mp*

38

mp *mf*

46

50

f

3 60

mp cresc. *Rall.* *ff*

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Optional
PERCUSSION II

THEY'LL KNOW WE ARE CHRISTIANS

Tambourine, Snare Drum
Susp. Cym., Bass Drum

Solo for B \flat T.C., B.C. or C Instrument

Peter Scholtes

Arr: Robert Snelson (ASCAP)

Moderately fast

S.D.

The musical score is written for a solo instrument (B \flat T.C., B.C. or C) and includes various dynamics and articulations. The score is divided into measures, with measure numbers 9, 17, 21, 29, 38, 46, 50, and 60 marked. The dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). The score includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked "Moderately fast". The score is arranged by Robert Snelson (ASCAP) and is for Peter Scholtes's "They'll Know We Are Christians".

Measure 9: *mp* *cresc.* S.C. - Soft mallets *p* *cresc.*

Measure 17: *mf* *cresc.*

Measure 21: *f*

Measure 29: *cresc.* *ff dim.* *mf dim.* *mp*

Measure 38: *f* *p* *cresc.* *mf* Tamb.

Measure 46: *f* *p* *cresc.*

Measure 50: *f* shake

Measure 60: *p* *cresc.* *ff* *Rall.*

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THEY'LL KNOW WE ARE CHRISTIANS

Peter Scholtes

Arr: Robert Snelson (ASCAP)

Moderately fast (♩ = 132)

Musical notation for measures 1-6. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is moderately fast at 132 beats per minute. The dynamics are marked as *mp*, *cresc.*, *mf*, *cresc.*, *f*, and *cresc.*.

9

Musical notation for measures 7-12. The score continues in 4/4 time with three flats. The dynamics are marked as *ff* and *mp*.

17

Musical notation for measures 13-16. The score continues in 4/4 time with three flats. The dynamics are marked as *mf* and *cresc.*.

21

Musical notation for measures 17-20. The score continues in 4/4 time with three flats. The dynamics are marked as *f*, *cresc.*, and *ff dim.*.

29

Musical notation for measures 21-26. The score continues in 4/4 time with three flats. The dynamics are marked as *mf dim.*, *mp*, and *f dim.*.

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THEY'LL KNOW WE ARE CHRISTIANS: KEYBOARD CONDENSED SCORE

38

Musical notation for measures 38-43. The score is in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The piece begins with a mezzo-piano (*mp*) dynamic. The first two measures feature a crescendo (*cresc.*). The dynamic then shifts to mezzo-forte (*mf*) for the final two measures of this system.

Musical notation for measures 44-45. The notation continues with a similar harmonic structure, maintaining the mezzo-forte (*mf*) dynamic.

46

50

Musical notation for measures 46-50. The piece reaches a forte (*f*) dynamic starting at measure 49. A hairpin symbol indicates a crescendo leading into this dynamic. The notation includes a fermata over a chord in measure 50.

Musical notation for measures 51-59. The dynamic shifts to *dim.* (diminuendo) starting at measure 54. The piece concludes this system with a fermata over a chord in measure 59.

60

Rall.

Musical notation for measures 60-65. The piece begins with a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*). The dynamic reaches fortissimo (*ff*) by measure 64. The system ends with a fermata over a chord in measure 65.